

PRINCE WILLIAM SOUND COMMUNITY COLLEGE



**The Twenty-Second Annual
Last Frontier Theatre Conference**

**Valdez, Alaska
June 8-14, 2014**

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



JUNE 8-14, 2014

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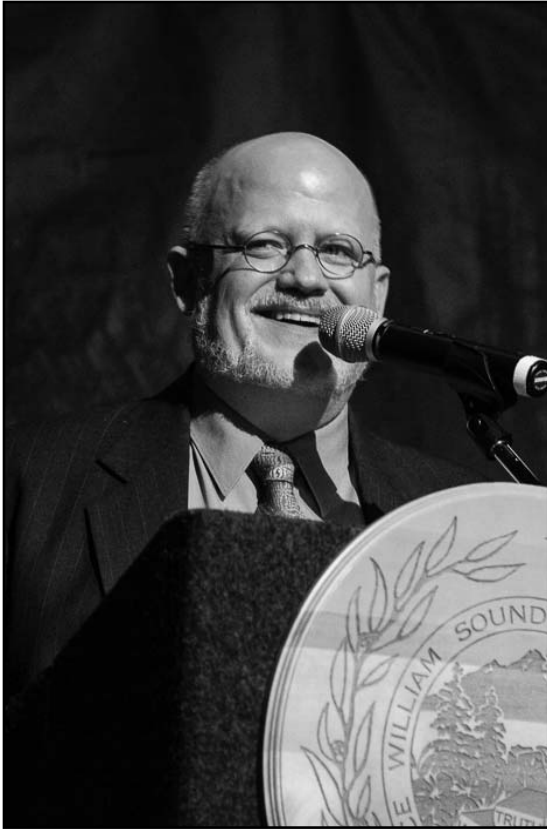
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Welcome to the Twenty-Second Annual Last Frontier Theatre Conference. Prince William Sound Community College (PWSCC) and the community of Valdez are excited to share this week with you.

PWSCC has been in leadership transition for what seems like half a decade now, with two different presidents and four different temporary presidents. It is warming to me that despite all of this transition, there has been no change in the support for this Conference. Both the college community in specific and the broader community of Valdez take great pride in what happens here every year, and we are glad you are with us.

This year, we are very pleased to honor local icons Stan and Mary Helen Stephens with the Jerry Harper Service Award. Their annual donation of a cruise to Shoup Glacier means that everyone who attends is afforded the opportunity to get out into nature, even if they don't have the financial ability or aren't willing to take time away from the theatre. It's become an annual ritual for many of us, an essential part of how we remember we were here. Stan's passing earlier this year was a loss to the community, but he left behind a legacy of philanthropy that will endure for a long time through Mary Helen, his children, and his business.

This year I attended our conference's parent event, the William Inge Festival in Kansas. It was great to see how they carry on the traditions that started ours. Regular Play Lab respondent Kia Corthon was just the honored playwright at our equivalent of scrappy younger sibling, the Great Plains Theatre Conference. It is exciting to see how these similar events all perform the duty of honoring playwrights in different ways.

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.

10:00 a.m. Registration Desk open


8:00 p.m. The PWSCC Drama Department presents Eric Coble's *Bright Ideas*

The 22nd Annual Last Frontier Theatre Conference presents...

Bright Ideas

By Eric Coble
Directed by Dawson Moore

Saturday, July 7th
8:00 p.m.



For more information call
(907)-835-2469
theatreconference.org

Tickets available \$10 at the door

SATURDAY, JUNE 7, 2014

Room A	Room B
10:30 a.m. How the Play Lab Works, from Practicality to Philosophy, with Kia Corthron, Erma Duricko, and Dawson Moore	
12:45 p.m. Lunch Break	
1:30 p.m. Improv for the fun of it with Scared Scriptless	1:30 p.m. Choice and Consequence: Alternative History, with Sherry Kramer
	3:00 p.m. Gone in 600 Seconds with Craig Pospisil
3:00 p.m. Monologue Workshop with Laura Gardner and Frank Collison, Part One	4:30 p.m. Delving into Character with Cassandra Medley
6:00 p.m. Welcome Reception & Fish Fry for Conference participants	
8:00 p.m. <i>From the Heart</i> , an evening featuring the panelists in the Play Lab giving short readings from their work and work that inspires them. Directed by Erma Duricko. Designed by Gregory Pulver and Timothy Brown	
9:45 p.m. (approximate) Fringe Festival at the Fat Mermaid	

How the Play Lab Works, from Practicality to Philosophy, with Kia Corthron, Erma Duricko, and Dawson Moore

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

Improv for the fun of it - *It's not all laughs, but it is all fun*

This workshop introduces participants to the fundamentals of improvisation. Through exercises and games, participants will learn the basic skills of improv and have fun developing their spontaneity, playfulness, imagination, and confidence. Improv is an essential skill for any actor, and it's a useful one for life, as well.

Choice and Consequence: Alternative History, with Sherry Kramer

Explore alternative history as it applies to your characters.

Gone in 600 Seconds with Craig Pospisil

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

Delving into Character with Cassandra Medley.

Exercises and suggestions for creating in-depth and emotionally layered characters.

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.

PRINCE WILLIAM SOUND COMMUNITY COLLEGE PRESENTS...

FROM THE HEART

An evening with Our Featured Artists

Directed by Erma Duricko

Designed by Gregory Pulver and Tim Brown

Stage Managed by Karina Becker

Including work written and performed by...

Elena Araoz

Bostin Christopher

Eric Coble

Kia Corthron

Timothy Daly

John DiFusco

Sherry Kramer

Cassandra Medley

Dawson Moore

Craig Pospisil



Sunday, June 8

Valdez Civic Center

\$10 at the door

Call 835-2469

for more information

Room A	Room B	Room C
		9:00 a.m. Morning Warm-Up Yoga with Meg McKinney
10:00 a.m. Play Lab: Barry Levine's <i>Scene From a Coffee Shop</i>	10:00 a.m. Play Lab: Mollie Ramo's <i>Snowmageddon</i>	10:00 a.m. Monologue Workshop Individual Appointments
10:45 a.m. Play Lab: Rand Higbee's <i>Shaula: Queen of the Universe</i>	10:45 a.m. Play Lab: Nicholas Walker Herbert's <i>Martyr's Kiss or Out of Love</i>	
12:45 p.m. Lunch Break		
1:30 p.m. Connecting with Your Scene Partner with Scared Scriptless	1:30 p.m. Don't Be Afraid of Your Designer, Part One, with Gregory Pulver	
3:00 p.m. Play Lab: Karyn Traut's <i>The Man He Loves or Italian Sunset</i>	3:00 p.m. Play Lab: Clint Jefferson Farr's <i>The Kindness of Strangers</i>	
3:45 p.m. Play Lab: Tom Moran's <i>God On Our Side</i>	3:45 p.m. Play Lab: Ashley Rose Wellman's <i>Living Creatures</i>	
4:00 to 6:00 p.m. Acting for Singers Workshop, Day One, in the Sugarloaf Learning Hall at the College		
6:00 to 8:00 p.m. Dinner Break		
8:00 p.m. Cyrano's Theatre Company presents Dick Reichman's <i>The Audition</i>		
10:15 p.m. (approximate) Fringe Festival at the Fat Mermaid		

Connecting with Your Scene Partner - Improv tools for success on stage

Every performance that requires more than one performer needs one thing. For a connection between the scene partners and an emotional response. This workshop will help you in every performance by teaching you ways to stay connected to your scene partner which will help you connect with the scene and the script, even if there is no script!

Don't Be Afraid of Your Designer with Gregory Pulver

A two-day workshop for directors and playwrights to understand the language of design and how to communicate and collaborate successfully.

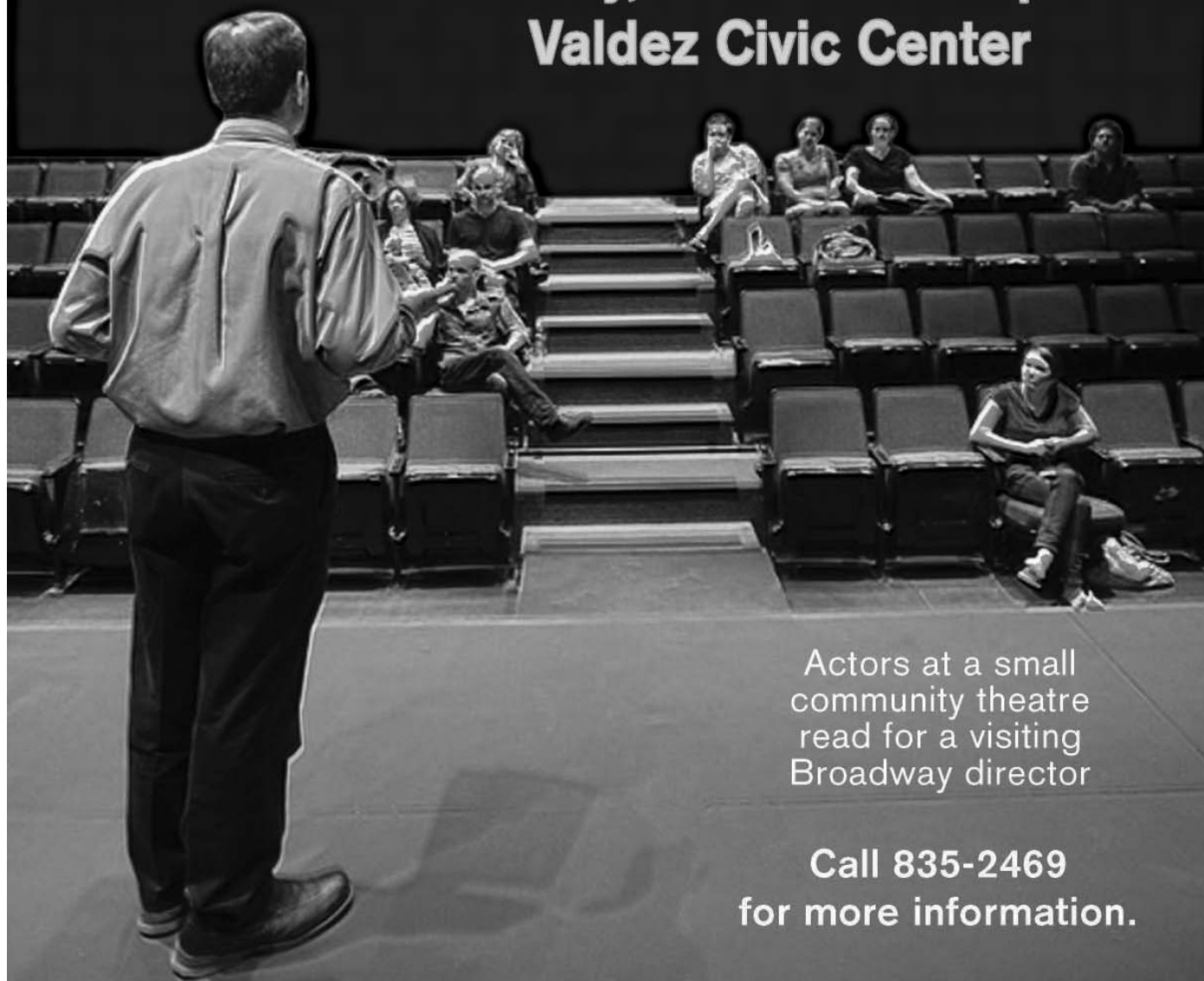
The 22nd Annual Last Frontier Theatre Conference presents...

The AUDITION

By Dick Reichman

Monday, June 9 • 8:00 p.m.

Valdez Civic Center



Actors at a small
community theatre
read for a visiting
Broadway director

Call 835-2469
for more information.

Room A	Room B	Room C
9:00 a.m. to Noon: Monologue Workshops Individual Appointments in Lunch Room		
		9:00 a.m. Morning Warm-Up Yoga with Meg McKinney
10:00 a.m. Play Lab: John Hendel's <i>W.E.A.R. H.O.R.S.E.</i>	10:00 a.m. Play Lab: Mathilde Dratwa's <i>Escape from Garden Grove</i>	
11:15 a.m. Play Lab: Amy Tofte's <i>Broken Panda</i>	11:15 a.m. Play Lab: Bennett Fisher's <i>Campo Maldito</i>	
12:45 p.m. Lunch Break		
1:30 p.m. Creating Character with Scared Scriptless	1:30 p.m. Don't Be Afraid of Your Designer, Part Two, with Gregory Pulver	
3:30 p.m. Play Lab: Joy Cutler's <i>Nightshift(ing)</i>	3:30 p.m. Play Lab: Michael Parson's <i>Sumner Falls</i>	
4:00 to 6:00 p.m. Acting for Singers Workshop, Day Two, in the Sugarloaf Learning Hall at the College		
6:00 to 8:00 p.m. Dinner Break		
8:00 p.m. UAA's Theatre on the Rock's presents Ashley Rose Wellman's <i>Gravidity</i> , directed by Kalli Randall		
10:00 p.m. (approximate) Fringe Festival at the Fat Mermaid		

Creating Character - *Find your character and keep it using the tools of improv*

Create characters and discovering how those characters and their points of view affect a scene. Using improv and its ability to quickly create characters you'll learn how those characters see the world (scene) and are affected by it. You'll also learn tools to help you stay in character or get back into character quick. Useful if you're performing multiple characters, or characters that change over the course of a performance.

A volatile atmosphere where
men and women are defined by the
gravity
of
gravity.



JAMIE NELSON

JILL SOWERWINE

TAYLOR CAMPBELL

ANTHONY LOUNSBURY

THE 22ND ANNUAL LAST FRONTIER THEATRE CONFERENCE PRESENTS

GRAVIDITY

WRITTEN BY ASHLEY ROSE WELLMAN

DIRECTED BY KALLI DENALI RANDALL

Tuesday, June 10 2014
8:00 p.m. at the Valdez Civic Center

TICKETS AVAILABLE AT THE DOOR
CALL 834-2469 FOR MORE INFORMATION

Room A	Room B	Room C
		9:00 a.m. Morning Warm-up Yoga with Meg McKinney
10:00 a.m. Play Lab: Kate Guyton's <i>Ghosts in the Field</i>		
10:45 a.m. Play Lab: Gregory Aldrich's <i>Beheading Vampire Puppies</i>	10:45 a.m. Play Lab: David MacGregor's <i>The Antichrist Cometh</i>	10:45 a.m. Play Lab: Christian Ely's <i>More Than Kin, Less Than Kind</i>
12:45 p.m. Lunch Break		
1:30 p.m. The Script is Not the Play with Eric Coble	1:30 p.m. Basic Unarmed Combat Techniques for the Actor with Michael Hood	
3:00 p.m. Play Lab: AJ Knox' <i>Pissed</i>	3:00 p.m. Play Lab: Michael T. Smith's <i>The Critics</i>	3:00 p.m. Play Lab: Mark Muro's <i>Nocturne on 166th Street</i>
4:15 p.m. Play Lab: Kelly Younger's <i>Gerty Pays For It</i>	4:15 p.m. Charlie Canning's <i>The Cranial Equity Loan</i>	4:15 p.m. Antoinette F. Winstead's <i>Ivy and the Vine</i>
4:00 to 6:00 p.m. Acting for Singers Workshop, Day Three, in the Sugarloaf Learning Hall at the College		
6:00 to 8:00 p.m. Dinner Break		
8:00 p.m. Joy Barrett and Theatre Daedalus present Jaclyn Villano's <i>Unanswered, We Ride</i> , followed by a reception at the Valdez Museum		
10:15 p.m. (approximate) Fringe Festival at the Fat Mermaid		

The Script Is Not the Play with Eric Coble

Getting from the seed of an idea to a fully staged production is a twisting path with countless unpredictable turns. How do you prepare for that? For that matter, any ideas one may have about how one's career (or even life) will play out are bound for even more insane plot twists. How do you ride the unexpected for maximum effect?

Basic Unarmed Combat Techniques for the Actor with Michael Hood; An Introduction to Stage Combat

Participants will be taught safe techniques for basic stage combat, including falls, pushes, pulls, strangles, chokes, slaps, punches, and kicks. Special attention will be given to the theory of attack upon invitation and a four step method for rehearsing and performing stage violence.

The 22nd Annual Last Frontier Theatre Conference presents

Unanswered, **we ride**


by Jaclyn Villano

directed by Elena Araoz, designed by Justin Townsend
with Joy Barrett, Joe Tippett and Martha Wollner

Wednesday, June 11, 2014 at 8:00^{pm}

Valdez Civic Center
110 Clifton Drive
Valdez, AK 99686

Tickets available at the door.
Call (907) 835-2469
for more information.

 /UnansweredWeRide

theatreconference.org

Room A	Room B	Room C
		9:00 a.m. Morning Warm-up Yoga with Meg McKinney
10:00 a.m. Play Lab: Linda Billington's <i>A Duct Tale</i>	10:00 a.m. . Play Lab: Linda Ayres-Frederick's <i>Blizzard at the Mountain Top</i>	10:00 a.m. Play Lab: Lisa M. Konoplisky's <i>Time Will Tell</i>
11:00 a.m. Play Lab: Sarah Ilyse Jacobson's <i>Catch The Spider</i>	11:00 a.m. Play Lab: Vince Melocchi's <i>Nice Things</i>	11:00 a.m. Jill Bess' <i>Simple Melody</i>
12:45 Lunch Break		
1:30 p.m. Monologue Workshop with Laura Gardner & Frank Collison, Part Two	1:30 p.m. When Should the Words Stop Working So Hard? Writing the Pictures with Elena Araoz and Justin Townsend, Part One	1:30 p.m. Bonus Improvisation Workshop with Scared Scriptless
	2:45 p.m. Play Lab: Ron Radice's <i>Won't Happen Again</i>	2:45 p.m. Play Lab: Paul Braverman's <i>Pete's Place</i>
3:30 p.m. Play Lab: Siobhan Gilbert's <i>Spotlight</i>	3:30 p.m. Play Lab: Dick Reichman's <i>Bruckner's Last Finale</i>	3:30 p.m. Play Lab: Tim Foley's <i>Best Seller</i>
4:00 to 6:00 p.m. Acting for Singers Workshop, Day Four, in the Sugarloaf Learning Hall at the College		
6:00 to 8:00 p.m. Dinner Break		
8:00 p.m. TBA Theatre presents <i>Absolution</i> , featuring four plays from the first decade of the Alaska Overnights, with work by Arlitia Jones, P. Shane Mitchell, Mark Robokoff, and Schatzie Schaefer		
10:00 p.m. (approximate) Fringe Festival at the Fat Mermaid		

When Should the Words Stop Working So Hard? Writing the Pictures with Elena Araoz and Justin Townsend

How do we write strong visuals when we are developing a play in reading workshops where visual storytelling is not available? How can a script steer the design of a production without limiting the visual expertise of the designers? And should the playwright even be thinking about how his or her play will be designed while he or she is writing? Through a series of exercises, each playwright will explore practical methods to strengthen the visual possibilities in his or her writing and trust those emerging images to speak just as loudly as the spoken text.

Writing for Adventure Film with Meg McKinney and D.B. Palmer

Join Adventure Film School Alaska as they explore and showcase the genre of Adventure Filmmaking. Experience the visual and visceral nature of this media, and learn a few of the pragmatic particulars in the pitch process.



Absolution

Featuring four plays from the Alaska Overnighters

June 12 • 7:30pm • Valdez Civic Center

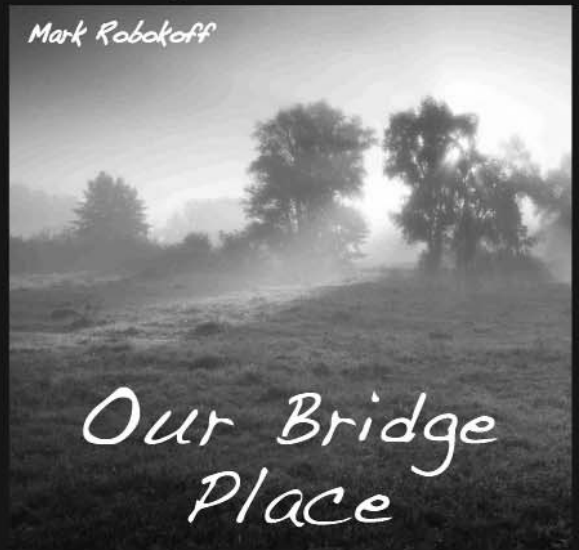
Training Better Artists



Toward a Better Alaska

Theatre, Inc.

www.tbatheatre.org



Room A	Room B	Room C
		9:00 a.m. Morning Warm-up Yoga with Meg McKinney
10:00 a.m. Play Lab: Chip Bolcik's <i>The World's Worst Puppeteers</i>	10:00 a.m. Play Lab: Catherine Weingarten's <i>Donkin Donuts Themed Life Choices</i>	10:00 a.m. Play Lab: Andrew Joseph Brown's <i>The Testicle Testimonies</i>
11:00 a.m. Play Lab: Daniel Guyton's <i>The Mother of God Visits Hell</i>	11:00 a.m. Play Lab: Barbara Shepherd's <i>Ghost Stories</i>	11:00 a.m. Play Lab: Arthur M. Jolly's <i>Mission: Colusa</i>
12:45 Lunch Break		
1:30 p.m. Acting Shakespeare: Scene Work with Bruce Rogers	1:30p.m. When Should the Words Stop Working So Hard? Writing the Pictures with Elena Araoz and Justin Townsend, Part Two	1:30 Basic Unarmed Combat Techniques for the Actor with Michael Hood, Part Two
3:30 p.m. Play Lab: Joe Barnes' <i>Shavetop Mountain</i>	3:30 p.m. Play Lab: Jaclyn Villano's <i>The Company We Keep</i>	3:30 p.m. Play Lab: Terence Anthony's <i>Euphrates</i>
4:00 to 6:00 p.m. Acting for Singers Workshop, Day Five, in the Sugarloaf Learning Hall at the College		
6:00 to 8:15 p.m. Dinner Break		
8:15 p.m. Boarding at the docks next to the Best Western for a 2-hour cruise to Shoup Glacier on Stan Stephens Cruises		

Acting Shakespeare: Scene Work with Bruce Rogers

Let the meter be our guide. Actors can bring any Shakespeare scene or pick one at the workshop. Scenes will be worked with focus on using meter.

Saturday, June 14

- 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 Stan & Mary Helen Stephens.

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



Sunday, June 15

- 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.

SATURDAY, JUNE 14, 2014



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 Eighth Annual Ten-Minute Play Slam
Readings of short plays by Play Lab playwrights.
Directed by Carrie Yanagawa



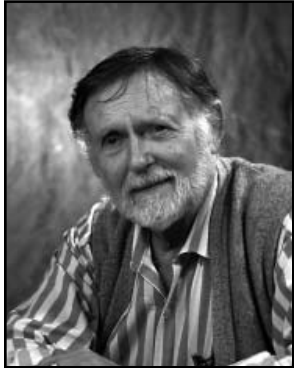
Paul Braverman's *United We Stand*
Daniel Guyton's *Death of a Snowman*
Rand Higbee's *Moon in a Barrel*
David MacGregor's *New Year's Eve*
Tom Moran's *WYWH*
Kelly Younger's *Let's Get Physical*



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 Stan and Mary Helen Stephens.

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 PWSCC President Dan O'Connor
- 7:45 Jerry Harper Service Award Presentation



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

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

The Jerry Harper Service Award exists to annually recognize someone who has gone above and beyond the call of duty over the life of the event. The first year's award was given to Michael Warren Powell, the father of the Play Lab. The next year 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, and the year after we recognized her long time producing partner Gail Renardson.



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.



2013 winner Gail Renardson.

Valdez pillars Stan and Mary Helen Stephens have been selected to receive the 2014 Jerry Harper Service Award. The Stephens are being honored for their long-time support of the event, which started in the Conference's first year, 1993. They were instrumental in wooing many of the leading voices in American theatre who visited the Conference such as Arthur Miller and August Wilson by providing free day cruises into Prince William Sound for the featured artist staff. In 2001, they began providing a two-hour, two-boat cruise for all the participants to Shoup Glacier; this event has become a centerpiece event for the Conference, providing conversations that change lives and memories that last lifetimes. While the award is specifically aimed towards recipients' contributions to the event, the Stephens' generosity to PWSCC and the surrounding communities are also a part of what is being recognized.



ON GIVING FEEDBACK

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

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

ON RECEIVING FEEDBACK

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

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

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

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

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

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

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

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

- Dawson Moore

Sunday, June 8

9:45–10:30 a.m.

- A. Barry Levine's *Scene From a Coffee Shop*
- B. Mollie Ramos' *Snowmageddon*

10:40 a.m. to 1:00 p.m.

- A. Rand Higbee's *Shaula: Queen of the Universe*
- B. Nicholas Walker Herbert's *Martyr's Kiss or Out of Love*

1:10 to 1:55 p.m.

- A. Karyn Traut's *The Man He Loves or Italian Sunset*
- B. Clint Jefferson Farr's *The Kindness of Strangers*

2:10 to 5:00 p.m.

- A. Tom Moran's *God On Our Side*
- B. Ashley Rose Wellman's *Living Creatures*

Monday, June 9

9:45 to 11:00 a.m.

- A. John Hendel's *W.E.A.R. H.O.R.S.E.*
- B. Mathilde Dratwa's *Escape from Garden Grove*

11:15 a.m. to 12:45 p.m.

- A. Amy Tofte's *Broken Panda*
- B. Bennett Fisher's *Campo Maldito*

3:00 to 5:45 p.m.

- A. Joy Cutler's *Nightshift(ing)*
- B. Michael Parson's *Sumner Falls*

Tuesday, June 10

9:45 to 10:30 a.m.

- A. Kate Guyton's *Ghosts in the Field*

10:40 a.m. to 12:50 p.m.

- A. Gregory Aldrich's *Beheading Vampire Puppies*
- B. David MacGregor's *The Antichrist Cometh*
- C. Christian Ely's *Boss Man*

1:00 to 2:30 p.m.

- A. AJ Knox' *Pissed*
- B. Michael T. Smith's *The Critics*

2:40 to 4:30 p.m.

- A. Kelly Younger's *Gerty Pays For It*
- B. Charlie Canning's *The Cranial Equity Loan*
- C. Antoinette F. Winstead's *Ivy and the Vine*

Wednesday, June 11

9:45 to 10:45 a.m.

- A. Linda Billington's *A Duct Tale*
- B. Linda Ayres-Frederick's *Blizzard at the Mountain Top*
- C. Lisa M. Konoplisky's *Time Will Tell*

11:00 a.m. to 12:45 p.m.

- A. Sarah Ilyse Jacobson's *Catch The Spider*
- B. Vince Melocchi's *Nice Things*
- C. Jill Bess' *Simple Melody*

1:00 to 1:45 p.m.

- A. Ron Radice's *Won't Happen Again*
- B. Paul Braverman's *Pete's Place*

2:00 to 5:15 p.m.

- A. Siobhan Gilbert's *Spotlight*
- B. Tim Foley's *Best Seller*

Thursday, June 12

9:45 to 11:00 a.m.

- A. Chip Bolcik's *The World's Worst Puppeteers*
- B. Catherine Weingarten's *Donkin Donuts Themed Life Choices*
- C. Andrew Joseph Brown's *The Testicle Testimonies*

11:15 a.m. to 12:45 p.m.

- A. Daniel Guyton's *The Mother of God Visits Hell*
- B. Barbara Shepherd's *Ghost Stories*
- C. Arthur M. Jolly's *Mission: Colusa*

2:15 to 5:00 p.m.

- A. Joe Barnes' *Shavetop Mountain*
- B. Jaclyn Villano's *The Company We Keep*
- C. Terence Anthony's *Euphrates*

Instructions

Cast meets with the playwright in front of the registration desk. The Conference staff will help make sure everyone is there and assist with finding anyone who's missing.

After the full cast is assembled, rehearsals take place underneath the stage in labeled rooms.



Room A

SCENE FROM A COFFEE SHOP
by **BARRY LEVINE**

Stage Instructions
Darryl
Jay

Doreen Ransom
Erick Hayden
Jeff Brion

Two relatives meet again after several years and attempt to fully reconnect over hot chocolate, music, and celebrity.



Room B

SNOWMAGEDDON
by **MOLLIE RAMOS**

Stage Instructions
Virgil
Maxwell
Thelma
Leah

Joyce Eriksen
Stu Eriksen
Frank Collison
Martha Wollner
Megan Harty

Old Man Winter and Mother Nature join forces to throw a one-two punch directly at Valdez, snow capital of Alaska, during the winter of 2011-12, affectionately dubbed *Snowmageddon*. The question is which will cave first: Virgil's pride or the roof above his local eatery?



Chip Bolcik's 2013 Play Lab reading of *Blizzard*, featuring Kalli Randall, Jeff Aldrich, and Raegan Payne.



Room A

SHAULA: QUEEN OF THE UNIVERSE
by **RAND HIGBEE**

Stage Instructions
Captain Brick Jones
Skippy
Shaula
Computer
Moggie

Theodore C. Hooker II
Jamie Nelson
Jeremy Gaunt
Annie McCain Engman
Gabrielle Savrone
Gigi Lynch

Captain Brick Jones and his intrepid companion Skippy crash land on a previously unknown planet. Once there they meet the world's lone inhabitant: Shaula, who guards the most important secret in the universe.



Room B

MARTYR'S KISS OR OUT OF LOVE
by **NICHOLAS WALKER HERBERT**

Stage Instructions
Allen
Ham
Diamondback Danny
Reb
Bonnie
Lina
Guido

Mark Muro
Mark Robokoff
Erick Hayden
Randall Parker II
Jill Sowerwine
Daniels Calvin
Andrea Staats
Eric T. Miler

After a successful heist, two jewel thieves hide out in a backwoods town with their stolen goods. While Allen tries to lay low and plan their next move, he discovers his bumbling partner Ham has kidnapped a baby... to try and pick up chicks.



Room A

*THE MAN HE LOVES, OR,
ITALIAN SUNSET*
by **KARYN TRAUT**

Stage Instructions/Intercom	Reagan James
Liza	Nancy Caudill
Ted	Bruce Rogers
Larry	Kevin Bennett

A cabaret singer relates the story of her father, a gay WWII vet who couldn't admit his sexuality, even to himself. Alternately conducting dialogues with his imagined self and narrating stories he told her of his WWII experiences, she works back to Italy, where against all odds and despite the horrors of war, he fell in love.



Room B

THE KINDNESS OF STRANGERS
by **CLINT J. FARR**

Stage Instructions	Kate Rich
Dan Stranger	Harold Fergus
Martha Stranger	Sarah MacMillan
Connie Stranger	Sarah Shipp
Jim Jones	Don Gomes
Phyllis Jones	Doreen Ransom
Maggie Jones	Teanna Hutchison

How do you define the perfect family?



Bostin Christopher terrifies the audience with his 1998 performance of Eric Bogosian's *Pounding Nails in the Floor With My Forehead*.



Room A

GOD ON OUR SIDE
by **TOM MORAN**

Stage Instructions	Nancy Pearson
Brady Hobbs	AJ Knox
Kyle Benjamin	Ryan Buen
Alicia Hobbs	Laura Crow
Coach Bill Elton	Mark Robokoff
Reverend Jacob Benjamin/Radio Host #3	Aaron Wiseman
Mandee Lyle/ Female Radio Show	Janna Shaw
Callers/Reporter #2	Jay Stevens
Announcer #1/Reporter #1/Radio Host #1	
Announcer #2/Radio Host #2/ ESPN	Don Gomes
Announcer/ Chiefs Lineman	
Opposing Lineman/ Male Radio Show	
Callers/ Running Back	Jeremy Gaunt

Brady Hobbs is a resolute atheist and a starting NFL quarterback – until he's injured, and his fundamentalist backup reels off a string of improbable victories. Now Brady is determined both to win back his job and to show his teammates and the football world that talent, not faith, is what wins and loses the ballgame.



Room B

LIVING CREATURES
by **ASHLEY ROSE WELLMAN**

Stage Instructions	Kalli Randall
Julia	Amy Tofte
Luke	Issac Fannin
Kevin	Erick Hayden
Mr. Thermond	Jamie Nelson

Two parents' lives are ripped apart when their 10-year-old son Luke unexpectedly dies from an allergic reaction to shellfish, leaving them alone and overwhelmed by grief. As they try to navigate through the surreal world of their grief, Luke's mother accidentally stumbles into her son's afterlife— a strange world called "The Other Place" that looks exactly like their home, only different... stranger. She wants nothing more than to bridge the gap between the world of the living and the strange world of the dead, and will do anything to bring her young son back with her.



Room A

W.E.A.R. H.O.R.S.E.
by JOHN HENDEL

Stage Instructions
Reginald Frost
Erica Lottin
Patty Frances

Meg McKinney
Taran Haynes
Reagan James
Sarah MacMillan

RIPPED FROM THE HEADLINES: A young man and his nude performance artist friend purchase a horse for a novelty slaughter. He wants to eat it, but she has other plans.



Room B

ESCAPE FROM GARDEN GROVE
by MATHILDE DRATWA

Stage Instructions
Sophie
Faye

Lindsay Lamar
Teanna Hutchison
Jan Richmond

After a shocking discovery at home, 15-year-old Sophie is kidnapping her grandma from the assisted living facility, and they're running away to Belgium. If only the bus would come. If only grandma knew where Belgium was.



Teanna Hutchison performing Ryan Buen's *Now Boarding* in the 2012 Monologue Workshop.



Room A

BROKEN PANDA
by AMY TOFTE

Stage Instructions
Ellen
Jay
Lina
Mike
Adele

Catherine Weingarten
Annia Wyndham
Bostin Christopher
Lala Araki
John Hendel
Antoinette Winstead

A white woman and a black man want to call it quits after ten years of marriage. They worry about the potential damage to their two young children. Tricked into submitting themselves to an absurd therapy treatment, the two are reminded how they first came together... before the outside world told them they were black and white.



Room B

CAMP MALDITO
by BENNETT FISHER

Stage Instructions
Hieronymo Acosta
Ken Ingersoll

Rod Mehrrens
Brian Wescott
Ryan Buen

When a young CEO at a San Francisco tech startup hires a Santeria priest to purify the office, he gets a lot more than he bargained for. A darkly comic fable about the cost of gentrification, the casualties of capitalism, and the price you pay when you piss off the dead.



Room A

NIGHTSHIFT(ING)
by **JOY CUTLER**

Stage Instructions

Quinn

Jena

Tom/Kris/Body 1/Transporter 1

Tess/Intercom Voice Female/

Patient/Body 2/Transporter 2

Nurse/Offstage Voice

Joss/Female Voice Behind Curtain/Goat

McGill/Lou/John Doe

Sarah Bethany Baird

Josh Schmidlein

Colby Bleicher

Theodore C. Hooker II

Kelly Wilson

Jacqueline Hoffman

Andrea Staats

Mark Muro

Overworked and sleep-deprived intern Dr. Quinn stumbles through the everyday madness of a hospital emergency department when his deceased sister shows up demanding her release from his memories. Told in the form of a music-fueled comic hallucination, *Nightshift(ing)* is an investigation into loss and sibling relationships.



Room B

SUMNER FALLS
by **MICHAEL PARSONS**

Stage Instructions

Lawrence

Young Woman

Brian

Mel

James/Jimmy

Annie McCain Engman

Stu Eriksen

Karina Becker

Nicholas Walker Herbert

Michelle Gardner

Mark Stoneburner

Winner of the 2014 Rosa Parks Playwriting Award from the Kennedy Center. On the day a convicted murderer gets released from prison, a miracle rocks sleepy Sumner Falls, a Cape Cod tourist town. The town's sheriff seeks to get to the truth behind the "miracle" -- but that truth may cost her everything she holds dear.

IN MEMORIAM

This year we lost three members
of our Conference Family

Jeanne Stapleton
Stan Stephens
Frances Tolbert

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



Room A

GHOSTS IN THE FIELD
by **KATE GUYTON**

Stage Instructions
Davis
Gregory
Bernadette
Chris
Mrs. E

Annie McCain Engman
Theodore C. Hooker II
Stefan Langer
Lala Araki
Josh Schmidlein
Doreen Ransom

A pair of ghost hunters who try to make contact with two reported ghosts, but when someone unexpected shows up who knew the two men in life, things get complicated.



Shane Mitchell and Aaron Wiseman in TBA Theatre's 2012 production of Eoin Carney's *The Rendering of Conor McShea*.



Room A

BEHEADING VAMPIRE PUPPIES
by **GREG ALDRICH**

Stage Instructions
Rob
Vivian
Clara

Danielle Rabinovich
Nicholas Walker Herbert
Donna Simone Johnson
Megan Harty

On a frigid Alaskan night, Vivian leads her recently dumped best friend Clara to an eccentric loner's cabin to confront him about the untimely death of her sister 7 years ago. In one ninety minute scene, Vivian plays a cat and mouse game of identity and morality until she must play judge and jury against that man who has directly or indirectly ruined the lives of her entire family.



Room B

THE ANTICHRIST COMETH
by **DAVID MACGREGOR**

Stage Instructions
John
Leah
Duncan
Holly

Bill McAllister
Mark Robokoff
Christine A. Eagleson
Erick Hayden
Tamar Shai

John is an advertising exec who's having a bad day. While examining his receding hairline, he notices what is either a very strange birthmark or the numbers 666 emblazoned on his head. When an old fraternity brother arrives with his evangelical fiancée in tow, the conversation turns to "revelations" about John's past, and all hell breaks loose – just in time for dinner.



Room C

MORE THAN KIN, LESS THAN KIND
by **CHRISTIAN ELY**

Stage Instructions
Phoebe
Michael
Scott
Sam
Carson

Kevin Bennett
Tarah Pollock
Timothy Brown
Michael Noble
Sara Shipp
Jay Stevens

Lies, duplicity obsession and greed lead to murder as a modern day Midas is confronted by his gilded past.



Room A

PISSED
by **AJ KNOX**

Stage Instructions
Mike
Danielle
Bobby

Susan Niman
David MacGregor
Andrea Staats
Linda Ayres-Frederick

Octogenarian Bobby pissed herself this morning, and on the day of her sister Susan's wake, no less. During the ceremony, she, her son, and her granddaughter confront the truth about growing old and falling apart, and hopefully they can also discover how Susan died.



Room B

THE CRITICS
by **MICHAEL T. SMITH**

Stage Instructions/Furniture Mover
Owen
George
Sal
Chris
Sally
Pamela
Chad
Clive
3 or 4 furniture movers

Janet Stoneburner
James Jensen
Rob Lecrone
Bruce Rogers
Justin Oller
Gigi Lynch
Lindsay Lamar
Frank Collison
Thomas Korn

As a group of writers work on revisions, their criticisms seem to alter the world in some very real ways.



Room C

NOCTURNE ON 166th STREET
by **MARK MURO**

Stage Instructions
Gloria DeFelice
Renata DeFelice
Marty DeFelice
Francesca Rossi

Barry Levine
Joyce Eriksen
Jan Richmond
Bill McAllister
Kristen Fernandez

A man goes back home to visit his family and is forced to confront a bizarre mystery.



Room A

GERTY PAYS FOR IT
by **KELLY YOUNGER**

Stage Instructions
Gerty
Paul
April
Van

Laura Crow
Sarah MacMillan
Aaron Wiseman
Lindsay Lamar
Justin Stewart

Gerty has everything she ever wanted (except that her husband is dead, her son is a wuss, her daughter-in-law is a cheat, and her sex-drive drove off). But when she begins a May-December romance with a young hustler, she learns what you want always comes with a price. Luckily, Gerty is willing to pay for it. This sex-farce was written in 48 hours for Paula Vogel.



Room B

THE CRANIAL EQUITY LOAN
by **CHARLIE CANNING**

Stage Instructions/Track Announcer
Stephen Murray
Dave Mathers
Carol Mathers
Ms. Louisa Thompson
Mr. Conover

Julia Cossman
Bostin Christopher
Frank Delaney
Rachel Marquez
Gabrielle Savrone
Kevin T. Bennett

A three-act satire of modern life, the banking industry, and consumer credit played against the backdrop of the Melbourne Cup, the most prestigious horse race in Australia and possibly the biggest fashion event of the year. Horseplay in three acts.



Room C

IVY AND THE VINE
by **ANTOINETTE F. WINSTEAD**

Stage Instructions
Dr. Daniel Stephens
Tammy Stephens
Courtney Evans
Aaron Grant
Mrs. Tully

Stacy Miller
Mark Robokoff
Danielle Rabinovich
Tiffany Cooper-Allen
James Jensen
Linda Ayres-Frederick

Unrequited love, entangled in friendship, proves to have devastating consequences for Daniel, Courtney, and people they love.



Room A

A DUCT TALE
by **LINDA BILLINGTON**

Stage Instructions
Jessie
Fred

Mathilde Dratwa
Zoey Grenier
James Jensen

A pudgy, basement-office wage slave and a homeless, duct-dwelling teenager meet and clash in a tale of dysfunction, deferred dreams, and DIY Scandinavian furniture.



Room B

BLIZZARD AT THE MOUNTAIN TOP
by **LINDA AYRES-FREDERICK**

Stage Instructions
Arden Waltham
Shira Waltham
Voices

Nancy Guiley
Harold Fergus
Laura Gardner
Mark Stonburner

Home is where the heart isn't for Arden – half-blind with only his dog, memories and cornbread to keep him company. In his isolated cabin with no snowplow within earshot, how will he weather the domestic emergency? *Blizzard at the Mountain Top* explores survival strategies both comic and touching.



Room C

TIME WILL TELL
by **LISA M. KONOPLISKY**

Stage Instructions
A
B

Rees Miller
Rob Lecrone
Anthony Lounsbury

Two guys in a room. They may be hit men. They may be middle management. Time will tell.



Room A

CATCH THE SPIDER
by **SARA ILYSE JACOBSON**

Stage Instructions
Callie
Julian
Aiden
Morgan

Jan Richmond
Gabrielle Savrone
Jamie Nelson
Mark Stoneburner
Taylor Campbell

Callie has been in love with Julian since they were kids. When her best friend takes up with Julian, past, present, and Celtic myth intertwine as Callie examines the ways in which memory informs behavior.



Room B

NICE THINGS
by **VINCE MELOCCHI**

Stage Instructions
Amy
Justin
Staff Sgt. Bobbie Jo Gunning
Sandy

Nancy Pearson
Lalal Araki
Ryan Buen
Karina Becker
Devon Delaney

Neither Staff Sergeant Bobbie Jo Gunning or Amy Mellinger sleep well these days. In order to move on with their lives, they will need to come to terms with the past and deal with the present.



Room C

SIMPLE MELODY
by **JILL BESS**

Stage Instructions
Mary
Abby
Frank
Reverend Barton
Mr Lunkes
Bradley
Ellen
Kyle
Meagan

Sierra Ileta Halberg
Sarah Bethany Baird
Reagan James
Justin Oller
Paul Braverman
Stefan Langer
Don Gomes
Nancy Caudill
Taran Haynes
Teanna Hutchison

Family secrets are revealed when three adult children reunite at the memorial service of their mother, Melody Simmons.

Thursday June 12 2:45 P.M.



Room B

WON'T HAPPEN AGAIN
by **RON RADICE**

Stage Instructions
Ralphie
Paulie

Ron Holmstrom
Dick Reichman
Rod Mehrtens

Two men in their 60s, Ralphie and Paulie, have lived across the street from each other in a working class city for the last 35 years, never said more than a casual hello to each other, and now through mutual dependencies begin to learn about themselves and each other. Ralphie has a tendency to leave his garbage at Paulie's curb, and while this bothers Paulie, it is the action that allows both men to talk to each other, discover each other, and discover themselves.



Room C

PETE'S PLACE
by **PAUL BRAVERMAN**

Stage Instructions
Pete
Maude
Benny/Husband

Daniels Calvin
Leo Grinberg
Jacqueline Hoffman
Stefan Langer

Maude doesn't know exactly how she finds herself in Pete's Place, a rundown little bar that lies somewhere between life and...someplace else. Now she must determine the way: forward...or back.



Dick Reichman with Play Lab founder Michael Warren Powell and Conference founder Jo Ann C. McDowell in 1997.

Thursday June 12 3:30 P.M.



Room A

SPOTLIGHT
by **SIOBHAN GILBERT**

Stage Instructions/Announcer
Siona O'Malley
Ben Korman

Annia Wyndham
Michelle Gardner
Anthony Lounsbury

The story of a decomposing relationship between New York comedians Ben Korman and Siona O'Malley. As the scenes of love and destruction are intercut with actual stand up as the play travels backwards in time to the couple's first meeting, *Spotlight* asks the audience: "Is it worth getting involved with someone you're competing with professionally? Is love worth it at all in comedy?"



Room B

BRUCKNER'S LAST FINALE
by **DICK REICHMAN**

The Jan Welt film of the Cyrano's production of Dick Reichman's *Bruckner's Last Finale* A play about the creative life of a divinely-inspired genius: classical composer Anton Bruckner.



Room C

BEST SELLER
by **TIM FOLEY**

Stage Instructions
Thomas Kingfisher
Claire Biscoe
Norman Delaney
Teresa Kingfisher
Stephanie Gordon
George Meredith

Christine A. Eagleson
Jamie Nelson
Annie McCain Engman
Brian Wescott
Tamar Shai
Tarah Pollock
Christian Ely

Novelist Thomas Kingfisher has seen his sales and reputation fade, but when he vanishes, the publishing industry goes into a frenzy and his books sell like never before. His agent, his wife, and his best friend must deal with the consequences, all the while wondering whether Thomas is dead or alive.



Room A

THE WORLD'S WORST PUPPETEERS
by **CHIP BOLCIK**

Stage Instructions
Frankie
Eddie
Kirsty

Lala Araki
Jason Martin
Mark Muro
Jill Bess

Two brothers fight valiantly to make their niece's birthday special, but their entertainment plans go down the toilet, so to speak.



Room B

DONKIN DONUTS THEMED LIFE CHOICES
by **CATHERINE WEINGARTEN**

Stage Instructions
Huey
Fauna
Donkin Donuts Waitress

Colby Bleicher
Iam Cabitac
Andrea Staats
Teanna Hutchison

It is the one year anniversary of Huey and Fauna as a couple and they have a super adorable and sweet and perfect and adorable day planned, starting with a morning coffee at one of their faves, "Donkin Donuts" coffee shop. But when Fauna tells Huey she doesn't feel comfortable anymore with the physical aspects of their relationship, one of the most perfect couples in the world is forced to confront if they are still heading in the same direction...



Room C

THE TESTICLE TESTIMONIES
by **ANDREW JOSEPH BROWN**

Stage Instructions
Black Cock Down
Size Matters
Confession
The Standing Ovation
My Dick Is Scared Of The Coochie
Snorcher
I Never Had A Choice
Born This Gay
Uniballer
I Never Had A Choice Redux
Man Up

Kelly Wilson
Bill Frey
Justin Stewart
Rod Mehrtens
Jeff Brion
Jeremy Gaunt
Michael Noble
Erick Hayden
Bill McAllister
Brian Wescott
Devin Frey

Inspired as a response to *The Vagina Monologues*, "The Testicle Testimonies" gives men the chance to reflect on societal pressures, common misconceptions, and their penises in a safe environment.



Room A

THE MOTHER OF GOD VISITS HELL
by **DANIEL GUYTON**

Stage Instructions
God
Mary
Michael/Murderer/Soul #1
Satan
Uriel
Gabriel/Margaret
Azrael
Abaddon/Cobbler
Moloch/Smithee/Soul #2

Rachel Marquez
Harold Fergus
Michelle Gardner
Jay Stevens
Bruce Rodgers
Devin Frey
Tarah Pollock
Gregory Aldrich
Jeremy Gaunt
Randall Parker II

Based on a poem described in Dostoyevsky's *The Brothers Karamazov*, and written in (mostly) rhyming Iambic pentameter, the Virgin Mary travels to hell to comfort the souls in torment. While there, She becomes so moved by their plight that She condemns her own soul to save those of all mankind - much to God's dismay. What erupts is a war between Heaven and Hell, with all of our souls in the balance.



Room B

GHOST STORIES
by **BARBARA SHEPHERD**

Stage Instructions
Granny
Crystal
Anastasia
Macy
Mitzi
Tommy
Book Readers Voice

Shonti Elder
Joyce Eriksen
Sue Ellen Howard
Megan Harty
Sara Shipp
Tamar Shai
Bill Frey
Kalli Randall

When the generations gather at Granny's lake house, myth and memory merge until no one is quite sure what is true and what isn't. In this dark comedy, only young Macy is able accept it all in stride: that frogs will arise each spring from the muddy lake bottom as if from the dead; and that a lady, who disappeared into those same waters long ago, will resurface to be seen by those who care to look.



Room C

MISSION: COLUSA
by **ARTHUR M. JOLLY**

Stage Instructions
Captain Jameson Wood
First Officer Abigail "Abby" Hoyt
Also First Officer Bostin Fowler
Warrant Officer Steven Chen
Random Blob
Dr. Dana Owens

Gigi Lynch
Aaron Wiseman
Sarah MacMillan
Jason Martin
Brian Wescott
Meg McKinney
Julia Cossman

Can four volunteer astronauts stay sane in the confines of a mock spaceship on a multi-year simulated mission? Uh... no.



Room A

SHAVETOP MOUNTAIN by JOE BARNES

Stage Instructions
Graham "Mac" McDonough
Dougie McDonough
Bonnie Weintraub
Nicole McDonough
Louella Jackson
Cal Fogarty
Wolfgang Steiner

Gabrielle Savrone
Stu Eriksen
Mark Robokoff
Jill Sowerwine
Sierra Ileta Halberg
Danielle Rabinovich
Bill McAllister
Erick Hayden

Mac McDonough, patriarch of the McDonough family, is dying and his relatives have descended like vultures for their share of his fortune. Mac confounds them by announcing that he plans to disinherit them all. His relatives – every bit as greedy and amoral as Mac himself – will do anything, including murder, to make sure this doesn't happen.



Room B

THE COMPANY WE KEEP by JACLYN VILLANO

Stage Instructions
Harry
Ellie
Greg
Katherine

Reagan James
Aaron Wiseman
Laura Crow
Nicholas Walker Herbert
Joy Barrett

New to Georgetown with a law professorship and a freshly renovated home, attorneys Harry and wife Ellie are having difficulty settling their 12-year-old son into his new school. When their best friends Katherine and Greg come to the housewarming with surprises of their own, what ensues tests the bonds of friendship, marriage, and parenthood in this vicious comedy of manners.



Room C

EUPHRATES by TERENCE ANTHONY

Stage Instructions
Kira Johnson
Jackson Kemper
Ione Marceau
Ellis Nambu
Bruce Phillips

Taylor Campbell
Donna Simone Johnson
Ryan Buen
Sarah MacMillan
Kevin Bennett
Mark Muro

Twenty years ago, the Children of Euphrates cult was destroyed in a fiery shoot-out with government agents and their prophetic leader was killed. Miriai House, the former compound of the now-obscure cult, presently stands as a Bed & Breakfast and is rumored to be haunted. As the date the cult leader predicted he would return from the dead approaches, a ghost hunter, a former cult member, and a mysterious young woman arrive at Miriai House, each with their own secrets and motivations.



Tony Williams and Keith Arthur Bolden in Terence Anthony's *Blood and Thunder*, produced by Moving Arts at the 2010 Conference.



Dawson Moore, Jaron Carlson, Corey Ann Haydu, Jay Stevens, and Sarah Shoemaker in Joe Barnes' *The Workshop*, part of the 2009 Ten-Minute Play Slam.



Michael Parsons and Rachel Marquez watch as Bostin Christopher does *something* to Joyce Eriksen at the 2010 Conference.

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.



Elena Araoz directs theater and opera. Recent productions include Mac Wellman's *Wu World Woo* and *Horrocks and Toutatis too* (Sleeping Weazel at ArtsEmerson), *Architecture of Becoming* by Kara Corthron, Sarah Gancher, Virginia Grise, Dipika Guha, Lauren Yee (Women's Project), Natalia Naman's *Lawnpeople* (Cherry Lane Mentor Project), *La traviata* (New York City Opera at

BAM, original production by Sir Jonathan Miller), *Lucia di Lammermoor* (Opera North), *Midsummer Night's Dream* (Prague Shakespeare Festival), Carl Djerassi's *Phallacy* and *Three on a Couch* (Redshift Productions), *Falstaff* (Brooklyn Philharmonic at BAM), *The Price* (Northern Stage), Jaclyn Villano's *The Company We Keep* (Boston Playwrights' Theatre) and *Unanswered, We Ride* (Edinburgh Fringe), Li Tong's *The Power* (Beijing), *Latin Lovers* (Glimmerglass Opera), Raquel Almazan's *Café*, *War Music* (which Araoz

adapted from Christopher Logue, staging the bloodiest scenes from the Trojan War; FirstWorks Festival, New York Institute for the Humanities, Chicago Humanities Festival). New play workshops include *Tiny People* by Christopher Oscar Peña (Two River Theatre), *River of Gruel* by Sibyl Kempson (New Dramatists), *Madame Ho* by Eugenie Chan (Great Plains Theatre Conference) and Hilary Bettis' *Dakota Atoll* (New York Theatre Workshop). *Mexico* (Project Y), and *Alligator* (Great Plains Theatre Conference). Elena is a 2050 Fellow at New York Theatre Workshop (2014-2015) and a Time Warner Foundation Fellow for the Women's Project (2012-2014). As an actor New York acting credits include Amelia in *House of Bernarda Alba* (Pearl Theatre Company), Helena in *A Midsummer Night's Dream* (American Globe), and Diana in *All's Well That Ends Well* (New York Classical Theatre). Regionally, Johnna in *August: Osage County* (Arden Theatre Company), Aouda in *Around the World in 80 Days* (Triad Stage), Lila Mahnaz in *The Rant* (InterAct Theatre). Currently screening worldwide, Araoz is featured in the award-winning green screen feature film *Mars* by Geoff Marslett. She holds her MFA in acting from University of Texas-Austin www.elenaaraoz.com



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 the world premiere of Arlitia Jones' *Rush at Everlasting* for Perseverance this season; *Rush at Everlasting* had its first reading here in Valdez in 2011. Some previous directing credits: Harold Pinter's *Betrayal* and *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 Long John Silver in *Treasure Island*, Leonard in Theresa Rebeck's *Seminar* and fulfilling a life-long dream playing Lennie in *Of Mice and Men*. 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

34 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>



Eric Coble was born in Edinburgh, Scotland, and raised on the Navajo and Ute reservations in New Mexico and Colorado. Mr. Coble's first full-length play was produced in 1996; he has had a play in production or rehearsal somewhere in the world every week since 2006. His scripts include *The Velocity of Autumn*, *Bright Ideas*, *The Dead Guy*, *Natural Selection*, *For Better*, and *The Giver*, and have been produced Off-Broadway, in all

fifty states of the U.S., and on several continents, including productions at Manhattan Class Company, The Kennedy Center, Playwrights Horizons, Actors Theatre of Louisville Humana Festival, Denver Center Theatre Company, Arena Stage, New York and Edinburgh Fringe Festivals, Alliance Theatre, The Cleveland Play House, Alabama Shakespeare Festival, South Coast Repertory, Asolo Repertory, Indiana Repertory, Coterie Theatre, Great Lakes Theater Festival, Stages Repertory, and The Contemporary American Theatre Festival. Awards include the AATE Distinguished Play Award for Best Adaptation, an Emmy nomination, the AT&T Onstage Award, National Theatre Conference Playwriting Award, an NEA Playwright in Residence Grant, a TCG Extended Collaboration Grant, the Cleveland Arts Prize, and four Ohio Arts Council Individual Excellence Grants.



Frank Collison is thrilled to return to the Conference, with his wife, Laura Gardner, for an eighth summer. Since last year Frank traveled to Michigan to star as Admiral Joseph Ironsides, a megalomaniacal pirate in the feature film *The Adventures of Mickey Matson and The Pirate's Code*, due out next spring. In October Frank guest starred on *Criminal Minds*. He also traveled to the Mojave Desert to shoot *What You Can Burn*, a short

film in which he played a mysterious fortune hunter. Frank recurred as Vern on Disney's *Good Luck Charlie*. He has also branched off into video games (Tomb Raider), commercials (a Hallmark Christmas ad this year) and animation voiceovers, voicing the roles of Grandpa and Mr. Bojenkins in a Cartoon Network show called *Mr. Pickles*. Frank is proudest of his participation in BookPALS, a program run by the SAG Foundation which allows him the privilege of reading to school children in neighborhood schools. Frank first appeared on stage as a baby in a summer tent theatre, 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. The LA Weekly honored his performance as Mr. Peachum in PRT's *The Beggars' Opera* as best supporting actor. Frank's film work includes *Hitchcock*, *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*. In May Frank worked with Lily Tomlin on *Grandma*, a feature film. He recently shot a pilot for *Runestone*, a television series that imagines Vikings explorers meeting Native Americans. Contact Frank at www.frankcollison.com.



Kia Corthron's *Life by Asphyxiation*, previously produced by Playwrights Horizons, inaugurated the Public Theater's monthly Drama Club series in October. Other 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), *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 LPTW's Lee Reynolds Award, 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*. Most recently Kia has written a novel. She is currently a member of the Dramatists Guild Council and of the Writers Guild of America, and an alumnus of New Dramatists.



Timothy Daly is one of Australia's most internationally-produced playwrights, with a string of national and international productions to his credit. Actors such as Academy-Award winners Cate Blanchett and Geoffrey Rush have appeared in his plays. His 2008 play, *Derrida In Love*, was written expressly for the 2011 & 2013 Academy Award nominee Jacki Weaver, which she performed in a sold-out production in Sydney.

His play *Kafka Dances* has won over a dozen national and international awards since its première, and with thousands of performances all over the world is the most internationally-performed Australian play of all time. Its most recent production was in August-October 2013 at Theatre Grybowski in Warsaw, Poland. Timothy Daly's play *Richard III (ou presque)* premiered at the 2011 Festival of Avignon, followed by a season in Paris in Oct-Nov, 2012. His play *The Man in the Attic* was awarded Australia's most prestigious award for a new play, the Patrick White Playwrights' Award. It received a Paris season in February of 2012, and was performed in a sold-out season at the 2013 Festival of Avignon, the third of Timothy Daly's plays to be performed at France's most prestigious theatre festival. The production has been invited back to the 2014 Avignon Festival. Timothy Daly is the 2013 recipient of a Paris Studio Residency Award by the Australia Council for the Arts, and spent five months in Europe during 2013, writing and seeing productions of his work. He advises on over 100 scripts and productions a year.



After discharge from the military, **John DiFusco** attended Riverside City College and Cal State U, Long Beach, as a theatre major. He began his professional career in Los Angeles at The Odyssey Theatre in the 70's, acting in several productions, including *Peer Gynt*, *The Kid*, *The Caucasian Chalk Circle*, *The Balcony*, and *Mother Courage*. In 1980, he created and directed the landmark

Vietnam play *Tracers*, which had its world premiere at OTE. He directed the NY Premier at The Public Theatre,

and the play was published as one of The Ten Best of 85/86. Through most of the 80s, he toured with *Tracers* nationally and internationally. *Tracers* continues to be produced around the country. In the 90's he directed several plays locally, including *Hair*, *White People*, *Avenue X*, *Joan and the Zulus*, *Will Strip for Food*, *Ali*, and *Rounds*. He appeared in all three plays of Jovanka Bach's *Balkan Trilogy*. The 2000s have included appearing in Murray Mednick's *Charles Story* and numerous solo/spoken word performances at such events as *Rant and Rave*, *La Lupa Fest*, *Waiting for Jack*, and *Library Girl*. In 2007, he performed his autobiographical piece *Walk'n thru the Fire* at The Hayworth Theatre. The play made LA Weekly's Ten Best of the Year list. He attended the Last Frontier Theatre Conference for the first time in 2009. 2010 began with directing Willard Manus' *Just A Song at Twilight* at The Write Act Repertory. In November, John played the lead in *Nightsong for the Boatman* at the Odyssey Theatre. The show was remounted in New York at The Barrow Group in January 2011. In November 2012, John performed his solo piece, *The Long Way Home – (Reflections on the Tracers Journey)*, directed by John Perrin Flynn and co-produced by Roguemachine Theatre and The US Veterans Artists Alliance, featuring live music by Al. Keith. He made the best solo performance list in Backstage West: "With his heartfelt and dynamic performance recalling the incredible journey of *Tracers*, he once again proves himself able to share the purification of creation, the embodiment of Shelley's belief that, 'Poets are the unacknowledged legislators of the World.'" In 2013, he directed an All Veteran Cast (including Iraq and Afghanistan Vets) in a revival of *Tracers*, which ran in repertory with *The Long Way Home* at the US Veterans Artists Alliance in association with Rogue Machine Theatre Company. Mr. DiFusco is a member of The Actors Studio Playwright/Directors Unit, The LA Writers Center, and Rogue Machine Theatre Company, and The US Veterans Artists Alliance. He has received The NY Drama Desk Award, The LADCC Award, LA Weekly, NAACP Theatre, Drama-Logue, Robby Awards, and Valley Theatre League Awards. In 1968, he was awarded the USAF Commendation Medal for Meritorious Service in Vietnam. He has appeared in numerous films and television shows. Go to www.johndifusco.com for a full biography.



Peter Ellenstein was Artistic Director of the William Inge Center for the Arts from 2001-2014. For over thirty-five years, Peter has worked extensively in professional theatre, film and television as a director, producer and actor. For seven years he was Producing Director of the Los Angeles Repertory Company, where he directed the acclaimed Los Angeles Premiere of Sondheim and Weidman's *Assassins*. Peter has

worked in theatre across the country from Los Angeles to New York, San Diego to Alaska, Broadway and Off-

36 Broadway. His productions have received numerous awards and nominations. At the Inge Center, he aided the development of more than fifty full-length plays and hundreds of short plays. Peter oversaw the development of a hybrid professional/academic theatre using the ensemble theatre mentorship/apprenticeship model to develop new plays and new talent. He frequently lectures about William Inge and Theatre, and conducts workshops on a variety of theatrical topics for national theatre organizations. He has taught acting, directing, voice, Shakespeare and musical theatre professionally and academically. Peter sat on the Governing Council of the Association of Theatre for Higher Education and served two terms on the Board of Governors of Theatre LA, (now LA Stage Alliance). He served as a panelist for the National Endowment for the Arts (NEA), the Kansas Arts Commission, the Mid-Atlantic Arts Foundation, and as a Site Visitor for the NEA and the California Arts Council. He comes from a theatrical family: His father was actor/director Robert Ellenstein and his brother, David, is an Artistic Director. Peter attended American Conservatory Theatre and received his Masters of Fine Arts Degree from Minnesota State University, Mankato. Peter was pleased to serve twice on candidate Barack Obama's national arts policy committee. He is a member of AEA, SAG and the SDC. Peter will soon be leaving Kansas with his wife and three dogs.

outstanding playwrights including premieres by Tennessee Williams, Craig Lucas. Kara Corthron, Lanford Wilson, Annie Evans, Arlitia Jones, Lisa Humberston, John Yearley, Craig Pospisil and many, many others. She has received Drama Critic Awards for outstanding direction, a Cervantes Grant, a Meredith Harless Visiting Artist Endowment, The Harper Service Award, and is the recipient of the Tennessee Williams Award for Outstanding Contributions Preserving, Promoting and Perpetuating the Work of Mr. Williams. Her current project for the stage, *Tom's Children*, is a group of short plays inspired by the poetry of Tennessee Williams (by Kara Corthron, Richard Cottrell, Gary Giovannetti, Dawson Moore, Craig Pospisil, Tom M Wolfe and John Yearley) recently workshopped at the Abingdon Theatre. Erma teaches professional scene study classes for working actors; presents workshops for writers, directors and actors; and guest directs at universities across the country. She is teaching this year at East Stroudsburg University in Pennsylvania. Ms. Duricko is on the national advisory boards for this Conference, the Delta Tennessee Williams Festival in Mississippi, a member of the First Look Theatre Company at Tisch/NYU, and The Drama League. Currently, she is co-authoring a scene study book with Kenneth Holditch (co-author with Mel Gussow of the Library of America volumes on Tennessee Williams). She is a member of Minneapolis Playwright Center and a reader for them. Currently is the acting teacher at East Stroudsburg University and a professional acting coach in NYC. Erma is married to Dr. Allen Duricko and the blessed mother of Marissa and Jeff and deeply indebted and devoted to her collaborator of 23 years, Tim Brown and her mentor, Marshall W. Mason.



Erma Duricko, director, is a longtime member of the Society of Stage Directors/Choreographers, founder and Artistic Director of Blue Roses Productions, Inc., and Artistic Associate for Circle East Inc. Off-Broadway, she has directed at the Lion Theatre and The American Place; Off-Off at Neighborhood Playhouse, Manhattan theatresource, LaMama, Goldberg Theatre, Ensemble Studio Theatre, Chasama, The Abingdon

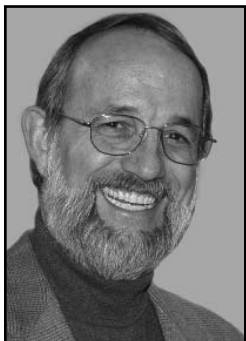


Laura Gardner is delighted to return for her eighth Conference with her husband, Frank Collison. In the last few months she shot *Castle* and appeared in *Lake Anne* at The Road Theatre where she had an ADA nomination for her performance in *Idle Wheels*. She was nominated for Best Supporting Actress 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 The Road Theatre, The Rogue Machine, 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 *Castle*, *Law and Order*

Theatre Complex, Baruch Center, The Drilling Company, Polaris North, Laurie Beecham Theater; Liberation Theatre; regionally at Arkansas Rep, William Inge Festival, White Birch, Sag Harbor, Pocono Playhouse, Long Wharf, Hartford Stage, Scranton Public, Fernwood and others. She conceived and directed *In Their Own Words*, *Destination Valdez*, and *Flights of Fancy* for the Last Frontier Theatre Conference. Her recent professional career is devoted to directing and producing new American plays and the work of Tennessee Williams. She has conceived and directed Tennessee Williams compilations, including *The Broken World of Tennessee Williams*, *Happy Birthday Mr. Williams*, *Derelicts and Dreamers*, in addition to many TW full-lengths and one-acts. She also curates the NYC Tennessee Williams Birthday celebration produced by Blue Roses Productions annually. Erma was privileged to direct *Camino Real* for Cyrano's in Anchorage in honor of the 100th birthday of Tennessee Williams and *Bus Stop* in Independence, Kansas in honor of the 100th Birthday of William Inge. She curates, produces and directs the C. Douglas Stephens Infusion Series in NYC - developing new plays. Ms. Duricko has helped to develop, produce, and/or direct hundreds of new plays by some of the country's most

LA, *Torchwood*, *The Forgotten*, *Crash*, *ER*, *Close to Home*, *Criminal Minds*, and *The West Wing*. Watch for her in the pilot *Merryland*, and 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. "Whilst" in Australia she shot 2 episodes of the wacky webisode *Chris and Josh* as Mum and will shoot more next time she gets down under! 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.



Michael Hood was professor of theatre at the University of Alaska Anchorage for 22 years prior to taking his current position as Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was awarded the President's Award of the Northwest Drama Conference in 1994, and received the UAA Alumni Award for Distinguished Teaching in 1998. Six of his productions have won regional recognition from the

KC/ACTF, most recently *The Gentleman Dancing Master* for IUP in 2012. Mr. Hood has worked professionally on stage, in film, on radio and television, and has twice directed professionally in the Russian Far East. His production of *True West*, mounted in Yuzhno-Sahkalinsk in 1994, traveled to acclaim in Khabarovsk and later to Moscow, where it played the new stage at the Moscow Art Theatre in the fall of 1995. In 1997, his UAA production of *A Piece of My Heart* was performed by invitation at the PODIUM Festival in Moscow. He continues to direct for IUP and for Unseam'd Shakespeare Company in Pittsburgh (*Othello Noir*, 2006; *Macbeth 3*, 2009, *The Tempest*, or *the Enchanted Isle*, 2013). His most recent publication (2000) appeared in *Theater sans frontieres*, a collection of critical essays on the work and process of Canadian director and amateur Robert Lepage. An SAFD certified teacher of stage combat, Hood recently taught an unarmed combat workshop for

the Nanjing University of the Arts in Nanjing, China. Hood currently serves as Secretary and Board Member for the National Theater Conference.



Sherry Kramer's work has been seen at theaters across the country and abroad, including the Humana Festival at the Actors Theatre of Louisville, InterAct Theatre, Yale Repertory Theater, Soho Rep, Ensemble Studio Theater, New York's Second Stage, The Woolly Mammoth, The Tokyo International Arts Festival, and The Theater of the First Amendment. Her most recent plays are *The Dream House*, commissioned by the Moscow

Arts Theatre and the International Writing Program at the University of Iowa, and *How Water Behaves*, the second of her plays in conversation with the American idea of charity. She is a recipient of NEA, New York Foundation for the Arts and McKnight Fellowships, the Weissberger Playwriting Award and a New York Drama League Award (*What A Man Weighs*), the LA Women in Theater New Play Award (*The Wall of Water*), The Jane Chambers Playwriting Award (*David's Red Haired Death*, nominated for a Helen Hayes New Play Award), and a commission from A.S.K (*The Mad Master*). Other plays include: *When Something Wonderful Ends*, *A Thing of Beauty*, *Things That Break* (nominated for a Helen Hayes New Play Award), *About Spontaneous Combustion*, *The Master and Margarita* (music theatre adaptation with composer Margaret Pine), *The Release of a Live Performance*, *Partial Objects*, *The World At Absolute Zero*, *The Long Arms of Jupiter*, *The Ruling Passion*, *The Law Makes Evening Fall*, and *The Bay of Fundy*. She was the first national member of New Dramatists, and teaches playwriting at Bennington College, and regularly in the MFA programs of the Iowa Playwrights Workshop and the Michener Center for Writers, UT Austin. Her plays are published by Broadway Play Publishing.



Jason Martin is a third generation Alaskan with one wife, one son, and more pets than Noah. Jason has been acting since 1990 and thoroughly enjoys being laughed at. In the summer of 2000, Jason decided that he was tired of people laughing at him in scripted shows because Jason was constantly being laughed at in all the wrong places. Jason is one of Scared Scriptless Improv's founding members. Feel free to

laugh at Jason now. Jason really hopes you remember Jason's name.... Jason. Jason has been seen all over Alaska and has performed with The Anchorage Opera, Anchorage Community Theatre, Kokopelli, Anchorage Symphony, Brown Eyed Girls, Cyrano's Theater Company, TBA Theatre, and Scared Scriptless Improv, to name a few. With Scared Scriptless Improv, Jason has performed with and opened for Joel McHale, Broken Lizard, Ranger Danger and the Danger Ranger Improv, 21st Century Men, Princeton New Money A\$\$ Clowns, and more. Scared Scriptless has helped

raise over 1.5 million for non-profits in Alaska. Jason can also be seen in an episode of *Monk*, playing the Doctor on *Wild West Guns*, in the feature film *Big Miracle*, and in too many shorts to list. When you see him at the Last Frontier Theatre Conference, he'll likely be wearing shorts then too.



Cassandra Medley's most recently produced plays include *American Slavery Project*, 2012-13; *Cell*, 2013, Ensemble Studio Theatre Marathon 2011; *Daughter*, Ensemble Studio Theatre Marathon 2009; *Noon Day Sun*, August, 2008, Diverse City Theatre Company—Theatre Row, New York City; and *Relativity*, a commission from the Alfred P. Sloan Foundation, Ensemble Studio Theatre, 2004. *Relativity* has been

produced by Kuntu Rep. of Pittsburg, Southern Rep. of New Orleans, 2007, the Ensemble Studio Theatre, May, 2006, the St. Louis Black Repertory Theatre, 2006, and the Magic Theatre in San Francisco in 2004. *Cell* is pending publication in the anthology *Outstanding One-Act Plays—2012* from Dramatists Play Service. *Daughter* was published by Broadway Play Publishing in 2012. *Relativity* won the 2006 Audelco August Wilson Playwriting Award and was featured on Science Friday, National Public Radio, and published by Broadway Play Publishing. *Relativity* was featured in an online radio broadcast of the play by the Los Angeles Repertory Theatre in 2008. *Noon Day Sun* was nominated for the 2008 August Wilson Playwriting Award, and is published by Broadway Play Publishing. *Marathon 2004-06* is also published by Broadway Play Publishing. Ms. Medley has also received the 2004 "Going to the River Writers" Life Achievement Award, 2002 Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence, the 2001- Theatrefest Regional Playwriting Award for Best Play, the 1995 New Professional Theatre Award, and the 1995 Marilyn Simpson Award. She was a 1989 finalist for the Susan Smith Blackburn Award in Playwriting, and won the 1990 National Endowment for the Arts Playwright Award. She was 1986 recipient of the New York Foundation for the Arts Grant and a New York State Council on the Arts Grant for 1987. She teaches playwriting at Sarah Lawrence College, has taught at New York University, and has also served as guest artist at Columbia University, the University of Iowa Playwrights Workshop and Seattle University. Cassandra worked as a staff writer for ABC Television: *One Life to Live* – 1995-97. She is a playwright member of the Ensemble Studio Theatre, and New River Dramatists.



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, and the Program Director, 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.



Bruce Rogers, Fairbanks Shakespeare Theatre's Artistic Director, is a founding member of FST and has been artistic director for 18 years. Mr. Rogers has been a major contributor to Alaskan theatre for over 30 years. He has directed and performed for theatres around the state, including eight shows at Perseverance Theatre and twenty two Shakespeare plays for FST. Mr. Rogers has been, often literally, the driving force behind

FST's successful tours statewide and to the Fringe Festivals of New York, Edinburgh and Brisbane. Mr. Rogers has been committed to an eco-friendly theater and a "reuse and recycle" ethos since FST's start. Rogers has a unique gift for the procurement of materials and talent, which has created an incredible theater company in the boreal forests of interior Alaska.



Justin Townsend's Broadway credits include *Casa Valentina*; *A Night with Janis Joplin*; *Vanya and Sonia and Masha and Spike*; *The Other Place*; *Bloody Bloody Andrew Jackson* (Outer Critics Circle Award nomination). Other NYC credits include *Here Lies Love* (Drama Desk Award, Lortel Award, Henry Hewes nomination); *Juan and John* (Public Theatre); *Mr. Burns, a Post Electric Play* and *Milk Like Sugar* (Playwrights

Horizons); *A Man's a Man*, *Caucasian Chalk Circle*, *Unnatural Acts* (Lortel Award nomination), and *Galileo* (Classic Stage Company); *Monstrosity* (13P); *On the Levee* (Audelco Award nomination) and *Luck of the Irish* (LCT3); *Architecture of Becoming* (Women's Project); *Opus* (Primary Stages); *Speech and Debate* (Roundabout Underground); *Beauty on the Vine*, *Palace of the End*, and *Mahida's Extra Key to Heaven* (Epic Theatre). Regionally, he has designed for American Repertory Theatre (Elliot Norton Award for *The Onion Cellar*, IRNE and Elliot Norton Award for *The Blue Flower*), Alliance Theatre, Arden Theatre, Arena Stage (Helen Hayes nomination for *One Night with Janis Joplin*), Baltimore Center Stage, Bard SummerScape, Boston Court, Cincinnati Playhouse, Cleveland Playhouse, Commonwealth Shakespeare Company, Folger Shakespeare Library (Helen Hayes nomination for *Hamlet*), Georgia Shakespeare Festival, Hartford Stage, Huntington Theatre, Intiman Theatre, Kirk Douglas Theatre (Ovation nomination for *Apollo*), La Jolla Playhouse, McCarter Theatre, The Old Globe, Oregon Shakespeare Festival, and PlayMakers Repertory. He is a member of the Theatre of a Two Headed Calf and serves on the faculty at Brooklyn College as an assistant professor. justintownsend.com



Carrie Yanagawa is an Anchorage-based Director, Scenic Designer, and Painter who currently serves as the Scenic Charge Artist for the Anchorage Opera. Recent directing credits for new one act plays include: *Fourplay: Four Short Plays by Alaskans* (Three Wise Moose) and many installments of the *Alaska Overnights* (3WM/TBA). Recent design credits include: *La cambiale di matrimonio* (Anchorage Opera); *A*

Gulag Mouse (TossPot Productions); *The Lion, the Witch & the Wardrobe*; *Antigone* (TBA); *Fourplay*; *Rounding Third* (3WM); *Come to Me*, *Leopards*; *Pinkalicious*; *It's a Wonderful Life* (Cyrano's). Recent painting credits include: *Die Fledermaus*; *Lucia di Lammermoor*; *Pirates of Penzance*; *Tosca*; *Mrs. President*; *The Sound of Music*; *Macbeth*; *La Bohème* (AO); *Rush at Everlasting*; *the road weeps*, *the well runs dry*; *Betrayal*; *The Blue Bear* (Perseverance Theatre); *The Producers* (Earl Cameron Theatre, Bermuda); *Beauty & the Beast* (Elgiva Theatre, England); *The Veil*; *The Kitchen*; *Collaborators* (National Theatre, London); as well as the feature film *Big Miracle*.



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.

Cyrano's Theatre Company is celebrating its 22nd anniversary and continues to do an eclectic mix of contemporary, classic, and original works all year round. Cyrano's mission is to cultivate and nurture Alaskan theatre artists. Cyrano's Off Center Playhouse, a black-box 89-seat theatre located in the historic 1915 building, is the home venue of Cyrano's Theatre Company. Our 2013 season included a play-in-progress by Arlitia Jones called *Come To Me, Leopards*, directed and dramaturgy by Jayne Wenger. During our 2013 season, six of our plays gave opportunities to women directors, with *A Wrinkle in Time* being the directorial debut for Katie Strock. Resident playwright Dick Reichman's *Audition* is the ninth of his works produced by the company. Cyrano's Theatre Company also hosted Yussef El Giundi, author of *Jihad Jones and the Kalashnikov Babes*. Krista M. Schwarting is directing two plays for Cyrano's this season, including *All the Great Books (abridged)* and the Pulitzer Prize-nominated *4,000 Miles*, which will be at Cyrano's in September. Next up at Cyrano's is *Bob: A Life in Five Acts*, directed by Steve Hunt, which is a laugh-out-loud play somewhere between Brechtian epic theatre and vaudeville. Our summer musical is *Das Barbecue*, directed by Regina MacDonald, which is Wagner's Ring Cycle set in Texas, with five actors playing thirty characters and featuring a variety of musical styles from Texas swing to jazz. In October, Cyrano's will produce John Robin Baitz's adaptation of *Hedda Gabler*, featuring Annia Wyndham in the title role. This will be Tamar Shai's directorial debut, with an (almost) all-women supportive creative team. In 2015, Cyrano's will be developing a series of theatrical town-halls depicting each decade of the last one hundred years, celebrating Anchorage's history from the founding in 1915 to 2015. Cyrano's also continues to be active in the community with special projects, such as the partnership in late-June with the Alaska Veteran's Museum, who is honoring Mary Louise Rasmuson's military career as the leading WAC during World War II; Cyrano's is honoring Mary Louise Rasmuson as a major catalyst for the arts in Alaska, and on June 26, there will be a special reception event in partnership with the Anchorage Museum. Cyrano's continues to receive kudos, which include being regularly voted Anchorage's "Best Live Theatre" by ADN readers and "Best Live Theatre in Anchorage" by Anchorage Press readers. CTC has also been the recipient of the Governor's Award for Arts Organization, the Mayor's Arts Award for Outstanding Arts Organization, and a citation by the Alaska State Legislature, "A Standing Ovation." CTC has been featured in *American Theatre Magazine* and *First Alaskans Magazine* and was most recently cited by *Kiplinger's Magazine* as one of the reasons to live in Anchorage! CTC is also active as a civic member in Anchorage and is a member of the Chamber of Commerce, Visit Anchorage, and the AEDC. CTC's founder, Jerry Harper, also has been the recipient of the Governor's Award for Individual Artist, the Lorene Harrison Lifetime Achievement Award, and an Honorary Doctorate of Letters from UAA. The Harper Studio Theatre at UAA is named after Jerry, as is the Harper Travel Grant administered by the Alaska State Council for the Arts. A scholarship to TBA's Summer Conservatory is named in his honor. And, of course, the Jerry Harper Service Award at the Last Frontier Theatre Conference is named in his honor. The now and future Cyrano's Theatre Company is lovingly dedicated to theatre visionary, Jerry Harper, and the high standards he established.

Theatre on the Rocks is a Student club at University of Alaska Anchorage. Their goal is to put on shows and give students more opportunities to act, direct, design and stage manage. In the fall, they staged Ashley Rose Wellman's *Gravidity*, which ended up being a huge success for the club. They hope you enjoy it here at the Last Frontier Theatre Conference.

Scared Scriptless Improv is Alaska's longest running and most experienced improv troupe, entertaining sold-out audiences all over Alaska since 2000. Scared Scriptless Improv performs the second, third, and fourth Saturday of every month in downtown Anchorage at Snow Goose Restaurant & Brewery. Their performances are a comedy powerhouse of improvised theatre that typically involves one to four characters in a rumpus 3-5 minute one-off scene. Similar to the hit TV show "Whose Line Is It Anyway?" but much much... more local. Scared Scriptless is returning to Valdez for improv workshops... This is your chance to learn improv with Alaska's longest running improv troupe!

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 Arlitia 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."



Gregory Aldrich (*Beheading Vampire Puppies*) is a New York City based philosophical, poetic playwright. Award-winning plays include *The Blue Hotel* (Winner, City Lit Theater Company's Second Annual Art of Adaptation Festival) and *In the Octopus's Garden* (Audience Choice Award, Rhythm Section's MixTape 2010). His plays *The Ridiculously Sweet Dream Apartment*, *Pertaining to Those Things that Happen in Vegas and Elsewhere*, and *The Blue Hotel* were finalists for the Region II KCACTF. His play *Epulosia* was also a Semi-Finalist for the Princess Grace in 2010. Other produced and developed plays include *Beheading Vampire Puppies*, *The Moment After*, *The Attack of the Ladybugs*, *Typing Lear*, *The Body Snatcher*, *Looking Long Into the Abyss*, *The Principle of the Thing*, and *Is It Supposed to Bleed This Much*. Greg received his MFA in Playwriting from Ohio University, his BA in English from Benedictine College in Atchison, Kansas, and has trained with Chicago Dramatists, Victory Gardens, and UAF.



Terence Anthony (*Euphrates*) has been awarded writing fellowships to the Virginia Center for the Creative Arts, Ragdale Foundation, and the Santa Fe Art Institute. He is a member of the Dramatists Guild, the Playwrights Union, Moving Arts, and the Chicago Dramatists. *Euphrates* was awarded the Max K. Lerner Playwriting Fellowship in 2013. His play *Tombolo* was a 2012 Finalist for the O'Neill National Playwrights Conference. *Blood and Thunder* (2011 LA Weekly Award Winner for Best Performance – Candice Afia) was a World Premiere production at Moving Arts, where it enjoyed a successful six month run in 2009-2010. Terence's plays have been produced and workshopped across the country; they include *Citizen Bernie*, *Tangled*, *Choke*, and *the green flash*.



Linda Ayres-Frederick (*Blizzard at the Mountain Top*), Phoenix Theatre's Artistic Director since 1985 (www.phoenixtheatresf.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* also read

last year at LFTC). In 2013 at the Marsh Theatre in San Francisco, and at the Hanlon Arts Center in Marin, she performed an earlier solo version of *Blizzard*. 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 seven times over the last nine 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 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*. *Blizzard at the Mountain Top* will be performed in September 2014 in the SF Fringe Festival on the Exit Theatre Mainstage. For the last several years, Linda has been one of the Monday Night Playwrights, the longest running group of Playwrights in San Francisco. She also serves as a Member of the Board of Custom Made Theatre Company.



Joe Barnes' (*Shavetop Mountain*) 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*, *Just Like That*, and *Sister Fred*. Seven of his plays – *Summer Friends*, *Acts of Faith*, *Remembering Rory*, *The Unicorn*, *The Call*, *Tastes like Chicken*, and *Riding the Elephant* – have been read at the Last Frontier Theatre Conference. Barnes is a resident of Houston, Texas.



Jill Bess (*Simple Melody*) an Alaskan for nearly 30 years now, is originally from Southern California, where she received her BA in Drama from the University of California, Irvine. Originally trained as an actress and director, Jill fell in love with playwriting when she began raising her family, and was inspired to write her first play, the national award winning one-woman show *The Mommy Dance*. Other works include *This Stranger My Friend*, *No More*, *Confessions of a PK*, *Overboard*, *Tinkle Bells*, *The Rapunzel Syndrome*, and several other short one-acts. Jill is regularly involved in the Anchorage Overnighters and recently participated in the One-

Minute Play Festival with dozens of other Alaskans. Jill was just awarded a Teaching Fellowship in Playwriting from the Alaska State Council on the Arts and will be studying in NYC this summer at the Teacher Training Institute for Young Playwrights, Inc.



After 26 years of writing and editing for the Anchorage Daily News, **Linda Billington** (*A Duct Tale*) retired and, much to her astonishment, turned into a playwright. Her first play, *Bear*, was chosen for the Play Lab at the Last Frontier Theatre Conference, and several more have since been read here. Her

plays have also been accepted for the 8x10 Festival of New Alaskan Plays in Fairbanks, and she has stayed up all night numerous times to write for the Alaska Overnights. Linda is a member of the Dramatists Guild of America.



Chip Bolcik (*The World's Worst Puppeteers*) has written 31 short plays and two full-length plays. His one-act *The Blizzard* was chosen as Best Play at the Winter 2013 Strawberry One-Act Festival in NYC. It was also featured in the 2013 Play Lab and was a finalist at the 2013 Hurricane Season Theater

Festival in Los Angeles. His one-act *In The Third Person* was chosen as best play at Manhattan Repertory Theater in New York City. His play *The Writer* won the 2013 Fusion Theater's "The Seven" Festival in Albuquerque, New Mexico, was a finalist at the 2013 Unchained Theater Festival in NYC, and will be featured at this year's InspiraTO Festival in Toronto. *The End Of Times (or How Becky Got Lucky)* was part of L.A. Fresh Produce'd in February of this year, and *Staten Island Fairy Tale* was mounted at the Sundog Theater in New York in March. His short play *Breaking Out Is Hard To Do* was a finalist at the recent Strawberry One-Act Festival in NYC. Chip's plays are regularly performed at The Ruskin Group Theater in Santa Monica, California.



Paul Braverman (*Pete's Place*) is a Bay Area playwright and actor whose work has received dozens of readings and productions in Bay Area venues, as well as nationally and internationally. His short play *The Alpha Bindleman* was a finalist for the 2009 Heideman Award.

Paul's first full-length play, *No Good Deed*, introduced the gin-soaked detective Frankie Payne during a successful world premiere at The Pear Avenue Theatre in Mountain View, California, in 2011.

The next chapter in Frankie's story, *The Apple Never Falls*, premiered at The Pear in February 2013 and had a sold out run. The trilogy concludes in 2015 with the final chapter, *Birds of a Feather*. Paul is a member of The Dramatists Guild of America, Theatre Bay Area, The Playwright Center of San Francisco, and The Pear Avenue Theatre Playwright Guild.



Andrew Joseph Brown (*The Testicle Testimonies*) was born and raised in Raymore, Missouri, a suburb located just south of Kansas City. He first discovered his love for theatre at eight years old. As there were no suitable roles for his age group, he began writing his own shows to star in, and forced his friends and

family into participating as well. The desire to create soon overcame his need for the spotlight. While acting is still a favorite pastime, he maintains that there is no greater feeling than watching your words brought to life on the stage.



Charlie Canning (*The Cranial Equity Loan*) spent a year working at Tao House, the Eugene O'Neill National Historic in Danville, California, and seven years as a faculty advisor to college Shakespeare productions in Japan. *The Cranial Equity Loan* was written while Canning was enrolled in the PhD program in creative

writing at the University of Adelaide. He has published one novel (*The 89TH Temple*) and has a second forthcoming later this year called *The Sign of Jonah*.



Joy Cutler [*Nightshift(ing)*] has worked as a writer and performer with the San Francisco collaborative ensemble Elbows Akimbo, and with Berlin theatre companies The Berlin Play Actors, Out To Lunch Theater Group, and The Flying Buttresses. Her stage plays, radio plays, and solo performances have been

produced in New York, San Francisco, Philadelphia, Berlin, Amsterdam, and Jakarta. Joy was a resident playwright in the 2011 Philadelphia Dramatists Center's Residency program and she's currently Playwright in Residence at Luna Theater. In 2013, *Happy Birthday Kim Hunter* appeared in the Philly Fringe, and as part of the Philadelphia International Festival of the Arts. *The Big Crunch* won the "Audience Choice Award" in Luna Theater's Future Fest. In January 2014, Joy's full-length play *Pardon My Invasion*, seen in last year's Play Lab, had an excellent run at Phoenix Theater in San Francisco. She will be performing her one-person show, *Anatomy Lesson*, in the Philadelphia SoLow Festival

in June. Joy received her BFA from The California College of the Arts and an MA in Experimental Art and Performance from San Francisco State University.



Something of a nomad, **Mathilde Dratwa** (*Escape from Garden Grove*) has lived and worked in France, Belgium, England, Spain, the United States, Russia, and Sri Lanka. Along with Duncan Thomas, she co-wrote and co-directed the multi-lingual, full-length play *Balconies*, which was produced by the Malaprops

Company at the Theatre du Pave in Toulouse, France. Mathilde is a Teaching Artist at the Roundabout Theatre Company and the New Victory Theater. She also works as a film producer, director, and screenwriter, and co-leads the Brooklyn chapter of the FilmShop collective. She holds a BA in English Literature and a Post-Graduate Certificate of Education as an English and Drama teacher, both from Cambridge University, as well as a Master's in Classical Acting from Drama Centre London.



Christian Ely (*Boss Man*) is a director, playwright, and theatre teacher. His plays have been performed at Actor's Theatre of Louisville, NY Stage and Film, the New Jersey Performing Arts Center, and schools in New Jersey. He has directed for the Cherry Lane Theatre, 12 Miles West, The American

Globe, Montclair State University, The Shakespeare Theatre of New Jersey, The Turnip Theatre 15-Minute Play Festival, (where he won awards as Best Director in 2004, 2005 & 2012), The Public Theatre of Kentucky, The East Tennessee Shakespeare Festival, The Nashville Shakespeare Festival, The Darkhorse Theatre, The Midtown International Theatre Festival, The Actor's Co-op, The Win Atkins Memorial Theatre, and The Williamstown Theatre Festival.



Clint Jefferson Farr (*The Kindness of Strangers*) three passions: his family, Alaska, and writing. Clint is low-key about his passions though, so don't expect much emoting. Clint was born in Atlanta, raised in Anchorage, and now lives in Juneau. Clint appreciates the flexibility Alaska engenders. Alaskans do not wait

for the perfect day to head out and enjoy; the wait would be too long. An Alaskan's ability to be happy, under a wide variety of conditions, makes them unique. If Clint is convinced of one thing, it's this: he is a better father, husband, and writer by the accident of living in Alaska. (And though he never imagined "playwright"

would appear along side "epidemiologist" on his LinkedIn profile, after this conference, it might).



Bennett Fisher (*Campo Maldito*) is an MFA Playwriting candidate at UC San Diego. He is the resident playwright at Fishtank, a company member of Campo Santo, and an associate artist with the Cutting Ball Theater. His other plays include *Hermes*, *Don't Be Evil*, *Devil of a Time*, *The Dark Backward*, *Whoa is Me*, *Virus*, *Chronus*, *No Bull*, and *Dis/Connected*. Bennett's work has been workshopped and produced by Sleepwalkers Theater, No Nude Men, New Conservatory Theatre Center, San Francisco Theater Pub, Custom Made Theatre Company, the Bay One-Acts Festival, and elsewhere. As an actor, director, and dramaturg he has collaborated with California Shakespeare Theatre, Stanford Summer Theatre, Just Theater, Crowded Fire, Sponge Theater, the Pear Ave Theatre, Adirondack Shakespeare Company, Marin Shakespeare Company, and many others. Bennett wrote the screenplay for the film *S.E.R.P.*, produced by Diamond in the Rough Films.



Tim Foley (*Best Seller*) lives in Sacramento, California. His writing has appeared or is forthcoming in various journals and litmags, including *West Marin Review*, *Supernatural Tales*, *Wormwood*, *All Hallows*, and *Dark Hollow*. He holds an MFA from the University of San Francisco and a JD from Harvard Law School. He is thrilled to be returning to Valdez.



Siobhan Gilbert (*Spotlight*) has worked for NBC and The Late Show with David Letterman. She has also worked as a Research Associate in Development at the local PBS affiliate, WNET. She is a graduate of Columbia University. Her work has been featured in Primary Stages' Detention series, and several reading series/performances at Columbia University, New York University, and through 1020 productions. Her ten minute play *The Interview* has been published by Indie Theater Now. She has studied long-form improvisation at the Upright Citizens Brigade Theater and the Magnet Theater. She is also a member of the all-female improv team Cake Walk, performing throughout the Northeast since 2011. She is currently getting her MFA in Dramatic Writing from NYU's Tisch School of the Arts, where she has been awarded the Department Fellowship. She is a member of the Dramatists Guild.



Daniel Guyton (*The Mother of God Visits Hell*) is an award-winning playwright and screenwriter. He won the Best Horror Screenplay Award from the Los Angeles Film and Script Festival in 2013, and was a Top 5 Finalist in the Eerie Horror Film Festival, for his screenplay *A Woman's Touch* (co-written with Marilisa Walker).

His team also won the Best Writing, Best Ensemble Acting, and an Audience Choice award from the Atlanta 48-Hour Film Festival in 2013. His plays *Attic*, *Where's Julie?*, *Daffodils*, *Georgie Gets a Facelift*, *Death of a Snowman*, and more have all won awards, including two from the Kennedy Center/ACTF festival. His plays and short films have been produced and shown throughout the world. He has 27 publications under his belt. For more information, please visit www.danguyton.com.



Kate Guyton (*Ghosts in the Field*) is an actress and playwright who lives just south of Atlanta with her handsome husband, two dogs and a cat. She began her career as a journalist with her college newspaper, and later with "Griffin Daily News." She studied acting in high school and began writing plays

in her mid-20s while interning with Atlanta's Horizon Theater. However, she stopped writing entirely after leaving "Griffin Daily News" in 2005 to care for her family. She only began writing again in 2013 with her husband's encouragement. *Talley O'Malley*, *the Unlucky Leprechaun* was her first finished play, and it is published through Heuer Publishing. To date she has 5 finished plays and is working on several others. She is delighted to be included in the Last Frontier Theater Conference.



John Hendel (*W.E.A.R. H.O.R.S.E.*) is a writer based in Los Angeles returning for his second Conference. His play from last year, *Pulling Off Procreation*, went on to win the Founder's Pick of the Fringe at the Cincinnati Fringe Festival after being developed in Valdez. 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). 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 (*Martyr's Kiss* or *Out of Love*) is thrilled to be returning to the Conference. He is an award-winning playwright and theatre artist born in California and based in Brooklyn. *Martyr's Kiss* or *Out of Love* is the fourth part of the Jerkwater Play Cycle, the first three parts of which were presented in the Play Lab:

A Simple Mistake (2011) *Wild Saints* (2012), and *Kings of Jerkwater* (2013). His full-length solo performance *The Alien Baby Play* was produced in the Fronterafest Long Fringe at the Salvage Vanguard Theatre in Austin, Texas, by Tutto Theatre Company in 2012. 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 City at the Triple Crown in 2011 and 2012. 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. He attended the Playwriting Intensive at the Kennedy Center in Washington D.C. in 2007 and as alumni in 2008. He was the co-founder of Full Circle Theater Company, which produced over 14 new plays from 2011 to 2012 in New York City. His monologues *Coming Clean* and *Teddy Berg's Story* were published by Focus Publishing Spring 2013. He has a BA with honors in Theatre Arts, and a minor in History from the University of California, Santa Cruz. Special thanks to his friends, family, and Christine Byrne for all their love and support.



Rand Higbee (*Shaula: Queen of the Universe*) 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.

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. Rand had another full production at last year's Conference when the Anchorage Community Theatre performed *At Home With The Clarks*. In 2012, Rand's play *A Girl Named Destiny* debuted at the Venus Theatre in Laurel, Maryland. The production was named by DC Metro Theatre Arts as one of the best plays of 2012. So far in 2014, *Destiny* had its second production at the Madlab Theatre in Columbus, Ohio, while Rand's play *The Lightning Bug* (reading at the 2009 LFTC) was published by Next Stage Press.



Sara Ilyse Jacobson's (*Catch The Spider*) full-length plays include *The Heart is Hollow*, *Shadows Dark and Deep*, and *Catch The Spider*. Sara's plays have received staged readings and productions at the Capital Fringe Festival, Planet Connections Theatre Festivity, Kennedy Center Page-To-Stage Festival,

Chameleon Theatre Circle, Shelterbelt Theatre, Where Eagles Dare Short Play Lab, Source Festival, Mergatroyd Productions, Kathie Rasmussen Theatre, Arizona Women's Theatre, Altruistic Theatre Company's Bare-Knuckle Theatre Festival, DC SWAN Day, Life and Death Matters Festival, Flush Ink Productions' Asphalt Jungle, Paw Paw Village Players, Modern Day Griot Theatre Company, Ticket 2 Eternity Productions, Barhoppers, and Estrogenius Festival. Short plays *Nephrology* and *Alimentation* reflect Sara's interest in human anatomy and physiology. Sara is the recipient of a 2010 Individual Artist Fellowship from the D.C. Commission on the Arts and Humanities.



Arthur M. Jolly (*Mission: Colusa*) was recognized by the Academy of Motion Picture Arts and Sciences with a Nicholl Fellowship in Screenwriting. Published plays include *A Gulag Mouse* (Finalist Woodward/Newman Drama Award, 2013 LFTC Evening Performance), *Trash* (2012 Joining Sword and Pen winner,

LFTC 2012 selection), *Past Curfew*, *Long Joan Silver*, *The Christmas Princess*, *How Blue is My Crocodile*, *Snakes in a Lunchbox*, *What the Well Dressed Girl is Wearing*, *Bath Time is Fun Time*, *The Four Senses of Love*, *The Bricklayer* and a collection of ten-minute plays, *Guilty Moments*. His LFTC 2013 play *A Very Modern Marriage* is currently in the IATI development program, was a semi-finalist for the O'Neill Conference and a finalist for the Nuart Festival, and will premiere in Ashland, Oregon in 2015. Jolly is a member of the WGA, The Dramatists Guild, and is represented by The Brant Rose Agency. Upcoming productions at www.arthurjolly.com.



AJ Knox (*Pissed*) is thrilled to return to the Conference for the second time as a playwright (third time in general). He is the founder and Artistic Director of an emerging ensemble theatre company in San Diego, and is working with local playwrights to develop new works and adaptations of existing works by and for

local Southern California communities. He is currently developing an adaptation of *Macbeth* in conjunction with a number of writers and artists that will serve as one of his company's first major projects.



A graduate of Lafayette College, **Lisa Konoplisky** (*Time Will Tell*) 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.



Barry Levine (*Scene From a Coffee Shop*) has attended the Conference every year since 1998. He lives in Los Angeles where he got his MFA in Theatre 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." Two years ago 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 a demo e.p., a live album, 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*, *One Big Lost and Found*, and *A Cosmic Touchdown*.



David MacGregor (*The Antichrist Cometh*) was born in Detroit and is a lifelong Michigander. His plays have been performed from California to New York to London and Sydney, Australia. He is a resident artist at the Purple Rose Theatre (Chelsea, MI), where five of his plays have been produced: *The Late Great*

Henry Boyle, *Vino Veritas*, *Gravity*, *Consider the Oyster* (just published by Playscripts), and *Just Desserts*. His holiday play, *Scrooge Macbeth*, recently premiered at Theatre B in Fargo, North Dakota. He wrote the screenplay for the feature film based on his play *Vino Veritas*, which stars Carrie Preston (from HBO's *True Blood*, and recent Emmy winner for *The Good Wife*) and was just released to Video-On-Demand and other on-line platforms. He likes his comedy the way he likes his chocolate—dark.



Vince Melocchi (*Nice Things*) is an award winning writer / actor based in Los Angeles and a member of the award-winning theatre companies Rogue Machine Theatre and Pacific Resident Theatre. At Pacific Resident Theatre his critically acclaimed, Ovation award nominated play *Lions* was born.

Published work includes *Lions* (Samuel French), *The Best Men's Stage Monologues and Scenes - 2010* (Kraus and Smith), and *Exceptional Monologues 2 for Men and Women* (Samuel French). He followed *Lions* with his LA Weekly award nominated *Julia*. After a sold-out run at Pacific Resident Theatre, *Julia* moved to Off Broadway (59e59 Theaters). This fall his new play *Nice Things* will receive its world premiere as part of Rogue Machine's 2014 season. His other full-length plays include *Welcome to Santa* and *Figures*; one-acts include *Bully*, *The Last Linen Day*, *Riding with the King*, *The End of the World*, and *Making Moves*. Vince is a proud member of the Dramatists Guild of America. For more information, please visit his website, www.vincemelocchi.com.



P. Shane Mitchell (*Veritas*) 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 playwriting include the

Bard Fellowship For Emerging Playwrights for his play *A Card for Mr. King* (1996) and a Panelists Choice Award for *Fractured* at the 1998 Conference. *The Resurrection*

of *Humpty Dumpty* was performed as part of the Samuel French Short Play Festival in 2007. *The Cactus Gulch Opry House* and his musical *Rockin' Red Riding Hood* have both performed at The Fringe Festival in Edinburgh Scotland. 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 (*God On Our Side*) received his Bachelor's degree from the University of Notre Dame, which he figures makes him eminently qualified to write about both football and religion. He also has an MFA from the University of Alaska Fairbanks, which qualifies him to write about polar bears, darkness, and large firearms. His plays have been produced on 23 stages in 11 states, and his short play *Duo* was published in 2013 by Smith & Kraus. This is his eighth Last Frontier Theatre Conference.



Mark Muro (*Nocturne on 166th Street*) is a poet, playwright, and performer. His one-act play *Pickle Days (Revisited)* was recently staged in Salt Lake City by the SLC Artist's League. His 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 monologues include *Dingoes On Velvet*, *No Where Fast*, *Saint Albans*, *Three Continents*, *Alaska: Behind the Scenery*, *A Very Muro Christmas*, and *Love, Sex and All That Comes Between*. Mark most recently saw his work included at the One-Minute Play Festival in Anchorage. This is Mark's 11th play to receive a reading in the Play Lab. As always, Mark is delighted to be here in Valdez for this year's Conference.



Michael Parsons (*Sumner Falls*) is excited to return to the Last Frontier Theatre Conference. A writer and alumnus of Boston Playwrights Theater, he is a two-time winner of the Rosa Parks Playwriting Award for his plays *Sumner Falls* and *Homeland*. His plays include: *Sumner Falls* (Reading, Theaterlab, NYC; 2012 Boston Playwrights Theatre Ground Floor Series); *Homeland* (workshop production, Room to Live Plays, Boston); *The Lighthouse* (Winner, KCACTF 2013 John Cauble Award for Outstanding Short Play; workshop production, Know Theatre); *Fire*

Dance (workshop production, Cleveland Public Theatre; Last Frontier Theatre Conference; Tongues Reading Series, Cherry Lane Theatre); *29 Bells* (World Premiere, Theatre Daedalus, Columbus, OH); *Chasing Ozymandias* and *White Russian*. Michael's ten-minute play *Deja Nous* was produced by the Huntington Theatre in 2012. His one-act play *House Rules* was a 2012 John Cauble Short Play Award nominee from the Kennedy Center American College Theatre Festival. Michael is co-founder and Managing Director of Theatre Daedalus, and a founding member of The Bessemer Project in Cleveland. He holds MFA degrees from the Northeast Ohio Master of Fine Arts (NEOMFA) via Kent State University and Boston University, and has studied with playwrights Michael Geither, Kate Snodgrass, and Ronan Noone. Michael is a member of the Dramatists Guild and resides in Austin, TX with his wife, Jaclyn Villano.



While taking courses in theatre at Bard College, **Ron Radice's** (*Won't Happen Again*) first play, *Pickpocket*, was produced by the Performing Arts of Woodstock, NY. In 1972, it was produced by the New York Theater Ensemble. He wrote two other plays which were produced and then he stopped writing

for theatre. Since returning to playwriting in 2007, Ron has been fortunate to have plays of his performed in ten different states. *Bricks* took first prize at the Heller Theatre in Tulsa, Oklahoma, and produced in the January 2010. His short play *The Wheelbarrow*, written at an Arthur Kopit workshop in Kansas City, has now been produced in four different theaters in four different states, has been published in a collection of short plays, and was read on live TV in Lowell, Massachusetts. A recent monologue, *Kelly's Corner*, was selected for inclusion in a compendium of monologues to be published in 2014. *The Climbing* received Second Place in the 79th Annual Writer's Digest Writing Competition Stage Play Script category, was a semi-finalist in the 2011 O'Neill National Playwrights Conference, and was finalist in the 2011 Maxim Mazumdar New Play Completion with Alleyway Theater, where it went on to month long production under the title *To The Top*. *Lulu's Last Ride* was in production at the Provincetown Theater in May, 2012. At the Playwrights Platform Festival in Boston *Do Like Papa Says* was in production in 2012, *Where'd You Go?* in 2013, and *Pick One* in 2014.



Mollie Ramos (*Snowmageddon*), a Valdez teacher and playwright, is thrilled to be part of this year's Last Frontier Theatre Conference. Her plays have been performed in Alaska, California, Colorado, Mississippi, and New York.



Dick Reichman (*Bruckner's Last Finale*) lived in Valdez when the Theater Conference began, and he presented his play *The Alaskan Roadhouse* at the very first one. His *The Book* was shown at the second. Since then he has taken part in almost every year and had the opportunity to bring and act in

other plays. In the late 90s he moved to Anchorage to work with *Cyrano's Theater* where he is Playwright in Residence, and also a director and an actor. *The Audition* is the ninth of his scripts to be done there. It is a play about the art of acting. It is also about actors' dreams for a life in the professional theatre. It performs at the Conference this year on Monday evening.



Barbara Shepherd (*Ghost Stories*) returns to Conference with her play *Ghost Stories*. She has written several plays, including *And It Was So*, which was presented in the 2013 Play Lab and which made it to the final selection round for the 2014 Seven Devils Playwright Conference. Ms Shepherd has published poetry in national literary journals and exhibited her oil paintings in Alaskan galleries and juried shows. She lives in Juneau, Alaska.



Michael T. Smith (*The Critics*) just recently received his doctoral degree in English from Purdue University in West Lafayette, Indiana. In the past few years, his work has been published in *Bright Lights Journal*, *SONUS*, *Renascence*, *Kinema*, and the *Asahi Network*. He's also won the Brian Mexicott Award and

the Brian Lamb Award for playwriting. Most recently, his work has had readings at the "Worst Possible Scenario" Play Fest in West Lafayette, IN and at a ten-minute festival in Chicago. Currently, he teaches introductory composition, introduction to film, and business writing courses. He aspires to one day write much better bios.



Amy Tofte (*Broken Panda*) is a South Dakota native currently living in Los Angeles. Tofte was a semi-finalist for Washington DC's 2013 Source Festival with her play *Relentless Pursuit of a Lady*. She was also named a semi-finalist for the 2013 Princess Grace Playwriting Fellowship for her play *FleshEatingTiger*

and a quarter-finalist for the 2013 Big Break Screenwriting competition with a spec script for *Mad Men*. Her plays *FLOOZY* and *FleshEatingTiger* premiered at the Edinburgh Fringe Festival (2010 and 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 her fifth year as a participant writer in Valdez. She has two monologues published in the Conference's 2009 - 2012 anthology. Tofte developed her play *WhiteDevil-LovingMother* at both the Kennedy Center (2009) and on a Visiting Scholar Fellowship at the Autry National Center (2012). She has been invited to develop work at Seattle Repertory's reading series hosted by the Northwest Playwrights Alliance in both 2013 and 2014. She is a founding member of the play development company Fierce Backbone in Los Angeles and a proud member of The Dramatists Guild of America, Inc. MFA – Writing for Performance, California Institute of the Arts (CalArts). BA – Theater, University of Iowa. www.amytofte.com



Karyn Traut (*The Man He Loves or Italian Sunset*) is delighted to be returning to Conference. Her short play *The Realm of Love of Folding Laundry*, presented in the 2010 Play Lab, premiered to critical acclaim at the 2011 Edinburgh Fringe Festival where actor Brian Wescott reprised his role. Veterans of the 2012

Conference may remember her Fringe piece *Annie's Guns or Butterfoot*. Her play *The Spirit of Frances Wright (Love is an Action Verb)* premiered at the Edinburgh Fringe in 2012. Karyn received her MFA from UCLA in 1970. Performances and readings of her plays have been held throughout the U.S., including L.A. and New York City. PBS affiliate UNC-TV aired her play *Alligator and Ellis* in 1993. She is an alum of the Headlands Center of the Arts in Sausalito, and is Founder of Perihelion Theater Company in Chapel Hill. Her research on Thomas Jefferson for her play *Saturday's Children* led to her being a consultant to the Jefferson-Hemings Scholars Commission in 2000. In 2013, she produced 2 celebrations for her 50th wedding anniversary. (She was married when she was 10.) perihelionproductions.org



Jaclyn Villano (*The Company We Keep*) is thrilled to return to the Last Frontier Theatre Conference with her play *Unanswered, We Ride* appearing in the evening production line-up. After the 2010 Play Lab, *Unanswered* went on to further development at 59E59, Bridge Rep of Boston, and Seattle Rep (with

Northwest Playwrights' Alliance), and had its World Premiere at the Edinburgh Fringe Festival. This week's production reunites the Edinburgh Fringe creative team. Jaclyn is also excited to bring her play *The Company We Keep* to the Play Lab. *Company's* workshop production at Boston Playwrights' Theatre received both IRNE & Broadway World Boston nominations for Best New Play. Other plays include: *Shoe Baby*, *The Rain Fell Up* (KCACTF John Cauble Short Play Award National Semi-Finalist), *Wave*, *The Game*, and *The First Time*. Upcoming: *The First* (Burning Coal Theatre). Jaclyn is co-founder of Theatre Daedalus and an alumna of Boston Playwrights' Theatre. She holds an MFA from Boston University. www.jaclynvillano.com.



Catherine Weingarten (*Donkin Donuts Themed Life Choices*) is a recent graduate of Bennington College in Vermont where she was lucky enough to study dramatic writing with the WONDERFUL Sherry Kramer as well the super young and hip Samuel D. Hunter. During her freshman year, her one-act play inspired by *A Midsummer Night's*

Dream, Venus Mars and Torturous Change Your Life Intense Idealistic Love, was selected as a finalist in the school's playwriting competition. Ms. Weingarten's trashy, super feminine plays have been showcased at such theaters as Ugly Rhino Productions, Wishbone Theater Collective, Poetic Theater Productions and Piper Theater Productions. She is also a board member/playwright in residence for "Realize Your Beauty, Inc," which uses theatre workshops to promote positive body image for kids. She is currently a member of Abingdon Theater's Playwrights Group and a 2014 member of New Perspective Theater's "Women's Work" Short Play Lab. Catherine is thrilled and very thankful for this opportunity!



Ashley Rose Wellman (*Living Creatures*) is a Los Angeles playwright and current MFA in Dramatic Writing candidate at the University of Southern California. Her plays produced on the USC campus include student workshop productions of her full-length plays *Gravity* and *Living Creatures*, one solo-performance show,

and four one-acts produced by student playwright-focused company Brand New Theatre. In the past year, her play *Gravity* received a reading at the Last Frontier Theatre Conference, and went on to receive a full production at the University of Alaska Anchorage. Scenes from her play *Living Creatures* were performed as part of Pittsburgh's Throughline Theatre Company New Works Showcase. Ashley's short play *And Only the Moon Howls* received a production as part of Brand New Theatre's spring one-act play festival this April, and her play *That Long Damn Dark* received a staged reading at Pasadena Playhouse this May. She's so excited to be returning to the Last Frontier Theatre Conference!



Antoinette F. Winstead (*Ivy and the Vine*) 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 theatre courses and serves as the Mass Communications and Drama Program Chair. She a proud member of the Dramatists Guild of America and the Association of Writers & Writing Programs.



Aaron Wiseman and Mark Robokoff in the 2013 Ten-Minute Play Slam reading of Kelly Younger's *Mandate*.



Kelly Younger's (*Gerty Pays For It*) plays include *Banished Children of Eve* (Off-Broadway, Irish Repertory Theatre); *This World We Know* (Naked Angels/Furious Theatre, winner of the 2013 Festival of New American Plays); *In the Fold* (Finalist for the Joanne Woodward/Paul Newman Drama Award; LFTC Playlab

2013); *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 and tv development include DreamWorks Animation, Mandeville Films, Junction Entertainment, Cineflix Studios, Sierra/Affinity. He is represented by The Gersh Agency (LA/NY) and Washington Square Arts and Films (NY). www.KellyYounger.com



Lindsay Lamar, Todd Glidewell, and Elle Janecek in TBA Theatre's 2007 production of Rand Higbee's *The Head That Wouldn't Die*.



Gregory Aldrich is a NYC based actor who has performed across the country. Favorite past roles include Vladimir in *Waiting for Godot*, Horatio in *Fortinbras*, Lord Alfred Douglas in *Gross Indecency*, Baron Skansborg in *The Ghost Sonata*, and Yepikhadov in *The Cherry Orchard*. He originated the roles of Barney in

Greg Machlin's *Bloody Lies*, Exael in Jason M. Nelson & Christian Holmes *The Sunflower Journal*, and played Benji in the Midwest premiere of Joe Jennison's *A Beautiful Man*.



Lala Araki was born and raised in Alaska, but now resides in LA with three other AK-to-LA transplants, pursuing a life filled with art. Since living there, she has appeared in several films, is one of the singers for the new musical therapy app "SingFit" on the iPhone, and is expected to have some of her famed paper bag puppets appear in an art gallery later

this summer. Lala also enjoys the healing arts as well, working as a massage therapist at a spa in Beverly Hills. She feels so incredibly blessed to once again have the opportunity to perform with all of the artists of the Theatre Conference, and can't wait to see what this week will hold!



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 forallevants.com and the *Westside Observer*), 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 and Best Production and Best Ensemble Awards for her performance in Albee's *The Play About the Baby* at Custom Made Theatre. 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. Last season she performed *Blizzard at the Mountain Top* as a solo at both the Marsh and at

O'Hanlon. In September she will perform in *Blizzard* at the upcoming SF Fringe Festival. In January, the affiliated Brisk Weather Productions presented Joy Cutler's *Pardon My Invasion* (seen in the 2013 Play Lab) at the Phoenix Theatre to critical acclaim.



Sarah Bethany Baird is thrilled to return to Valdez a fourth time. Born in Alaska, she has appeared on Anchorage stages since 1995. Sarah last played Charles Wallace in *A Wrinkle in Time*. Some favorite productions include *The Glass Menagerie*, *It's a Wonderful Life: A Live Radio Play*, *Bruckner's Last Finale*, *Reefer Madness*, and *Cabaret*. She lives

in Anchorage with Mark Robokoff. Don't miss David Rambo's *The Ice-Breaker*, playing in January at *Cyrano's*.



Joy Barrett is so excited to be back at the Last Frontier Theatre Conference with the first play she read and fell in love with here in 2010, Jaclyn Villano's *Unanswered, We Ride*. As an actor, she has worked in New York with Hybrid Theatre Works, 59E59, Les Freres Corbusier, Cherry Lane Theatre, The Flea Theater, Thirteenth Night Theatre

Co., and Chekhov Theatre Ensemble. She has worked regionally at Seattle Rep, La Jolla Playhouse, Book-It Rep, Northwest Shakespeare, The Empty Space Theatre and Sitka Fine Arts. As a producer, she has worked for Francis Ford Coppola's reading series *Zoetrope Live Story*, and taken *Unanswered, We Ride* to New York, Edinburgh, Boston, Seattle, and now back to where it all started!



Karina Becker has been a participant in the Theatre Conference since 2006 as both a performer and stage manager. She was most recently seen on the Civic Center's stage at last year's Conference as Betty in the world premiere of Rand Higbee's *At Home With The Clarks*. Her other notable 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 the University of Alaska Anchorage.



Kevin T. Bennett has been quietly involved in the theatre, film, television, and radio businesses since the 70s. He has served 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. He directs both theatre

and film, and is known to wear the producer's hat from time to time. 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 has acted for the original Alaska Repertory Theatre, Alaska Light Opera, Anchorage Opera, Out North, Alaska Theatre of Youth, Toast Theatre, TBA, Kokopelli, Anchorage Community Theatre, the Main Stage of the Last Frontier Theatre Conference, and *Cyrano's*, plus scores of shows in Southern California and the West Coast. Jill teaches high school theatre at East Anchorage High School and recently completed certification for teaching the Meisner method of acting after studying the last two summers at the True Acting Institute with Larry Silverberg. You can see Jill in her film debut in the recently released *The Frozen Ground*, starring Nicolas Cage and John Cusack.



Colby Bleicher is a graduate of NYU's Tisch School of the Arts, where she studied acting at the Lee Strasberg Theatre & Film Institute and everything else theatrical at Playwrights Horizons Theater School, the latter being home to one of very few undergraduate directing programs in the country. NYC directing credits include *The Author's Voice* by Richard Greenberg and *Dreams of Home* by Migdalia Cruz. Favorite local performance roles include Tzeitel in *Fiddler on the Roof*, the Stepmother in *Hansel and Gretel: A New Musical*, and Beatrice in *Much Ado About Nothing*. Colby is excited to be attending the Conference for the first time.



Paul Braverman is a Bay Area playwright, actor and improviser. His plays have received dozens of readings and productions, nationally and internationally. As an actor, Paul has appeared in many productions, both in the Bay Area and his hometown of Boston. Favorite roles include Roberts in *Mister Roberts*, Lank in *Crazy For You*, and the Greek Chorus in *The Measures Taken*. Paul has also been a member of Bay Area Theatresports Sunday Players and several other improv/sketch groups, specializing in long form improvisation.



Ryan Buen is a 27-year-old actor, director, and playwright currently residing in Los Angeles. He holds a BA in Theatre from the University of Alaska Anchorage, and recently obtained his Master's in Acting at the Birmingham School of Acting in England. Ryan grew up in Valdez, and is proud to have been a part of the vibrant Alaskan theatre community. He has worked with numerous theatre companies including TBA Theatre, Three Wise Moose, *Cyrano's*, UAA Theatre, Anchorage Opera, Out North, and PWSCC. Favorite roles include Jonathan Harker in *Dracula*, Justin in *Dolly West's Kitchen*, and Witwoud in *The Way of the World* (BSA); Romeo in *Romeo and Juliet*, Robin Hood in *Robin Hood and the Lady of Sherwood* (TBA Theatre), and Raleigh in *Last Train to Nibroc* (TBA Theatre); Jacques in *As You Like It* and Buddy Layman in *The Diviners* (UAA Theatre); Miles in *The Drawer Boy* (Cyrano's Theatre Company), Jasper in Craig Pospisil's *Somewhere in Between* and Eric Benson in Rand Higbee's *Past Perfect* (PWSCC). Past directing credits include *A Midsummer Night's Dream* with PWSCC, and *James and the Giant Peach*, *Fractured*, *The Canterbury Tales*, *The Death of Edgar Allen Poe*, *Robin Hood and the Lady of Sherwood*, and *Mr. Spider's Extra Scary Halloween*, all with TBA Theatre. His plays that have been presented at the Conference include *Riding Towards Bethlehem*, *The Pigeon Play*, *Hey Judae*, and *Now Boarding*.



Iam Cabitac is an actor from Valdez. He starred in his first play as Demetrius in *A Midsummer Night's Dream* in November 2012, directed by Ryan Buen, then went on to appear in multiple roles in the college's production of *A Wind in the Willows*. In addition to acting, Iam participated in the high school choir, producing original songs for the school to perform. He is currently attending Prince William Sound Community College.



Daniels Calvin is a computer engineering student based in Fairbanks. She accidentally wandered into the university theater during the Fall 2012 auditions, and wouldn't leave until they cast her in something. Since then, Daniels has developed a completely healthy, all-consuming obsession with theatrics. She has worked in both film and theater as an actor, playwright, director and most importantly, craft services. Neil Degrasse Tyson is her soul animal. She has no idea what that means; she overheard some hipsters use it once. She gets her pick-up lines from boy band lyrics, #swag #girl #swag #yolo. She hopes everyone on Earth finds their passion, and sincerely thanks you for your support of the arts.



Taylor Campbell is an Environmental Conservation major at UAA, hoping to pursue marine animal conservation and advocacy programs. She has been actively involved in the theatre for nearly a decade, appearing in shows around town. Her most recent appearances include Marianne Dashwood in *Sense and Sensibility* and Jenny in *Gravidity*.

She is thrilled to be able to participate in the Conference this year.



Nancy Caudill (bio in featured artists section)



Frank Collison (bio in featured artists section)



Julia Cossman is a trained singer and holds degrees from University of Oregon and CSU Humboldt. She has performed extensively in the Anchorage area with most of the City's music and musical theatre organizations since 1986. She taught voice at UAA for many years. At *Cyrano's*, Julia was seen as Lane in *The Clean House*, Kate in *Sylvia*, Sarah

Bernhardt in *Ladies of the Camellias*, and Mother/Witch in the opera *Hansel and Gretel*. Other favorite roles include Desiree in *A Little Night Music*, Eva Peron in *Evita*, Philia in *A Funny Thing...*, Emma in *Song and Dance*, Narrator in *Joseph and the Amazing Technicolor Dream Coat*, Anna in *The King and I*, Magenta/Janet in *The Rocky Horror Show*, Kate/Nora in *Working*, and Nurse Ratched from *One Flew Over the Cuckoo's Nest*. With Anchorage Opera she has performed Johanna in *Sweeney Todd*, 1st Lady in *The Magic Flute*, Narrator in *Sweet Betsy from Pike*, Inez in *Il Trovatore*, and Juno in *Orpheus in the Underworld*. Julia continues to coach singers and conduct master classes in vocal performance.



Tiffany Cooper-Allen is a professional veteran actress-singer whose career spans over 20 years in the entertainment industry in film and on stage. Her credits include Broadway, Broadway national tours, film, television, commercials, world tours, regional theaters, voice-overs, recordings, concerts, cruise ships, and live industrials. Some of her favorite

Broadway and theatre works include Andrew Lloyd Webber's *Bombay Dreams*, *Fences*, *Guys and Dolls*, *The Tempest*, *When Shakespeare's Ladies Meet*, *Grease Das Musical*, *Porgy and Bess*, *South Pacific*, *Clybourne Park*, *The Buddy Holly Show*, and *Jesus Christ Superstar*. A few of her television and film credits include *Salon Stories*, *Shampoo*, *All My Children*, *Macy's Day Parade*, *Italian MTV*, *Good Morning America*, *Regis and Kelly Show* and *Emeril's Table*. She studied the Stanislavski and Meisner technique in New York City, and has a BS Speech, Theater and Dance from Murray State University. Tiffany is a certified teaching artist, inspirational speaker and professional talent and pageant adjudicator in Anchorage and across the country. Tiffany had the distinct pleasure of hosting the TEDx Anchorage this year. Tiffany gives thanks to God for blessing her with an extraordinary career in the arts and giving her the best gift in the world, her loving husband.



Laura Crow's favorite thing about herself is being from Ketchikan, Alaska. Her second favorite thing is the Conference. She was last seen on stage in Los Angeles in *A Bright Room Called Day*, with her theatre company, Coeurage Theatre Company. She recently moved from LA and has taken on the role of professional ski bum in Aspen, Colorado.

She's heading to the Hamptons for the summer immediately after the Conference to check out the other 1% (because they have the best scraps). Future residence unknown, but eventually Seattle. Theatre Conference, for life. Thank you, Dawson, for hosting the most refreshing, inspiring constant we all can look forward to. Watch out for *Knox & Crow*, a crime fighting saga written and directed by Kelly Younger.



As an actress, **Erin Dagon Mitchell** has appeared in such varied roles as M'Lynn in *Steel Magnolia's*, Rhettta 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 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*,

Sweeny Todd, Bat Boy: The Musical, The Boyfriend, Bark!, Les Miserables, The Sound of Music and Fiddler on the Roof. Her production of *Should Old Acquaintance* was selected as a special performance for the KC/ACTF, her production of *Soapy Smith's Alaskan Extravaganza* appeared at the Olympic Arts Festival in Sydney, Australia and this past summer she directed *Rockin' Red Riding Hood*, which played at the Edinburgh Festival Fringe. 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.



Devon Delaney had her first musical experience this past spring as a player in the cast of *Pippin* for Theatre Artists United in Anchorage. She moved to Alaska three years ago from Portland, Oregon. Originally a California girl, she fell in love with musicals since the first time her grandmother took her to see an Andrew Lloyd Webber show in LA. Devon

has a decade of experience singing in choirs up and down the Pacific Coast. This is her opportunity to get her feet wet in acting. :)



Frank Delaney is from Anchorage, Alaska, where he was a frequent performer, teacher, designer, and choreographer. An award-winning stage and voice actor, Frank received a BA in Theatre from UAA, and recently earned his MFA in Acting from Western Illinois University. His many fight direction credits include work for the Anchorage Opera, TBA Theatre,

Anchorage Community Theatre, and *Cyrano's/Eccentric Theatre Company*. This summer he will be in Bloomfield Indiana as fight choreographer and performing as Rochefort in Shawnee Summer Theatre's production of *The Three Musketeers*. He is excited to join the ensemble of Cincinnati Shakespeare Company for their upcoming 21st season!



Mathilde Dratwa's recent NYC theater credits include *Paris Syndrome* at Here Arts Center, *The Ophelia Landscape* at Mark Morris, *The Municipal Abattoir* for Target Margin, and *The Diary of a Teenage Girl* (video only) at 3LD, in collaboration with New Georges and The Essentials. Mathilde has appeared onstage in England (Shakespeare's Globe,

Cambridge Arts Theatre, Cochrane Theater), Russia (Vakhtangov Institute), France (Theatre de la Digue) and Belgium (La Monnaie - National Opera House). She plays leading roles in six short films.



Diverse Resident Artist & Soprano **Christine A. Eagleson** has been performing for nearly 20 years, appearing with Eugene Symphony, Eugene Opera, Oregon State Gilbert & Sullivan Festival, Pacific Repertory Opera, Pentacle Theatre, Opera San Luis Obispo, Willamette Concert Opera, Working Title Opera, and Anchorage Opera in operas including *MacBeth*, *The Grapes*

of Wrath, *Eugene Oniegin*, *Madama Butterfly*, *Le Nozze di Figaro*, *Fidelio*, *La Traviata*, *Der Fliegende Hollander*, *Un Ballo in Maschera*, *La Boheme*, *Die Fledermaus*, *Turandot*, *Orfeo ed Euridice*, *Tosca*; Oratorio credits include Beethoven no. 9, Mozart's Coronation, Verdi Requiem, Daphnis et Chloe, Mahler no. 8, Mendelssohn's *Midsummer Night's Dream*, Brahms Requiem; musical theatre credits include *South Pacific*, *The Pirates of Penzance*, *The Mikado*, *West Side Story*, *Guys & Dolls*, *Fiddler on the Roof*. A fierce advocate for the fine arts, Ms. Eagleson serves in many areas of administration and production, as Director of Marketing, Director of Development, Designer, Production Manager, and more. Current projects include the new community connectivity concept company, Arts Alaska, and recently, Synesthesia Artist Collective, Anchorage Community Theatre, and Alaska Dance Theatre. Christine was last seen in Anchorage Opera's 2012 production of *The Sound of Music* as Liesl and Perseverance Theatre's First One-Minute Play Festival.



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



Christian Ely is a director, playwright and theatre teacher. His plays have been performed at Actor's Theatre of Louisville, NY Stage and Film, the New Jersey Performing Arts Center and schools in New Jersey. He has directed for the Cherry Lane Theatre, 12 Miles West, The American Globe, Montclair State University, The Shakespeare Theatre of New Jersey, The

Turnip Theatre 15 Minute Play Festival (where he won awards as Best Director in 2004, 2005, & 2012), The Public Theatre of Kentucky, The East Tennessee Shakespeare Festival, The Nashville Shakespeare Festival, The Darkhorse Theatre, The Midtown International Theatre Festival, The Actor's Co-op, The Win Atkins Memorial Theatre, and The Williamstown Theatre Festival.



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), was casting director on Kevin Armento's film *Killer Granny*, and has cast our Frank Collison in other works. 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 wilderness expedition. Now based between Los Angeles and New York, she has principled a range of films, webisodes, music videos, plays, and originated a ground-breaking 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 Ensemble 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. 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 twelve 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 great 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 then 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*, *Oliver* 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*. Most recently he has appeared in *My Three Angels*, *The Philadelphia Lawyer*, *Guys and Dolls*, and *Bell Book and Candle*.



Kim Estes (*bio in featured artists section*)



Isaac Fannin is a performer currently attending school in Valdez. His previous appearances with TBA Theatre include *The Keeper of the Tales*, *Canterbury Tales*, *Jolly Roger*, *The Jungle Book*, *Alice in Wonderland*, and *Disney Dazzle*; with the college, he first appeared in their production of *Charlotte's Web*, and later appeared in *The Lion*, *the Witch*, and *the*

Wardrobe, *The 13 Clocks*, *A Midsummer Night's Dream*, and *A Wind in the Willows*. With the school district, he appeared in *The Phantom of the Opry House* and *Annie* as Daddy Warbucks.



Clint Jefferson Farr's acting is not what it should be. With little formal training and a memory like catching minnows with a dip net, Clint has staggered through a few performances over the last decade. Clint defended Santa's honor as Comet in a Second Stage production of *The Reindeer Monologues* at Perseverance Theatre in Juneau. Clint mourned for the

loss of his son in *A Cure for the Common Cold* as part of for the Juneau Douglas Little Theatre's production of one-acts in 2009. Clint has also performed a number of his own monologues as part of Juneau's Mudrooms storytelling event. And last Spring, Clint somehow managed to score a small part in a credit union commercial.



Harold Fergus 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 Mr. Lundee in *Brigadoon*. He has retired 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, Jane. The Valdez experience is one of the highlights of his year.



Tim Foley lives in Sacramento, California. His writing has appeared or is forthcoming in various journals and litmags, including West Marin Review, Supernatural Tales, Wormwood, All Hallows, and Dark Hollow. He holds an MFA from the University of San Francisco and a JD from Harvard Law School. He is thrilled to be returning to Valdez.



For over two years, **Bill Frey** was a program producer and announcer for Monday Morning Blues on KABN Radio, Big Lake Alaska. His most recent stage adventures have been with the family band, Three Fish in a Tree, featuring his wife Shonti Elder and children Devin and Kluonie Frey. They've played at the Alaska Folk Festival in Juneau, the Anchorage Folk Festival, and the Alaska State Fair for the last five years or so. He's a lifelong Alaskan with a deep voice who likes to hunt, fish, travel, and drink good beer.



Laura Gardner (bio in featured artists section)



Michelle Gardner is thrilled to make it back to Valdez and thanks Dawson Moore and his incredible crew for once again creating this magical environment for us to share in creatively. Originally from Arizona - although often mistaken for a New Yorker - Michelle studied theater at Emerson College and the Lee Strasberg Institute. Some of her most noteworthy stage roles include Anita in *West Side Story*, Claudia in *Blown Sideways Through Life*, Aldonza in *Man of La Mancha*, and she is one of the few women to have performed all 42 roles in the one-man comedy *Fully Committed*. On your TV set, she has been seen in *House MD*, *Six Feet Under*, *Criminal Minds*, *The Closer*, *The Mentalist*, *Bones* and later this year, *Horrible Bosses 2*. Her unique Sign Language lip sync has been growing in popularity and has covered all types of music from Linkin Park, Van Halen and Eminem to Katy Perry, Bruno Mars and the soon to be released Pharrell Williams. She currently resides in Los Angeles, and you can learn more about her at www.MichelleGardner.com or follow her on Twitter @BrassyLoudMouth



Marisa Garrigues (Mo) 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 may come her way. This is her second time at the Conference.



Jeremy Gaunt is a born and bred Alaskan actor and has been a regular attendee of the Conference since 2011. He is nearing the end of his BA in Theatre at University of Alaska Anchorage, where he has been a part of *Taming of the Shrew*, *Spamalot*, and just recently *M. Butterfly*. He has also worked with Theatre on the Rocks, the UAA theatre club, on *Mr. Marmalade* and *Broken Hearts*, *Broken Dreams - A Night of One-Acts*, which he made his debut as a director. He is a certified actor combatant with Dueling Arts International, as well as loving to pick up the violin to practice a jig.



Siobhan Gilbert is a graduate of Columbia University. During that time, she was a member of the King's Crown Shakespeare Troupe, where she performed in *The Merchant of Venice*, *Richard III*, *As You Like It*, *Much Ado About Nothing*, and *Julius Caesar*. She has performed in several sketch shows

including LateNite and Egg and Peacock 24-Hour Festival. She has performed off Off Broadway in *A Midsummer Night's Dream* at the Looking Glass Theater and *Macbeth* at Chashama. Siobhan has studied long-form improvisation at the Upright Citizens Brigade and the Magnet Theater in New York. Her indie improv team, Cake Walk, has been performing around the Northeast since 2011.



Don Gomes is Executive Director of Anchorage Community Theatre (ACT). He has acted in and directed more shows over more decades than he is willing to admit. In the past 5 years in Anchorage, his character portrayals have ranged from overbearing to addled to evil, performing in *Lend Me a Tenor* and *Inspecting*

Carol at ACT and *Superior Donuts* at Cyrano's. Don directed *My Three Angels* and *Nunsense* at ACT. Don is the former Executive Director of the Utah Nonprofits Association. His background includes many years as an award-winning public radio broadcaster and as founder and executive of theatre groups in California and Utah. He completed a Master's in Theatre at the University of Utah and also holds an MBA. This is Don's second visit to the Conference. He is constantly impressed by the talent and passion of the Alaska theatre community.



Leo Grinberg was born and raised in Magadan, Russia. He traveled to the U.S. ten years ago to pursue his lifetime dream: singing American music. His recent credits include Roger in TAU's 2012 production of *RENT*; the Baker in TAU's 2012 *Into the Woods*; Curly in Perseverance Theatre's 2012 *Oklahoma!*, Jesus in TAU's 2013 *Jesus*

Christ Superstar; Jesus in Theatre Winter Haven's 2013 *Jesus Christ Superstar* (Winter Haven, FL); Hedwig in City Stage's 2013 *Hedwig And The Angry Inch* (Wilmington, NC), where he received a 2013 Wilmington Star Award Nomination for Best Actor in a musical; Riff Raff in City Stage's 2013 *Rocky Horror Show*, Pippin in TAU's 2014 *Pippin*, and Alex in Dick Reichman's *The Audition*. Film credits include *Big Miracle*, *The Frozen Ground*, and *Wildlike*.



Nancy Guiley has been "treading the boards" since high school, when she played Dorothy in *The Wizard of Oz*. Other roles have included Aldonza in *Man of La Mancha*, the Dream Girl in *Roar of the Greasepaint*, *Smell of the Crowd*, Grandma Tzeitel in *Fiddler on the Roof*, Papagena in *The Magic Flute*, the

Mother in *Amahl and the Night Visitors*, Bloody Mary in *South Pacific*, and Sally Spencer in *Christmas on the Yukon*. A former winner of the NATS vocal competition and past finalist in Anchorage's Metropolitan Opera Regional Auditions, she sings with Anchorage Opera and is a founding member of *Bel Canto Alaska*.



Sierra Ileta Halberg 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, and she is very happy to put her touch on the Cyrano's experience.



Megan Harty is originally from Anchorage, but currently lives in Los Angeles. She moved to LA a year ago to pursue acting and music. Her most recent works include the lead role as Abby in the short film *Fatty* and the guitarist Amber in the feature film *Helicopter Mom*. If she is not acting or making

music you can find her working as a nanny, dog sitter, or casting assistant. She is very excited to be at her third Conference.



Erick Hayden is a professional actor, sound designer, and director living in England. His recent credits include *24: Live Another Day*, *Kill Your Friends*, *Discovery ID's How NOT to Kill Your Husband & Obsession: Dark Desires*, *BBC's Legacy*, *ITV's Marple: Endless Night & Lucan* and commercials for *Staples*

and *Cvent*. He is the former coordinator for the Valdez Fringe Festival.



Taran Haynes, a student-actor studying theatre at the University of Alaska Anchorage, enjoyed his most recent role as Anthony in the Synesthesia Artist Collectives' production of *The House of Yes*. Though relatively new to the theatre community, Taran is eager to learn and has taken every opportunity to expand

his knowledge and experience in acting. This drive has earned him several roles at UAA, such as Tom Sawyer from *Big River: The Adventures of Huckleberry Finn* and Not-Dead-Fred from *Spamalot*, as well as roles in the Anchorage community, such as the Apostle Andrew in the Theater Artists United production of *Jesus Christ Superstar*.



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 Conference. He is a California-born, Brooklyn-based theatre artist. Although primarily a playwright, he started in theatre as an actor when he was 8 years old. 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 was the co-founder of Full-Circle Theater Company from 2011 to 2012 in New York City. As a playwright, his plays have been produced and developed around the country. While not in the theatre, he plays guitar, and draws the comics *The Uh Oh Landscape*, *Brand Comix!*, and *The Stickmen*. He graduated with honors from the University of California at Santa Cruz with a BA in Theatre Arts and a minor in History.

Jacqueline Hoffman is a performing artist from beautiful



Anchorage, Alaska. A love of performance, music, and creative passion was instilled in her at an early age from growing up around other musicians and creators going back four generations. Recent projects include *Fiddler on the Roof* (TBA Theatre), *Macbeth* (TBA Theatre), and *Hamlet 2* (ACT). She is honored to be in the Last Frontier Theatre

Conference after participating for the first time in 2013 and hopes to be a part of it for many more years.



Ron Holmstrom has attended the Conference every year since its inception in 1993, participating in many capacities. He has worked on the Play Lab as an actor, director, and one of the people in charge of deciding which of the hundreds of plays submitted will be presented at the Conference. He has served as the

reporter on the event for the Valdez Star since 1997 and has worked in some capacity with nearly every Alaskan theatre company. Ron serves on the Seattle Board of SAG-AFTRA and is a member of the Alaska Film Group and the Anchorage Cultural Council. His most recent job was playing John Cusack's attorney in *The Frozen Ground*, and will be seen as Frank Larson in the upcoming *Proper Binge*. He also keeps Alaskans aware of what is happening in the 'lively arts' community through his work on television, radio, his own web pages and newspapers, such as The Turnagain Times.



Theodore C Hooker II is a theatre major and film minor coming down from UAF. He has recently been experimenting with work in front of the camera. His most recent stage roles include Maxim in *A Little Hotel on the Side*, The Duke in *The 13 Clocks*, and Katurian in *The Pillowman*. This is his third year acting for the Conference.



Ronnie Houchin was never much of an actor until he moved to Valdez and was harassed into auditioning by Dawson Moore. He's since appeared in *The 13 Clocks* and *Prelude to a Kiss*, and can be seen at this year's Last Frontier Theatre Conference in Eric Coble's *Bright Ideas*



Sue Ellen Howard presently teaches digital photography at PWSCC here in Valdez. She was born in Rochester, New York, and is a graduate of Mansfield University in Pennsylvania and holds her Master's Degree from Michigan State University. At

home, she is a mother of five grown children and Mima to six beautiful girls whom she affectionately refers to as her 'grand beauties.' Sue Ellen started acting when she was six years old in her sister's high school production of *Oliver*. Growing up, music and acting were a vital part of her life. She was a member of her church choir, school chorus, select choruses, and she competed in district and state competitions for voice, piano, and was concert mistress on the violin. She was actively involved in her school's drama department and played various roles in many plays and musicals. As an adult, she has stayed active in the theatre in many ways. She played the part of Tessie Tura in *Gypsy*, soloed in a production of *The Big Apple*, acted in *More Fantastic*, *The Christmas Story*, and more. She also worked at the Clemens Center as an audio engineer, make-up artist, and as part of the stage crew for touring productions such as *RENT*, *Annie Get Your Gun*, and *Cabaret*. Sue Ellen was known for her position as keyboard player, front woman, and back-up singer in Northeast Pennsylvania's favorite Country Rock band, Heart and Soul. She was also credited as the voice for South West Bell's directory assistance and has appeared in numerous voice overs for Television and Radio. Recently, she made her first short film for PWSCC's Alaska Adventure Film School and will continue to work on a full-length film this summer that will end filming in Mexico in October. Although she says that she misses the sound of her children in the house, she looks forward to sharing with them the many new artistic ventures in her future.



Teanna Hutchison just finished her first year as a theatre major at the University of Alaska Anchorage. While there, she performed in the ensemble for their fall musical, *Big River: The Adventures of Huckleberry Finn*, worked backstage for their spring production of *Night of the Iguana*, participated in their student directing scenes as Jillian in *I Hate Hamlet*, took part in a UAA independent film *Hooked*, and was an actor in the Alaskan Overnighters. Throughout her teenage years growing up in Valdez, she appeared in numerous productions. 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 has also interned for TBA Theatre Company, taking on the role of Aunt Sponge in *James and the Giant Peach*. This is her third time participating in the Conference.



Reagan James is a theatre junkie that recently relocated from Anchorage to Houston. This is her fourth Conference and she is excited to spend a week completely immersed in incredible theatre and discussion with great friends. After begrudgingly leaving the UAA Glee Club her senior year at UAA, she was able to play Miss Watson in *Big River*. Some of her other favorite roles include Joan in *Sexual Perversity in Chicago*, The Cat in the Hat in *Seussical the Musical*, and Frankie in *Christmas Belles*. She can't wait to jump into this week and get new characters, see incredible theatre, fan-girl over Valdez celebrities, and laugh her ass off at the Fringe. I hope to one day be able to perform in a full production of a Conference script, not be a waitress, and pull off a headshot with her leg in it.



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 theatre experience includes work as a director, stage manager, and 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.



AJ Knox is an actor, director, writer, and designer. He holds his PhD in Drama from Tufts University, his MA in Theatre Education from Emerson College, and his BA in Theatre Arts from Loyola Marymount University. He recently founded an emerging ensemble theatre company in San Diego. Performance credits include *The Reluctant Doctor* (Jacqueline, ensemble), *bobrauschenbergamerica* (Bob), *Pterodactyls* (Arthur), *Little Shop of Horrors* (The Dentist), *Fuddy Meers* (Millet), *Six Degrees of Separation* (Rick), *Hamlet* (Rosencrantz), and *Rumors* (Ken). Directing credits include *The Taste of Fears*, *Mr. Marmalade*, *The Alchemist*, *Endgame*, *The Laramie Project*, and *Picasso at the Lapin Agile*.



Thomas Korn 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.



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, Minnesota, and as far away as Haifa, Israel. At the Conference, you may have seen her in last year's *More Than Words* (as part of Kevin Six's *The Art of Love* and Dawson Moore's *Love's Lumberings Remembered*), *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 Catherine in *Proof* (Anchorage Community Theatre), Maria in *The Sound of Music* (TBA Theatre), and Golde in *Fiddler on the Roof* (TBA Theatre). She's thrilled to be a part of this year's Conference, and proud that it happens in this beautiful state!



Stefan Langer is thrilled to be performing in the AKDT time zone for the first time! A native of Central Ohio (EDT), he hasn't crossed this many meridians in the name of theatre since traveling with *Unanswered*, *We Ride* to the Edinburgh Fringe Festival (BST). Recent credits (in his native time zone) include The Schmürz in *The Empire Builders* (Shepherd Productions/MadLab), *Down & Out in the Magic Kingdom*, *Sleeper* (Available Light Theatre), Leonato in *Much Ado About Nothing* (Actors' Theatre), *29 Bells* (Theatre Daedalus) and Murray Burns in *A Thousand Clowns* (Curtain Players). Behind the scenes, he designs websites, posters and publicity material. Look for him in the forthcoming 2nd season of the award-winning sci-fi series, *Aidan 5*. Thank you, Theatre Daedalus.



Ross Langley was born in the United States and moved to Australia at a young age, where he eventually graduated from the acting course at Sydney's prestigious National Institute of Dramatic Art. He's a playwright and actor now living and working in Los Angeles.



Rob Lecrone is an actor from Anchorage currently residing in Los Angeles. He studies with Laura Gardner and Howard Fine at the Howard Fine Acting Studio in Hollywood, and also enjoys the occasional class with the Upright Citizens Brigade. Rob also wants you to know that he was a worker on the 1989 cleanup of the Exxon Valdez oil spill in the Prince William Sound. He is happy to be back in Alaska for the Conference and among so many wonderful people.



Barry Levine comes from New York City where he first studied acting at USDAN and HB Studios, and later at Wesleyan University. He was a Circle Rep Lab Member in the mid-1990s. Since coming to LA in 1996, he helped found USC's Brand New Theatre, and also did solo work under the guidance of monologist Eric Trules. He performed his one-man show *Chasing Minor Threat* at LA's fabled Al's Bar just before it closed in 2001. Between 2002 and 2006, he was the singer for the L-10 Project, performing in LA, the Bay Area, New York City, and even a couple of dates on the Warped Tour in 2006. He's been playing solo shows since 2008 and has been seen at such LA clubs as The House of Blues, the Viper Room, Busby's, and DiPiazza's in Long Beach, among others. He also hosts the long running radio show "The Bear's Den" on KXSC, USC's student station. He's been a reader for the Conference since 2004, although he has been coming as a playwright since 1998.



Anthony Lounsbury is a lifelong Alaskan. At 26 years old, he has now been a part of the theatre half his life! Anthony has an affinity for music and can be found playing ukulele or accordion to accompany his tenor. Favorite roles include Claude Bukowski in *Hair*, Mark in *Rent*, and Sir Galahad (among others) in *Spamalot*. He is happy to bring his more dramatic side to the Conference, and is honored to perform *Gravidity* by Ashley Rose Wellman, which was read in the 2013 Play Lab.



Like a lot of actors, **Tom Lucido's** roots are in high school and college drama where he performed Tommy Albright in *Brigadoon*, Billy Bigelow in *Carousel*, and Harold Hill in *The Music Man*. The Vietnam War interrupted his thespian pursuits. Returning as a US Navy nurse, he continued his education at UCLA Westwood where he was discovered by a talent scout and landed a Gillette

Foamy and Tang commercial. From there he enjoyed a short run on *Mary Hartman Mary Hartman* in a repeat walk-on role. He also served as a summer intern on the writing staff of the *Carol Burnett Show*. Family and education took center stage early on and Dr. Lucido did not return to the stage for another thirty years. While in Houston, Texas he joined two local theatre groups as Charley in *Death of a Salesman* and George in *Who's Afraid of Virginia Woolf*. In 2002 he wrote and directed the successful Alaskan traveling venue *Alaskan Leopard Comedy Tours*, ending its run in 2010. Tom returned to community theater following his retirement and is enjoying volunteer work with the Anchorage Community Theater, Mabel T. Caverly Senior Center, and world travel. He is currently and actively auditioning for his next live performance role.



In 2013, **Gigi Lynch** returned to community theatre in Anchorage in Theatre Artist United's (TAU) production of *Jesus Christ Superstar*. For many years, she was a director and choreographer for Brandon Youth Community Theatre and she also developed choreography for many award-winning show choirs in Tampa, Florida. She is an accomplished flutist and was a high school band and choir director. Recent performances include Berthe in TAU's production of *Pippin* and *A Wrinkle in Time* at *Cyrano's*, where she was the Mother, Mrs. Who, and Aunt Beast. She is a member of the Board of Directors of Theatre Artist United.



While **David MacGregor** generally prefers to spend his time hidden underground writing plays and screenplays, the occasional plague or natural disaster has sometimes compelled him to bring his prodigious acting talents before the unsuspecting public. He has essayed a variety of roles, including the Angel Gabriel, Sherlock Holmes, the Antichrist, and lovable outdoor host Marty Springfield. When his 12-year-old daughter saw his feature film, *Vino Veritas*, she asked him, "Which one of the characters is most like you?" He leaned down and whispered into her elf-like ear, "I'm all of the characters." Suitably terrified, she no longer asks him questions about his work.



Kim MacInnes-Green has been active in theatre her whole life. She has traveled and performed mostly in the Midwest. Kim has been a student of Marcel Marceau and Colleen Dewhurst. In her more recent theatre experience, Rev. Kim

has played Gertrude Blum in *The Sea Horse*; Big Mama in *Cat on a Hot Tin Roof*; Marilla in *Anne of Green Gables*; Bloody Mary in *South Pacific*; Rheba in *You Can't Take It With You*; and Mary in the new musical *Gateway*. Kim holds a BA in Theatre/Religion with a music minor from Luther College in Decorah, Iowa, and a Master of Divinity from University of Dubuque Theological Seminary.



Sarah MacMillan is thrilled to be back in Valdez! Sarah lived in Alaska for twelve years and had several memorable roles including Nurse Ratched in *One Flew Over The Cuckoo's Nest*, Eleanor in *The Lion in Winter*, Mary Tyrone in *Long Day's Journey Into Night*, and several roles with Fairbanks Shakespeare Theatre.

She participated in the Conference three times, last seen in the role of Debra in *The TiVo Tribe*, written by Anchorage playwright Schatzie Schaefer. Sarah spent three years in Arizona after leaving Alaska, continuing to pursue her acting career. Favorite roles there include Denise in *Savage in Limbo* and Marc Antony in *Julius Caesar*. Moving on to Denver, Sarah has been blessed to work with several companies including Germinal Stage of Denver, And Toto Too, Equinox, Byers Evans, Spotlight Theatre, and Firehouse Theatre Company. She was last seen in *Lend Me a Tenor* playing the role of Maria with Vintage Theatre Productions. Alaska will always hold a special place in her heart and is grateful to be here!



Rachel Márquez obtained her BA in Film at Vassar College in 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 her husband Erick Hayden. They now live just outside of London and keep busy with many exciting projects in film, TV, theatre, and modeling. For credits and more information, please visit: www.rachelmarquez.com



Jason Martin (bio in featured artists section)



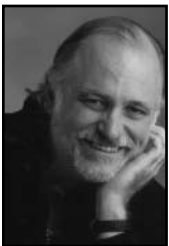
Bill McAllister is an award-winning Anchorage-based journalist who has appeared in productions for Cyrano's and Anchorage Community Theatre, including performances at the Conference in 2012 and 2013, respectively. McAllister is an occasional playwright, contributing *Jack of Spades*, *LIES*, and *twentysomething* 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 the past fifteen years. 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 six Alaska Overnights and the past seven years in the Play Lab. She teaches French as an adjunct instructor at the college, and is in final, absolutely last stages of post-production for the documentary film *Breathe in the Light*, which follows the journey of four survivors of sexual assault on a healing trek into the Alaskan wilderness.



Rod Mehrtens grew up as a Navy brat in California, Louisiana, Alaska, and Hawaii. After graduating from San Diego State, he taught English (and drama from time to time) for twenty years; then he moved to Wasilla, Alaska, in 1996. He finally earned his Master's at Bread Loaf, becoming a certified egg-head at 49—

always an awkward age. Since then he has been active onstage and off, acting, directing, designing and rigging. Over the last seventeen years Rod has been part of 114 productions in one capacity or another. He performed at the Conference in 1997 as the five-character Other Men in A.R. Gurney's *Later Life*, in 2010 as Bert in Judd Lear Silverman's *Heart*, and in 2012 as the Savage in Dawson Moore's *Living with the Savage*.



Eric T. Miller's theater credits include *Wink* (TerraNova), *rogerandtom* (HERE), *The Last Seder* (Mint Theater), *Safe Home* (RFP), *Sweet Storm* (LAByrinth), *Broken Hands* (Fringe Festival Encore) and *Betrayed* (Culture Project), with workshops and readings at NYTW, LARK, New York Stage and Film, LAByrinth,

Public, EST/Youngbloods and Rattlestick. Television and Film credits include *Person of Interest* (CBS), *Elementary* (CBS), *The Unusuals* (ABC), *Kings* (NBC), *Law & Order* (NBC), *Shame* (Dir: Steve McQueen), *Reaching Home*, *The Waiting Room*, *Pieces*, *My Secret Friend*, *Home:_*, and the upcoming feature *Tom's Dilemma*.



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's), *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*.



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 and two Patricia Neil Acting Awards. He 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*, *The Rendering of Conner McShea*, and *The Art of Love*.



A native Massachusetts-ian, **Tom Moran** has lived in Fairbanks since 2000 for some reason. He holds a Bachelor's from Notre Dame and a Master's in Creative Writing from the University of Alaska Fairbanks, where he now holds a job bluffing his way through National Science Foundation grant proposals. This is his eighth Conference. He spends a lot of time on bicycles.



Mark Muro is a poet, playwright, and performer. His most recent one-person show, *Apocalypse When I Get Around To It, or Civil War III, part 1*, was performed at Out North Theatre in Anchorage. Other monologues 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 Fantasticks*, and Sam in *Cemetery Club*. Mark has appeared in numerous short films and several features, and has just completed the pilot for a television dramedy, *Bad Cop*. As always, Mark is delighted to be here in Valdez for this year's Conference.



Jamie Nelson lives with his resplendent wife and adorable son in Soldotna. His wife teased him relentlessly for the heavy air time Jamie's Sadler's commercials received during the Winter Olympics this year. He has worked with Cyrano's Theatre Company, TossPot Productions, Edgware Productions,

TBA Theatre, Three Wise Moose, Triumvirate Theatre, Kenai Performers, and Theatre on the Rocks. His favorite recent performances have been Felix Unger in *The Odd Couple*, Russ/Dan in *Clybourne Park*, and George Verendt in *Gravity*, which will be performed here Tuesday evening. He's appeared in the last six 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 Brewster), *Bus Stop* (Bo Decker), *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*, and *Completely Hollywood: Abridged*. His film credits include *Big Miracle*, *The Frozen Ground*, *Hooked*, and *Edit the Sad Parts*.



Susan Niman began in theatre playing Theodore Hertzle in a scratchy beard at age 13. Her theatre career includes playing the Irish maid in Eugene O'Neill's *Ah, Wilderness!*; a dancing, singing, cackling witch in *Macbeth*; and finally making it to the big time: Dawson Moore's 24-hour theater, the Alaska

Overnights in Anchorage, where she played a cold blooded killer and a lady truck driver. Susan had such fun as a room monitor last year at Conference, she applied to be a reader and have additional fun!



Originally from the Florida Panhandle, **Michael Noble** got his start in the Anchorage theatre as the props master for *The House of Yes*. He transitioned into acting this year playing Mr. Biddle in *Debbie Does Dallas: The Musical* at Mad Myrna's. Michael is a senior at the University of Alaska Anchorage. He studies Film, Theatre, and Journalism.



Justin Oller is a 2010 graduate of Dimond High in Anchorage and is currently working on his Bachelor of Arts in Theatre at UAA, having also studied at the University of Southern Oregon in Ashland and the University of East Anglia in Norwich, UK. This is his fourth year at the Conference. Past

performances here include *I Want to Believe* and the title role in *The Rendering of Conor McShea*, both produced by TBA Theatre. Other credits include Fyedka in *Fiddler on the Roof* (TBA), Enfield in *Dr. Jekyll and Mr. Hyde* (UEA), Malcolm in *Macbeth* (TBA), Jonathan Willoughby in *Sense and Sensibility* (UAA), and Oberon in *A Midsummer Night's Dream* (Dimond High School), as well as *The White Rose* and Anouilh's *Antigone* which he directed at Dimond. In 2009 he performed *All in the Timing* at the Edinburgh Fringe Festival and received a four star rating for his work. He returned to the festival in 2012 where he assistant directed an original P. Shane Mitchell work, *The Cactus Gulch Opry House*. His first film credit, *Trial By Fire*, is set to release in summer 2014 in The United Kingdom.



Juliana Osinchuk (bio in featured artists section)

Randall Parker II has an aversion to writing third-person bios, and hopes that you will not hold this against him.



John Parsi is a member of Scared Scriptless Improv and Urban Yeti Improv. He performed in the Inaugural Alaska One-Minute Play Festival. He is a three time American Forensics Association National Champion and a collegiate and high school speech and debate All-American. He has trained with instructors

from iO, iO West, Upright Citizens Brigade, Second City, Chicago City Limits, and a various other improv organizations. He is a lawyer and earned both a JD and a PhD in Political Science.



Jeanne Passin has lived in Valdez for the past 30 years and has been involved in the Last Frontier Theater Conference since its inception. She is a former teacher, now a half-time acupuncturist/half time adventurer and her current role of being a snowbird seems to suit her just fine!



Nancy Pearson graduated from the University of Alaska Anchorage in 1994 with a degree in Theatre. She also spent a year at Southern Oregon State College in Ashland, Oregon, studying theatre and taking Meisner-technique acting classes on the weekends. She has acted in college, community, and

dinner theatre. Nancy impersonated Charlie Chaplin at the Apple Computer Fair at the Sheraton in Anchorage for an acting gig. Away from theatre for several years, this is the year she is coming back, and there couldn't be a better way to do it than as a reader at the Last Frontier Theatre Conference.



Tarah Pollock is a recent graduate of the MFA Acting program at the University of Southern California, where she performed in a 3 Play Repertory last spring. She played Marianne in *Tartuffe* (dir. Andrew Robinson), Andromache in *Trojan Women* (dir. David Bridel), and Mrs. Gibbs in *Our Town* (dir. Cameron

Watson). Originally from Dallas, Texas, Tarah now resides in Los Angeles. This is her first trip to the Last Frontier Theatre Conference and she is thrilled to be part of it.



Danielle Rabinovitch, an Alaska-born actor and singer, most recently appeared as Catherine in TAU's 2014 production of *Pippin*. Selected recent credits include: *Come to Me, Leopards* (Cyrano's); *A Gulag Mouse*; *Dog Sees God* (Out North); *Into the Woods*; *RENT* (TAU); *Fourplay* (Three Wise Moose); *The Sound of Music* (TBA Theatre); *Singin'*

in the Rain (UAA); *Macbeth*; *La Boheme* (Anchorage Opera); *Paper Bag Princess*; and *Little Shop of Horrors* (UHM). Film credits include *Skedadle Me, Sweetly, Truth or Homecoming, Blind Date, ABC's LOST*, and various commercials. She has performed in concert with the Anchorage Symphony Orchestra in *One Vision*; *the Music of Queen, Step! Afrika*, and *Champagne Pops*.



Kalli Randall just graduated from the University of Alaska Anchorage (UAA) with her BA in Theatre. Kalli has been in many productions throughout the years, and you may have seen her in in Anchorage productions including *Christmas Belles* (UAA), *The Marriage Proposal* (UAA), *The Count of Monte Cristo* (TBA Theatre), *Bring Back the Sunshine* (UAA), and *Sordid Lives* (Mad Myrna's). Kalli is most proud of her work as the lead role of Charlotte Dwyer in *Hot 'n' Throbbing* on the UAA Mainstage.



Actor and playwright **Doreen Ransom** has had several public readings of her plays, two of them in this Conference, and an Alaska Overnighters 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 several times, and played the lead in a dinner theatre production last year.



Dick Reichman is a playwright who also acts and directs, mostly at Cyrano's Theater in Anchorage. His play *Bruckner's Last Finale*, about classical composer Anton Bruckner, played at Cyrano's last year. His play about the Valdez oil spill, *The Big One*, toured Alaska and played in Sydney, Australia. His latest, *The Audition*, will be

seen at the Conference this year.



Kate Rich is a huge fan of Conference and sees it as the springboard from which her efforts at playwriting are launched each year, as well as it being a ridiculously fun time. A resident of Homer, Alaska, she is grateful for opportunities to write and perform in her local community theatre.

This past January, she co-wrote the through-line, acted, and sang in the variety show called *Steppin' Out* at the Mariner Theater, and in March helped create an evening of staged readings that included her ten-minute piece *Braking Distance* at the Homer Council on the Arts. She is currently working on her first full-length play.



Jan Richmond is returning to the Conference as a reader after a hiatus of several years. In 45 years of theatre experience, she has worked as director, actor, costumer, box office manager, and almost every other job in the theatre. At first theatre was just hobby, then it slowly became a way of life and for a few years

a paying job. Now in her semi-retirement, it has become a way of life. Her training was mostly "on the job," but she does hold an MA in Theatre and has taken classes in both Seattle and L.A. She is affiliated with Westside Players Group in West Seattle, and is always actively looking for plays to stage inexpensively. The opportunity to participate in the reading of new plays gives her a week of joy!



Mark Robokoff is a frequent contributor at LFTC, performing last year as Mark Rothko in John Logan's *RED*. He produced, directed, wrote and performed in 2011's *Mountain Shack Theater Alaska*, and performed with Aaron Wiseman in 2010's *Rounding Third*. His film credits include *The Frozen Ground*, *Beyond*, *Baby*

Geniuses III, and *Big Miracle*. He is seen most frequently at Cyrano's Theatre Company in Anchorage, where he directed *Clybourne Park* in 2013 and has appeared in *RED*, *La Bete*, *It's a Wonderful Life-The 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?*. Mark lives in Anchorage with fellow Conference actor Sarah Baird and is often seen roaming the surrounding hills with their greyhounds and whippets.



Bruce Rogers (*bio in featured artists section*)



Gabrielle Savrone is a Melbourne-based actress who has trained at Melbourne Actors Lab. Previous credits include *Miss Fisher Murder Mysteries*, *Rush*, *Blue Heelers*, Sylvia Plath's *3 Women*, and most recently a play she co-wrote, *Painted Pictures*. She is currently starring in the remake of Sancia Robinson and

Wendy Harmer's one-woman play *What is the matter with Mary Jane?*. She is the proud co-founder of Combustion Theatre Collective.



Joshua Schmidlein is a Seattle-based actor and regular 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, in addition to a variety of student-written and directed shows at

the University of Puget Sound.



Kate Schwarzer is a singer and actress from Alaska. Besides her 4+ years as an employee of Anchorage Opera, she has been a chorus member in AO's productions of *South Pacific*, *La Boheme*, *Tosca*, and *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*. Most recently she made her debut with Triumvirate Theatre (Kenai, Alaska) in the first production ever in their beautiful brand-new theatre. She was honored to play the role of Betty Haynes in *White Christmas*, and she looks forward to seeing and participating in Triumvirate Theatre's growing presence in Alaska.



Tamar Shai is very excited to return to the Conference. A card-carrying Toss Pot, Tamar had the wonderful opportunity to perform in Arlitia Jones' directorial debut, playing Svetlana in Arthur M. Jolly's *A Gulag Mouse* at last year's Conference. Other favorite roles include Nina in *The Seagull* and Uta Hagen in

Ten Chimneys, during which she had the great luck to work with David Edgecombe and Elizabeth Ware. She performed her last two roles at *Cyrano's*, playing Veronica in *Miss Witherspoon* and Evelyn in *Come to Me, Leopards*, written by Arlitia Jones and directed by Jayne Wenger. She is very much looking forward to meeting up with old friends and finding new ones in Valdez this summer.



Janna Shaw was not born in Alaska but she got here as soon as she could. Through the long winters, she occupies her time with theatre and travel. Though summers are generally reserved for spending as much time playing outside as possible, the Theatre Conference is her most anticipated venture every year, not

only because of the many amazing scripts, but because of the intriguing people involved. She is incredibly happy to be returning to her role in helping make the beloved Fringe Festival happen! Other projects locally have included work in both short films and big budget movies, writing for the Alaska Overnights as well as personal endeavors, and stepping onstage at ACT and *Cyrano's*. Janna would like to thank her beautiful dogs for making every moment of everyday better and the best mother anyone could ask for - without whose support so many things would seem impossible, or at least not worth it.



Sara Shipp has been an active performer in Alaska for several years. She has performed the roles of Chloe in *Arcadia*, Curley's Wife in *Of Mice and Men*, Helga in *M. Butterfly*, and Louise in *The Fox on the Fairway*. Musical theatre credits include Maria in *The Sound of Music*, Charity in *Sweet Charity*, Adelaide in

Guys and Dolls, and Fiona in *Brigadoon*. Many of her summers have been spent bringing operetta to the greater Anchorage area with The Character Workshop, performing as Pitti-Sing in *The Mikado*, Vittoria in *The Gondoliers*, and Tarara the Public Exploder in *Utopia, Limited*. Ms. Shipp currently owns and operates a private voice studio in Anchorage and serves as an adjunct professor of voice at the University of Alaska, Anchorage.



Jill Sowerwine is cofounder of TossPot Productions and a graduate of the UAA Theatre Department. Her most recent roles include Elena Verendt in Ashley Rose Wellman's *Gravidity* (Theatre on the Rocks); Jolianne in the workshop production of Arlitia Jones' *Come to Me, Leopards* (*Cyrano's*); and Anastasia

in Arthur Jolly's *A Gulag Mouse* (TossPot Productions). Past stage roles include *Well and Sweet* (Out North); *Cikiutekluku* (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). When not in the theater, Jill is often out running on the Coastal Trail, training for her next marathon.



Andrea Staats grew up in Anchorage, where she gained her passion for theatre. She has performed at UAA's Mainstage and Harper Theatre, Out North Contemporary Art House, and Anchorage Community Theatre. She was most recently seen playing Jackie-O Pascal in Synesthesia Artist Collective's production of *The House of Yes*.



Justin Stewart is a student at the University of Alaska Anchorage. At UAA, some of the roles he has played include Grumio in *The Taming of the Shrew* and one of the Jurors in *Twelve Angry Jurors*. Outside of the University, he has appeared in several commercials, such as a spot for an anti-methamphetamines campaign. This is his second time at the Conference.



Janet Stoneburner is a long-standing participant in the Theatre Conference. She has appeared on or backstage with almost every theatre company in Anchorage. Some of her favorite roles include Dinah in *The Afterlife of the Mind* (TAO Productions), Kitty in *Taking Steps* (Brown Eyed Girls Theatre Co.) Beline in

The Imaginary Invalid (*Cyrano's* Theatre Co.) and Miss Shields in *A Christmas Story* (Alaska Theatre of Youth). Janet is the resident stage manager for VivaVoom Brr-

lesque, where she also performs as a Talking Woman. When not on stage, Janet skates as Buster Good, part of the Derby Intelligence Compliance Squad (the DICS) with the Rage City Rollergirls. She would like to thank her husband, Mark Stoneburner, for everything.



Mark Stoneburner has taken part in the Conference many times over the years, both as an actor and a playwright. The highlight of his time at the Conference came in 2009, when his play *Bear Variations: 11 Short Plays about A Bear* was presented by TBA Theater on the mainstage. Although Mark has acted with many of the theater companies in Anchorage, for several years his primary gig has been burlesque comic with VivaVoom Burlesque. He lives in Anchorage with backstage goddess Janet Stoneburner, who makes all things possible.



Sarah Tapp was born and raised in the San Francisco Bay Area. Since moving to Valdez 13 years ago, Sarah has gotten married and had three adorable children. She has appeared in the Valdez production *BoomTown!* and the college productions of *A Midsummer Night's Dream*, *The Lion, the Witch, and the Wardrobe*, and *The Wind in the Willows*. Sarah enjoys homeschooling her three children, and loves being involved in youth ministry.



While attending PWSCC, **Corey Taylor** appeared in their productions of *The 13 Clocks*, *A Little Hotel on the Side*, *Future of the Female*, *The Fears of Harold Shivers*, and as Rita in Craig Lucas' *Prelude to a Kiss*. This Spring she played multiple roles in Eric Coble's *Bright Ideas*, which plays as the opening show this year. 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 in Liberal Arts from St. Louis Community College, he moved to L.A., 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 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 III*, *Big Miracle*, and *On Frozen Ground*.



Catherine Weingarten studied drama at Bennington College where her mainstage credits include *The School for Lies* (Dubois/Basque), directed by Kathleen Dimmick, as well as in a devised piece called *Ghost Light*, directed by Abi Basch. Since getting to NYC, she has become an affiliated artist of the experimental collective Small Claims Court, and wrote and performed in their one-act *The Parent Trap Play*. Catherine was previously an acting apprentice at Williamstown Theater Festival, and also completed summer theater conservatory programs at Northwestern University, CMU, and University of Minnesota.



Brian Wescott [pronounced Bree-un] was born and raised in Fairbanks, where he first studied acting with Molly Smith at the Fairbanks Summer Arts Festival. This year marks his fifth run as Sidney Huntington in Anne Hanley's *The Winter Bear Project* (original direction by Jayne Wenger). Other stage roles include John Ross in Art Shulman's *Not One More Foot of Land* in North Hollywood and the male lead in Karyn Traut's *The Realm of Love or Folding Laundry* at the Edinburgh Festival Fringe in Scotland in 2011. Film credits include *The Four Quarters* (shot this past December), *It's Dark Here*, and *Christmas in the Clouds*. In LA, he has studied

with Laura Gardner, Charles Carroll, and Randy Reinholz. An enrolled Alaska Native, he serves on the Native American committee at SAG-AFTRA and has run actor workshops around the country. He spends most of his time in Alaska but can often be found in LA working and studying.



Kelly Wilson attended the University of Alaska Anchorage as a music major. Favorite productions include *Nunsense* (ACT), *Annie* (Hingham Civic Music Theatre), *Sweeney Todd* (Anchorage Concert Chorus), *The Who's Tommy* (Theatre Artists United), *The Sound of Music* (Anchorage Opera), *Jihad Jones and the Kalashnikov Babes* (Cyrano's), *Project Petoskey* (Once A Year Theater), and *Fiddler on the Roof* (TBA). Kelly went to Orlando in 2012 to participate in the ARTS showcase, where she won third place for her TV commercial. She is thrilled to be participating in her fourth Conference!



Aaron Wiseman has made a habit of attending the Conference for most of its illustrious history. Highlights include performances in *A Gulag Mouse* by Arthur M. Jolly (TossPot), *The Rendering of Conor McShea* by Eoin Carney (TBA Theatre), and *Rounding Third* by Richard Dresser (Three Wise Moose). He has also been co-Technical Director of the evening performances alongside the legendary Jim Cucurull for several years and designed and built sets for productions such as Schatzie Schaefer's *Fourplay* (3WM) and Arlitia Jones' *Sway Me, Moon* (3WM & Out North). He is grateful and privileged to associate directly with Dawson Moore, Schatzie Schaefer's, and Carrie Yanagawa as Three Wise Moose Productions over the years. When not on or backstage, he can be found officiating NCAA volleyball or flying around on helicopters producing the documentary TV series *Coast Guard Alaska* on The Weather Channel.



Originally from Stockholm, Sweden, **Annia Wyndham** has spent the last 16 years abroad pursuing new friends, new routines, and new acting opportunities wherever she lands. She was schooled in the dramatic arts in Sweden and Switzerland. Some of her stage credits include *God of Carnage*, *A Gulag Mouse*, *Love Loss & What I Wore*, *Absurd Person Singular*, and *Miss Julie*. Currently residing in Oklahoma City, she works as a freelance graphic artist.



Martha Wollner has led a varied creative life as an actress, writer, director, and as a Story Producer/Unit Director for documentary films. After earning a MFA in Acting, Wollner spent her early professional years in NYC and regional theater. Somehow, she fell into the documentary film community and spent twenty-five years there working with acclaimed Maysles Films, Inc., founded by documentary film ground breakers Albert and David Maysels. She is proud to have worked with the leading names in documentary film. Following her tenure with MFI as a producer, casting director, and 2nd Unit Director on feature documentaries (Awards: Academy Award nomination; GLADD/ HOT DOC/ Dupont; Sundance, Tribeca, Berlin, Toronto, and Venice Film Festivals), she returned to her first passion, the theatre. She is a proud company member of the New York Labyrinth Theater and (Your Name Here) Queer Theater. Her writing has been featured in Labyrinth's developmental reading series, The Barn, and at New Orleans' Southern Rep Bacchanal Play Series. As an actress, she has worked with Labyrinth, Royal Shakespeare Company, Nickelodeon television, film, and multiple Off Broadway productions. She is currently workshoping a production for presentation during 2014 NYC Pride Week, and a one-woman show which she co-wrote and directed, *The God Box*, will be traveling to the '14 Edinburgh Fringe Festival. Wollner is proud to be a member of the *Unanswered*, *We Ride* ensemble and to participate in the Last Frontier Theater Conference.



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*, Peter in *Prelude to a Kiss*, and most recently Rat in *A Wind in the Willows*. 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.

