

SPOTLIGHT ON

Directors Designers

2005-2007

Recipients and Finalists of the

NEA•TCG

CAREER

DEVELOPMENT

PROGRAM for Directors and Designers

WITH ADDITIONAL SUPPORT FROM THE **FORD FOUNDATION**

**TCG takes great pleasure
in presenting the latest recipients
and finalists of the
National Endowment for the Arts/Theatre Communications Group
Career Development Program for Directors and Designers.**

Since 1987, the Endowment and TCG have provided financial support and creative opportunities to exceptionally talented early-career directors and designers who are committed to a career in the not-for-profit professional theatre. Recipients spend six months over a two-year period developing their artistic skills and expanding their knowledge of the field.

Program activities include observation, assistantship, research and travel. Recipients may also create work under the guidance of one or more designated mentors. Each program is hand-tailored, matching the recipients' goals to appropriate and challenging assignments.

These talented artists were selected by a national, independent and aesthetically diverse selection panel through a highly competitive review process. This program is administered by TCG in association with the Endowment and supported, in part, by the Ford Foundation's New Works Program.



"The beauty of the theatre is that it is an ever-evolving, penetrable life force. Theatre makes the world richer and darker, making humanity more humble by clarifying our demons and revealing our dreams. I believe in a theatre that makes you think about what you saw several years later. I support a theatre that risks failure, does not have to be right and does not strive to be nice. I choose a theatre that expects its audience to be more knowledgeable than itself, thereby making the artist responsible for creating work that is always provocative, passionate and insightful."

Nataki Garrett

phone: 323-953-5142

cell: 310-902-2176

work: 661-255-1050

natakig@gmail.com

www.blankthedog.com

Nataki Garrett has directed in New York, Los Angeles and abroad. She is the artistic director of BLANK-THE-DOG (BTD), a Los Angeles-based ensemble theatre company. BTD productions include: *Trippin' with No Luggage* by Amanda Maria Lorca; *Machinal* by Sophie Treadwell and *Dino* by Brian Buckley and Jesse Janzen. Current works include an adaptation of *Looking Backward* by Edward Bellamy and *Crescent City* (formerly titled *WET*), a new opera composed by Anne LeBaron. She has directed for L.A. Theatre Works's audio theatre collection and for National Public Radio. Nataki received her MFA in directing from California Institute of the Arts.



Kristin Horton

phone: 319-541-6419

WanderingOisin@aol.com

www.kristinhorton.com

Kristin Horton recently directed the world premiere of Victoria Stewart's *Acclimate* at the Commonweal Theatre Company in Lanesboro, MN. For the past two years she has served as an artistic associate at the Riverside Theatre in Iowa City, IA, where she directed *Measure for Measure*, *The Quiet Moment*, *The Drawer Boy*, *Still Life with Iris* and *The Taming of the Shrew*, among others. She has also worked with Sundance Theatre Laboratory, the Kennedy Center and the Living Stage Theatre Company of Arena Stage in Washington, D.C. She holds an MFA from the University of Iowa and a B.A. from Emory University in Atlanta.

"I thrive on collaboration—whether it's with a playwright on the development of a play or a company striving to mount a classic in the most immediate and dynamic way. When guiding the development process my work is to enlarge the playwright's ideas rather than impose on them; it's my goal to fully realize the playwright's vision in the most theatrically compelling way. I believe that theatre should ignite the imagination of its audience by creating an artistic experience where, to borrow a phrase from Yeats, 'the desires of the heart are cast forth into form.'"



"This program has allowed me to crystallize my artistic focus—which has been on populist theatre, by which I mean theatre that is entertaining and accessible while at the same time relevant and meaningful. The 'American' stage should look and feel like America. I believe that new voices from under-represented communities provide yet another prism through which to explore the human experience and thus an opportunity to excite theatre. My efforts have been focused on the transformative power of putting the stories of the other on stage and their capacity to transform and enrich our society."

Armando Molina

709 Holland Avenue
Los Angeles, California 90042
phone: 323-982-0443
cell: 323-270-6327
armevan@sbcglobal.net

Armando Molina is a director and actor with a background in theatre development. He was recently named artistic director of Company of Angels in Los Angeles. His directing credits include Lisa Loomer's *Living Out* at TheatreWorks in Palo Alto, CA and at Mixed Blood Theatre Company in Minneapolis; *The Waiting Room* at Company of Angels and *Conjunto* at Borderlands Theater Company in Tucson, AZ. He is a member of L.A.'s Cornerstone Theater Company's ensemble and he co-founded the Latins Anonymous comedy group and the Platform, a political cabaret. He also assistant directed Doug Wager at Center Theatre Group's Mark Taper Forum in L.A. and Jo Bonney at Second Stage Theatre in New York.



Jay Scheib

123 Orchard Street #42
Somerville MA 02144
phone: 917-612-2137
jayscheib@jayscheib.com
www.jayscheib.com

Jay Scheib's future projects include Elfriede Jelinek's *Bambiland* at the Norwegian Theater Academy; Kathrin Röggla's *Draußen tobt die Dunkelziffer* at the Mozarteum in Salzburg; Daniel Veronese's *Women Dreamt Horses* at New York's P.S. 122 as part of Buenos Aires in Translation (BAiT) and his own adaptation of the cinematic works of Michelangelo Antonioni, *This Place is a Desert*, premiering at the Institute for Contemporary Arts in Boston. A recipient of the Robert E. Sherwood Award from the Center Theatre Group, Scheib holds an MFA from Columbia University and is a professor of theatre arts at the Massachusetts Institute of Technology.

"I admire theatres that play meaningful roles in the social and artistic lives of their communities. Theatres committed to presenting relevant works across disciplines—experimenting with dance, opera, film, music theatre, etc., alongside classical, modern and new play offerings—interest me. My recent work as a director has been dominated by a re-evaluation of naturalism—the genre my own teachers had rejected: Real objects, Real people and Real emotions. Folding everyday-life reality and everyday-life behavior into a theatrical vocabulary with something to say about our lives has been the foundation of my artistic practice. REALLY REALITY—my motto."



Beatrice Terry

900 West 190th Street, #4A

New York, NY 10040

phone: 212-795-5298

cell: 646-258-6975

macbea@earthlink.net

Beatrice Terry is a director and playwright whose favorite projects are those she creates herself. Among them are *The Arabian Nights*, made with Blue Wren Repertory in Peconic, NY; *Over a Barrel*, about the murder of the infamous atheist Madalyn Murray O'Hair; *Ronbenét*, a satire of the JonBenet Ramsey case and *Lesbian Pulp-O-Rama*, a loving send-up of the pulp fiction novels of the fifties and sixties. Other credits include *Measure for Measure* and *Double Infidelity* with the Pearl Theatre Company in New York; *Betrayal* for Vermont Stage Company and *Accident and My Father's Funeral* for the Ensemble Studio Theatre in New York.

"I fell in love with theatre from my seat in the audience and I've never forgotten that. In this increasingly technological world, I aim to strengthen and reinvigorate that connection, because without it I have no lifeline to the world. To do that, I aspire to tell the stories that theatre, with its simple, personal magic, can tell best: stories that invite the audience to participate imaginatively in creating the world of the play, stories that throb with the excitement of the performer's presence, stories that tell us who we are and what it means to be human."



Liesl Tommy

155 East 26th Street #2D

New York, NY 10010

phone: 646-244-5633

ltommy@nyc.rr.com

Liesl Tommy is a native of Cape Town, South Africa now living in New York. She recently completed a two-year casting and directing fellowship at New York Theatre Workshop where she was associate casting director and directed readings and workshops. Liesl is currently developing new plays with writers Tracey Scott Wilson, Jason Grote, Aurin Squire and Keith Josef Adkins. She received her graduate training at the Brown University/Trinity Repertory Consortium and her undergraduate acting training at the Claire Davidson Drama Centre in London. She is a member of the Lincoln Center Theater Directors Lab as well as the Soho Repertory Theatre Writer/Director Lab.

"One cannot truly know what freedom means unless one has been deprived of it. Growing up in a 'colored' township in South Africa, I became obsessed with the idea of freedom. For me, the essence of freedom is the theatre. I strive to create theatre which plunders imagination, burgles our fragile human emotions and stalks truth and beauty with absolute ferocity. I am interested in two areas: the first is to engage in collaborations with great forward-thinking new writers whose work I believe in passionately; the second is to direct revolutionary, political and racially charged re-imaginings of classics."



"Theatre is the most inclusive of art forms; it absorbs most methods of expression and can portray most stories/emotions. As a theatre artist I seek to be more inclusive. There's a slew of places/settings where people go for a profound experience: rock club, temple, mountaintop, boxing ring. I want to examine these closely and borrow their juiciest bits for the theatre. There are always talented, passionate artists working on a performance. I want to hear their new ideas/perspectives and find room for them in the theatre. Therefore, I'm most interested in creating original, devised work with intriguing, curious-minded artists."

Jonathan Walters

6551 N. Maryland
Portland, OR 97217
phone: 503-754-5603
jonathan@hand2mouththeatre.org

Jonathan Walters founded Portland's Hand2Mouth (H2M) Theatre in 2000 and functions as artistic director. He directs the bulk of H2M shows, working closely with guest artists and the ensemble to develop performances, premiering nine original works in the last six years. In 1999, Walters won an Oregon higher education fellowship, enabling him to work and live with the Polish street theatre company Biuro Podrozy. Since then he has collaborated, trained and worked with many American physical theatres. Jonathan is part of an ongoing collaboration with the Polish Teatr Stacja Szamocin, directing original open-air performances that tour to festivals in the U.S. and Europe.

Elena Araoz

phone: 267-253-3232
elena@elenaaraoz.com
www.elenaaraoz.com

Elena Araoz's upcoming directing projects include her adaptation of Christopher Logue's *War Music* with the music ensemble Aurea at the Chicago Humanities Festival, FirstWorks in Providence and on tour, and *Faust* (adaptation commissioned by Aurea). She directed *The Power* (Beijing, China; first English play commercially produced in Beijing) and *Titus Andronicus* (Austin Shakespeare Festival; B. Iden Payne Award). She semi-staged *Così fan tutte*, *Falstaff* (Brooklyn Philharmonic at BAM; starring Sir Thomas Allen). Elena assistant-directed Jonathan Miller's *King Lear* on Broadway (starring Christopher Plummer; two Tony nominations); *St. Matthew Passion* (BAM) and *Così fan tutte* at the Seattle Opera, Lincoln Center and BAM. She has an MFA in Acting (University of Texas/Austin) and her New York acting credits include *Amelia* (*House of Bernarda Alba*), *Helena* (*A Midsummer Night's Dream*) and *Diana* (*All's Well That Ends Well*). She has taught at the University of Texas and Southwestern University and is a member of The Drama League.

Hal Brooks

117 Henry Street, #4F
Brooklyn, NY 11201
phone: 917-913-4440
halbrooks@gmail.com
AGENT: Val Day
c/o William Morris Agency
1325 Avenue of the Americas
New York, New York 10019
phone: 212-903-1192

Hal Brooks directed the Off-Broadway hit and Pulitzer Prize finalist *Thom Pain* (based on *nothing*) by Will Eno. He is the artistic director of the Rude Mechanicals in New York, where he directed the Off-Broadway premieres of *Valparaiso* and *The Flu Season* (Oppy winner). Recent credits include: *Six Years* at the Actors Theatre of Louisville's Humana Festival; Rinne Groff's *What Then* at the Clubbed Thumb in New York; *Intimate Apparel* at Southern Rep in New Orleans and *Big Wyoming* at New York Stage and Film. Hal was a Drama League Directing Fellow and is a member of the Lincoln Center Theater Directors Lab.

Cynthia Croot

106 Newel Street, Third Floor

Brooklyn, NY 11222

phone: 646-331-0315

cynthiacroot@earthlink.net

www.cynthiacroot.com

Cynthia Croot is a director known for her innovative international collaborations: Suzan-Lori Parks's *Venus* in Windybrow, Johannesburg; Palestinian playwright Natalie Handal's *Details of Silence* at Symphony Space in New York; Haroldo de Campo's *Act of the Possessed* at the Guggenheim Museum. She is also known for her experimental work, such as *BUZZ* from John Hersey's "War Lover," at P.S. 122; as well as classical and contemporary productions at the Perseverance Theatre in Arkansas, Colorado Shakespeare Festival and The Town Hall in New York. She's directed luminaries Tim Robbins, Kathleen Chalfant and Joe Morton; enjoyed residencies at Ucross, WY, Whitman College and Bryn Mawr and served as a U.S. Delegate in an exchange between Columbia University's Center for International Conflict Resolution and Damascus University, Syria. She received an MFA from Columbia University and is a Shubert Fellow.

Lear deBessonnet

phone: 917-561-8704

lear@stillpointproductions.org

www.stillpointproductions.org

Lear deBessonnet is the founder and artistic director of Stillpoint Productions in New York. She has assisted Martha Clarke, Anne Bogart and Marianne Weems and has trained with Dah Teatre of Yugoslavia. Internationally, Lear directed a new trilingual musical for the National Opera Theatre of Kazakhstan and will create pieces in Dublin and Moscow in 2006-2007. Recent credits include *Bone Portraits*, *Death Might Be Your Santa Claus* and *The Eliots*. She is an alumnus of the Soho Repertory Theatre Writer/Director Lab, a Drama League Directing Fellow and a Jefferson Scholar. She was featured in *Time Out New York's* "25 People to Watch 2006."

Jude Domski

62 Conselyea Street

Brooklyn, NY 11211

phone: 646-270-1634

jude.domski@verizon.net

Jude Domski focuses on creating documentary theatre and collaborating on new work with writers. Recent credits include *I Will Come Like a Thief* based on mass evacuation; *Boy Steals Train*, based on interviews with an infamous subway imposter (Edinburgh Fringe First Ensemble Award, BBC Radio commission) and *Investigation of an Image* about photojournalist Kevin Carter (The Drama League's New Directors/New Works Program, Ice Factory Festival in New York). She has worked on new plays with Carl Hancock Rux (*Geneva Cottrell*) and Judy Elkan and Trish Harnetiaux (*Inside a Bigger Box*, *Straight On Til Morning* and *Dorsal Striatum*). She received her MFA from the University of Washington.

Hayley Finn

264 5th Avenue, #2A

New York, NY 10001

phone: 917-304-4968

hayleyfinn@aol.com

Hayley Finn's New York credits include *Not Not Not Not Not Enough Oxygen* (The Drama League); *Double Sophia*, *Golem*, *Dead Reckoning* at the Cherry Lane Theatre and *Kate Crackernuts* and *The Lake* at The Flea Theater. Other venues where she has worked include the Vineyard Theatre, Playwrights Horizons, New Dramatists and the Kitchen, all in New York. She wrote/directed *Hysteria: Silence in Stills* at The Culture Project and received a residency at The Flea Theater, where she co-adapted/directed Plato's *Apology*. She has assistant directed numerous plays including the Tony Award-winning productions of *A View from the Bridge* and *Side Man*. She is a recipient of a Drama League Fellowship and holds a B.A. and M.A. from Brown University.

Dana Iris Harrel

444 Manhattan Avenue, #4E

New York, NY 10026

phone: 917-880-8946

diharrel@hotmail.com

dharrel@gtgnyc.org

Dana Iris Harrel is the co-artistic director of the Genesis Theatre Group in New York and producer of the musical theatre initiative at Barrington Stage Company in Berkshire County, where she helped develop *The 25th Annual Putnam County Spelling Bee*, among other notable shows. Directing credits include *Antigone Project* (Women's Project & Productions); *hush* (INTAR); *Such a Pretty Day* (New Georges); *Que Me Quieras* (AOTW); *Blood Wedding* (GSU) and *Yerma* and Nilo Cruz's *Night Train to Bolina* (Hangar Theatre), all in New York, plus numerous other plays, musicals and readings. Associate/assisting credits include *Modern Orthodox*; *Fran's Bed* (James Lapine, director); *Lackawanna Blues* and *Two Sisters and a Piano* (Loretta Greco, director). A native of Peru, Dana has translated *Bernarda Alba* (McCarter Theatre in New Jersey) and *Yerma* (Hangar). She is a member of The Drama League, Directors Forum and is a New York University alumnus.

Suzy Messerole

Pillsbury House Theatre

3501 Chicago Ave. S.

Minneapolis, MN 55407

phone: 612-720-4852

work: 612-824-0708, ext. 136

messeroles@puc-mn.org

Suzy Messerole is a company member of Pillsbury House Theatre in Minneapolis. Recent credits include *Split* (University of Minnesota/Guthrie Theater BFA Program) and *One Hundred Men's Wife* at the Playwrights' Center PlayLabs Festival. For four years she was the co-artistic director of Outward Spiral Theatre Company in Minneapolis, where she directed many lesbian-themed plays including *Why We Have a Body* and *David's Redhaired Death*. She recently created *Draw Two Circles* with collaborator Aamera Siddiqui about cast-out women from the Quran and the Bible. Messerole holds a BFA in Theatre from Stephens College in Columbia, MO and an M.A. in women's studies from the University of Cincinnati.



Juliet Chia

30 Withers Street, #1R

Brooklyn, NY 11211

phone: 917-617-2098

juliet@morrischia.com

www.morrischia.com/juliet

Juliet Chia is a New York-based lighting designer. Her work has been seen at La MaMa E.T.C. and The Culture Project in New York; the Tri-Cities Opera in Binghamton, NY; the Prince Music Theater in Philadelphia; the Merrimack Repertory Theatre in Lowell, MA and the Virginia Stage Company. In addition, Juliet also co-created *Orpheus* with Kristin Marting and David Evans Morris and *Boozy: The Life, Death and Subsequent Vilification of Le Corbusier and, More Importantly, Robert Moses* with Les Freres Corbusier. She is a resident artist at HERE Arts Center in New York where she is currently developing *Exercises for the Body Politic*. Juliet is originally from Singapore and holds an MFA from the University of Washington.

"I find the act of meaning-making to be the most engaging aspect of the theatre, both as a practitioner and an audience member. That which initially confuses or disorients is what spurs me on to delve deeper and understand more. In designing and creating work, I seek out projects which challenge what I think I know and collaborators who thrive on grappling with difficult subjects or forms. As an audience member, I support work which asks that I actively make sense of my experience. In each case, by working at understanding I am more deeply involved and richly rewarded."



"I am interested in theatre makers who employ design elements as essential media for the theatrical event. I am attracted to artists who apply a strict dramaturgy to their work—a dramaturgy that expands and deepens the meanings on stage—and whose work straddles the boundaries between performance, theatre, dance and spectacle. The temporal design elements of sound and video projection enable me to work across the length of a production like a canvas. While all of my designs bear the marks of my sensibility, each of them is the unique outcome of a particular collaborative process."

Leah Gelpe

phone: 917-716-3733
lg277@columbia.edu

Leah Gelpe has designed sound and video for productions in the U.S. and Europe. Her sound designs have been heard in *The Black Monk* (Yale Repertory Theatre, New Haven, CT); *West Pier* (Ohio Theatre, Columbus); *The Lady from the Sea* (Intiman Theatre, Seattle), *Herakles* (Chashama, New York) and *Saved* (Theatre for a New Audience, New York). Leah's video/projection designs have been seen in *The Power of Darkness* (Trafo, Budapest); *Sie Gestatten!* (3. Stock, Volksbühne, Berlin); *Trace* (WUK, Vienna); *The Medea* (La Mama E.T.C., New York); *In This is the End of Sleeping* (Chekhov Now Festival); *The Vomit Talk of Ghosts* (The Flea Theater, New York) and *Falling and Waving* (St. Ann's Warehouse, New York). She holds an MFA in filmmaking from Columbia University.



"As a sound designer and composer, I am inspired by human stories that not only thoroughly entertain but strive to make the world a better place through the stories they tell. My highest goal is for my sound design and compositions to become another important character in a play. I am interested in collaborating with those who feel the potential of moving an audience in this way in our expression of the Human Condition."

Tim Gray

2614 Myrtle Avenue
Eureka, CA 95501
phone: 707-845-8260
timothy_gray@sbcglobal.net

Tim Gray is a sound designer and composer based in Eureka, CA. Since 1997, Tim has been a resident composer and sound designer for Dell'Arte International (Blue Lake, CA). His recent credits with the company include *Shadow of Giants 2.0*, *Paradise Lost: Sacred Land* and *The Golden State*. His other credits include *Amerika, Or the Disappearance* at Theatre de la Jeune Lune in Minneapolis and *I Afton Skrack och Skratt* at the Kulthuset National Theatre in Stockholm, Sweden. Tim also composes and records music for theatre, film and television.



Fred Kinney

2675 Strathmore Lane
Bethel Park PA 15102
phone: 917-689-0567
ftkinney@hotmail.com

Fred Kinney is a set designer living in Pittsburgh, PA. His recent work includes *Cats Talk Back* at the New York International Fringe Festival; *Peter Pan and Wendy* at the Prince Music Theater in Philadelphia; *Serious Money* at Yale Repertory Theatre in New Haven, CT; *Bus Stop, Proof, Angel Street* at Triad Stage in Greensboro, NC; *Ghosts, The Fastest Woman Alive, Dragons, Six Hands, The Night Watchman* at Luna Stage in Montclair, NJ; *The Good Daughter, Color of Flesh, Winterizing a Summer House* at New Jersey Repertory Theatre and *The Grouch* at The Shakespeare Theatre of New Jersey. He served as a consultant for Beowulf Alley Theatre Company's newly renovated space in Tucson, AZ and holds an MFA from the Yale School of Drama.

"I'm very influenced by the architecture of the performance space and how the narrative will be told in that space.

I find that the world becomes a mechanism to support the actions of the characters and the director's vision as they tell the story.

I'm attracted to theatre where this mechanism makes the production a specific event that will excite an audience.

I believe the relationship between how the actor is viewed in the space by the audience is very important to how the story of that production, dance or performance art, is understood."



Peter Ksander

159 Franklin Street, #2
Brooklyn, NY 11222
phone: 917-805-2487
pksander@earthlink.net

Peter Ksander is a lighting and scenic designer currently based in Brooklyn, NY. His credits include designs for Intiman Theatre in Seattle; the Portland Stage Company; La MaMa E.T.C. in New York; the Massachusetts Institute of Technology and Campania di Colombari, as well as continuing artistic relationships with the New York theatres: Theatre of a Two-Headed Calf; Banana Bag & Bodice; Quinnopolis, NY; TENT and Restless NYC. Interested in the development of new work, he has created a number of works including *The Stupid Butterfly Project*, developed as part of Arts at St. Ann's Puppet Lab. Peter received an MFA from the California Institute of the Arts.

"I'm interested in a theatre that capitalizes on the space between zero and one; that immeasurable space that's between signposts. It's not an illusionistic theatre, but one that's front and center with its presentation. I want to create theatre that explores our fragmented condition and to create design that contextualizes our actual experience. Not the experience we assume we are having, but the effect our environment is having on us. It comes around again to the space between two knowns. What flags can we plant that will support our questioning? That's what I'm trying to put on stage."



Jane Shaw

40 Park Place, #1
Brooklyn, NY 11217
phone: 718-638-2323
cell: 917-803-4572
fax: 212-656-1313

Jane Shaw's New York sound design credits include *Cloudless* and *Sleeping Beauty and Other Stories* with Susan Marshall & Company, and Big Dance Theater's *Other Here, Plan B, Girl Gone, Simple Heart, Shunkin, Another Telepathic Thing* and Mac Wellman's *Antigone*. Other favorites include *Monster* with Michael Greif at the Classic Stage Company; *Silence* at Synapse Productions; *Taming of the Shrew* with The Queen's Company; *Syncopation* with Capital Repertory Theatre in Albany, NY and the 2005-2006 season at The Pearl Theatre Company. She is a recipient of a 2006 NEFA Meet the Composer grant for *Hecuba* at The Pearl. She is a graduate of the Yale School of Drama and a native of Lawrence, KS.

"I enjoy sitting with a group of people and discussing text, movement or song. Each of us pushes as hard as we can to find out the work's objectives—and how our talents can best be put to use. I love projects that take sound as a natural element right from the start. I love challenging what can be musical—static, footsteps, Dufay, Die Knodel. I love creating an aural context so natural you can't separate it from the work. I'm especially interested in theatre that takes the time to let a process ripen and mature."



Sybil Wickersheimer

6018 W. 85th Place
Los Angeles, CA 90045
phone: 310-927-3277
sawgirl@gmail.com
www.sawgirl.com

Sybil Wickersheimer's set designs have been seen in Los Angeles at the Kirk Douglas Theatre, The Actors' Gang and the Evidence Room, among many others. She has also designed for the National Theatre Conservatory in Denver, the Lizard Head Theatre Company in Telluride, CO and for the Utah Musical Theatre in Ogden, UT. Currently, she is embarking on a design with Jacques Heim for Diavolo, his dynamic L.A. dance company. As a fine artist, Sibyl has exhibited in the Southern California area in both solo and group shows and as a member of a performance art group, Kudzu.

"I am interested in the complex, cross-pollination of the arts. Working as a fine artist has helped me to develop concepts (aside from texts or scripts), enhancing my understanding of theatre and my role creating active environments for theatrical productions. My art work outside theatre boundaries utilizes photography and sculpture to create installations that challenge the relationship between the art, the environment and the audience. My career goals include becoming a set designer who uses a unique artistic language inspired by the arts and architecture. I look forward to collaborating with theatre artists dedicated to creating work combining design elements with movement and text in an effort to choreograph a total visual and spoken performance."

Izzy Einsidler

333 East Enos Drive, #211

Santa Maria, CA 93454

phone: 917-596-8240

Lights@pcpa.org

www.izzyeinsidler.com

Izzy Einsidler is a lighting designer from New York who recently became the new resident lighting designer/director for the Pacific Conservatory of the Performing Arts (PCPA) in Santa Maria, CA. Before heading west, he spent over a decade designing for numerous theatre and opera companies in New York, Boston and the East Coast. His recent designs have been seen in *The Diary of Anne Frank* at the Encompass New Opera Theatre in New York; *Come to Me in Dreams* at the Cleveland Opera and *Beauty and the Beast, Our Town* and *Oliver* for PCPA Theaterfest. He is the recipient of a Mountview Apprenticeship in London and has an MFA from Brandeis University.

Rebecca Lustig

rebecca_lustig@hotmail.com

me@rebeccalustig.com

www.rebeccalustig.com

Rebecca Lustig's costume design credits include *I Am My Own Wife* starring Jefferson Mays at the La Jolla Playhouse (2001); *Spin Moves* at the Summer Play Festival on Theatre Row in New York; *Life's a Dream* (San Diego Stagebill Award for Outstanding Costume Design, 2002); *The Comedy of Errors* and *A Midsummer Night's Dream* at the Hamptons Shakespeare Festival; *The Tempest* at the Lookingglass Theatre Company in Chicago (Spotlight On Award for Best Costume Design, 2004) and *The Devil's Disciple, Metamora* and *The Inheritors* at the Metropolitan Playhouse in New York. Directors she has worked with include Les Waters, Brian Kulick, Jesse Berger and Suzanne Agins. Rebecca received her MFA from the University of California at San Diego.

Cricket Myers

439 Salem, #4

Glendale, CA 91203

phone: 661-313-8434

cricket.myers@gmail.com

Cricket S. Myers's recent designs include *Four, The Children's Hour* and *Judy* at the Stonewall Inn at Celebration Theatre in Los Angeles; *Melancholy Play* with The Echo Theatre Company in Studio City, CA; Floyd Collins (L.A. Drama Critics Circle Award), *Wonder of the World* and *Trip to the Bountiful* at the West Coast Ensemble in Los Angeles and *Clutter* at The Colony Theater Company in Burbank, CA. She assisted on *Brooklyn Boy* at South Coast Repertory in Costa Mesa, CA, and Manhattan Theatre Club at the Biltmore and on *The Ten Commandments: The Musical* at the Kodak Theatre in Hollywood. She has also assisted regularly at Center Theatre Group's Mark Taper Forum and Ahmanson Theatre and at the Colony Theater. Cricket won the 2003 Clear-Com award for sound design. She is a graduate of the California Institute of the Arts MFA program.

David Newell

210 Rivington Street, #8

New York, NY 10002

phone: 917-375-1343

dknewell@mac.com

dnewelldesign.com

AGENT: Russ Rosensweig

Summit Entertainment Group

phone: 203-453-0188

David Newell's design credits include the double bill of *La Portrait de Manon/La Voix Humaine* at Glimmerglass Opera in Cooperstown, NY; *Sake with the Haiku Geisha* at Gotham Stage Company in New York; *Mirandolina* at the Manhattan School of Music; *Marina*, directed by Anne Bogart at American Opera Projects in New York and Jeff Daniels's *Apartment 3A* (costume design). Also *Transparency of Val* and *Seductions of the Desert* at Dance Rink in New York; *Philistines* (directed by Liviu Ciulei) and *The Seagull, Dangerous Corner, A Midsummer Night's Dream* and *Le Nozze di Figaro*. Upcoming projects include *All This Intimacy* at Second Stage Theatre in New York and *La Clemenza di Tito* at Opera Boston. David has an MFA in design from New York University. His puppet production, *The Painted Rose*, was selected for the National Exhibition of the Prague Quadrennial 2007.

Matt Saunders

1321 E. Montgomery Avenue
Philadelphia, PA 19125
phone: 267-971-8884
www.mattsanders.net

Matt Saunders is a scenic designer/performer living in Philadelphia. He graduated cum laude from Virginia Tech with a B.A. in theatre arts. Matt is a co-founding member of the OBIE Award-winning New Paradise Laboratories (NPL) in Philadelphia. Along with designing and performing in all of NPL's work, Matt has designed for Philadelphia's Walnut Street Theater, Arden Theatre Company, Theatre Exile, Brat Productions, the Bessie Award-winning Headlong Dance Theater, the OBIE Award-winning Pig Iron Theatre Company and the Tony Award-winning Children's Theatre Company in Minneapolis. Matt will design and perform *Playtime*, a collaboration between NPL and playwright Alice Tuan for the 2007 Actors Theatre of Louisville's Humana Festival.

Shima Ushiba

100 East 4th Street, 2nd Floor
Brooklyn, NY 11218
phone: 718-360-6007
shimaushiba@hotmail.com

Shima Ushiba moved from Osaka, Japan to earn her MFA in costume design and puppetry from the University of Connecticut. In addition to many Japanese credits, recent U.S. design credits include *DreamGirls* at the Harlem Repertory Theatre; *Merchant of Venice* at the American Globe Theatre in New York; *Born Yesterday*, *Dial M for Murder*, *West Side Story* at the Forestburgh Playhouse in Forestburgh, NY; *Henry VIII* and *The Two Gentlemen of Verona* at the Virginia Shakespeare Festival and *Misalliance*, *Candide* and *Exit the King* at the Connecticut Repertory Theatre. Her television and film work include: puppet construction for *Seemore's Playhouse* (with her company Dramaton Designs, airing on PBS); wings for Victoria's Secret Fashion Show 2003 and 2005 (with Izquierdo Studio) and costumes for *The Future is Now* (Picatrix Films). Shima's costume design for New York's Dramaton Theater's puppet production, *The Painted Rose*, was selected for the National Exhibition of the Prague Quadrennial 2007. Shima is a member of United Scenic Artist Local-829.

Marion Williams

662 Warren Street, #1
Brooklyn, NY 11217
phone: 917-892-9290
MarionElizabethW@aol.com

Marion Williams is a scenic and costume designer based in New York. Recent design includes: *Cyrano de Bergerac* and *Not About Heroes* (both with former NEA/TCG Career Development Program recipient Joseph Haj) at the PlayMakers Repertory Company in Chapel Hill, NC; *Tartuffe*, *Amadeus*, *Taming of the Shrew* at the Sacramento Theatre Company and *Dangerous Liaisons*, *Of Mice and Men*, *Othello* at the Shakespeare Theatre of New Jersey. Regional design includes: Williamstown Theatre Festival, Manhattan Class Company and Juilliard and Berkshire Theatre Festival. Upcoming designs include: *Louisville Ballet* choreographed by Adam Houglund and *The Cherry Orchard* at the Shakespeare Theatre of New Jersey. Her international work includes *The Turn of the Screw* (opera), Leipzig, Germany and *Extreme Beauty* (Jose Limon Dance Company, choreographer Suzanne Linke). She is the recipient of a 2004 Princess Grace Award for Design.

The **National Endowment for the Arts** is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

The **Ford Foundation** is an independent, nonprofit grant-making organization. For more than half a century it has been a resource for innovative people and institutions worldwide, guided by its goals of strengthening democratic values, reducing poverty and injustice, promoting international cooperation and advancing human achievement. With headquarters in New York, the foundation has offices in Africa, the Middle East, Asia, Latin America, and Russia."

Theatre Communications Group (TCG), the national organization for the American theatre, offers a wide array of services in line with its mission: to strengthen, nurture and promote the professional not-for-profit American theatre. Artistic programs support theatres and theatre artists by awarding \$3 million in grants annually, and offer career development programs for artists. Management programs provide professional development opportunities for theatre leaders through workshops, conferences, forums and publications, as well as industry research on the finances and practices of the American not-for-profit theatre. Advocacy, conducted in conjunction with the dance, presenting, opera and symphony orchestra fields, includes guiding lobbying efforts and providing theatres with timely alerts about legislative developments. The country's leading independent press specializing in dramatic literature, TCG's publications include *American Theatre* magazine, the ARTSEARCH employment bulletin, plays, translations and theatre reference books. As the U.S. Center of UNESCO's International Theatre Institute, a worldwide network, TCG supports cross-cultural exchange through travel grants and other assistance to traveling theatre professionals. Through these programs, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field, and promote a larger public understanding of and appreciation for the theatre field. TCG serves over 430 member theatres nationwide.



Theatre Communications Group

520 Eighth Avenue 24th Floor New York NY 10018-4156

T 212 609 5900 F 212 609 5901 www.tcg.org