

ANTHONY BYRNES

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May 31, 2012

Marcus Beeman, Department Administrator
Department of Drama
UC Irvine
249 Drama
Irvine, CA 92697-2775
drama@uci.edu

Dear Mr. Beeman:

I am writing in regards to the "General Lecturer Pool Search."

For the last 14 years I have dedicated myself to two parallel journeys in the theater: one beginning with the body, the other beginning with the text.

The work with the body is substantiated in my 14 years of training with the SITI Company and Anne Bogart in the Suzuki Method of Actor Training and the Viewpoints - trainings that I have taught at many levels ranging from professional working actors to high school students. Unlike many who teach these trainings after a brief encounter with the work, I am teaching based on a deep understanding of the trainings experientially, practically, and theoretically. I teach not only the formal trainings but also their history and context.

Beginning with the Body:

Stage Movement
Suzuki
Viewpoints
Composition

The work with text is exemplified by my work as Associate Producer for New Play Development at Center Theater Group and continues in my work as a creative producer and teacher. I have helped develop over 100 new works for the theater. This intimate relationship with text, structure and dramaturgy deeply informs my physical work and provides a broader context for my teaching.

Beginning with the Text:

Advanced Acting
Text Analysis

Attached please find my resume, references, and teaching philosophy. If you need any additional information or have further questions please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read 'Anthony Byrnes', with a long horizontal flourish extending to the right.

Anthony Byrnes

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REFERENCES**Luis Alfaro**

Playwright
213.740.3302
luisalfaro@me.com

Anne Bogart (or any member of SITI Company)

Artistic Director, SITI Company
212.868.0860
adbogart@me.com

Nancy Keystone

Director/Playwright
323.257.1245
nkeystone@sbcglobal.net

IT BEGINS WITH THE BODY

Both of my primary disciplines, Suzuki and Viewpoints, take as their core the actor's body in time and space. They posit that what we have in common with the ancient Greeks, what we have in common with Shakespeare, what we have in common with Beckett, is the human body on stage dealing with time and space. Strip away the text, the costumes, the lights, the theatrical styles, the politics of presentation, theater's place in a specific society and what we are left with is the body.

In our culture, particularly our theatrical culture, it is all too easy to forget about the body. Too often we see actors succumb to 'the tyranny of the text.' We experience actors who can move and actors who can speak but often the act of speaking robs them of awareness of the body.

I strive to provide my students with a profound awareness of their bodies. Beginning first with awareness then moving towards a recognition of the habitual, those patterns of movement and tension that are unconscious and often idiosyncratic. Once there is awareness and recognition, we can move on to articulation and exploration.

PROFESSIONAL RIGOR

The Devil is in the Details

We can debate endlessly what can and can't be taught in the theater (i.e. presence, talent, inspiration, drive). What can be instilled is a sense of professional rigor. Actors can be taught how to 'show up to work' as a professional artists both physically and intellectually. I believe more than any other 'method' or skill, creating an environment that fosters this rigor and demands this presence is invaluable to the young artist.

Ultimately, professional rigor translates into respect for one's own work. Without respect for our own work how can we begin the difficult work of making art?

Like a good director or playwright who, rather than dictating, simply creates the circumstances under which drama can happen I create a classroom environment where actors are accountable and details are not only noticed but addressed. Professional rigor begins with how we deal with and approach our space. The classroom has to be transformed, if only imaginatively, into a performance space. That begins with the simple, small details: how we come to class, how we deal with all the extraneous stuff we all cart along with us, how we honor time in beginning and how we attend to time throughout. These sound like insignificant steps - 'why can't I just throw my stuff on the floor?' or 'who cares if we start five minutes late?' or 'does it matter that it takes us fifteen minutes to begin working?' - but ultimately how we begin is how we end. How act one begins determines how act five ends. By attending to the small details in the beginning, we make it possible to get to the difficult work in the middle, and the refinements in the end.

Professional rigor extends to how we work. For our training to be meaningful and to aid our students work on stage, the training should re-create the experience of being on stage. In the classroom, I try to create a clear delineation between our training - the on stage work, and discussion or notes - the offstage work. By drawing clear lines between the two, and not letting one blur into the other, we can begin to look closely at the energy, presence and focus required to be 'on stage'.

They are small, common sense details - start on time, treat the space with respect, create a sense of being on stage, demand the same level of work in the classroom that we would on stage (or said another way rehearse with the same energy with which you perform) - but they provide great clarity to the work.

ARTICULATION

The Role of the Audience, Failure, Articulation

The goal of any movement training, to me, is articulation.

Having helped the students gain awareness of their bodies and having cultivated a professional rigor both in how we approach work and how we work, the next goal is finding articulate and open bodies.

The first step to articulation, perhaps counter-intuitively, is learning how to watch. Often in training programs it is easy to slide into treating our time in the audience as opportunities to rest and judge (or even worse 'zone out'). I encourage the students instead to find a way of watching empathetically and to recognize that how we watch determines how we perform. In the same way that it is difficult to pronounce a sound that we cannot hear, it is very difficult for us to be articulate 'doing' when we aren't articulate 'watching.' Students quickly discover that there is as much work to be done offstage watching as on.

Watching empathetically requires that we change our relationship to failure. The temptation for the audience is to judge failure and distance themselves from it - 'boy, he sucks. Thank god that's not me.' If we watch in this way our learning stops there and we don't really see what is happening. If instead we can enter into the failure and really see what is in front of us then we can learn from it. Suddenly, failure becomes information. It is difficult for young artists to appreciate that making great art requires a different relationship

to failure. We need to be not only comfortable with failure, we need to be comfortable being seen failing (after all King Lear is not having a good day and if we play Lear we better be comfortable in the storm).

Once we have learned to watch with compassion the next step is establishing a discourse where we can talk openly and honestly about the work while at the same time respecting the individual. To create a classroom where people feel free to fail and experiment there has to be a discourse that supports this work. Here, I borrow liberally from Liz Lerman's *Critical Response Process* adapted more specifically for the classroom with an emphasis on developing the student's articulation of both their own process and developing a classroom culture of honest, supportive feedback. I believe it is important for the students to find their own voices both physically, theatrically, and intellectually.

THE IMPORTANCE OF DROPPING BREADCRUMBS

Context as the connective tissue

One of the challenges of teaching two trainings that are not based in a style or aesthetic, or a set of prescribed answers is how to connect that work to the larger process of the actor (or particularly in Los Angeles, how do you connect a training for theater with an actor's work in film and television without 'watering down' the training or losing the work's integrity?). Fortunately, this challenge has resulted in a teaching style that is constantly creating context and connection between the questions that Suzuki and Viewpoints pose and the actor's other work and ultimately, the broader theatrical field and performance theories.

On a simple level, this is drawing connections and bringing awareness to an actor's physical discoveries and how they relate to their voice work or acting studio. Or how the notion of dramaturgical structure, action, and beats can be understood in purely physical terms. At their core both Suzuki and Viewpoints create an experimental laboratory for the issues that a performer faces on stage. This 'laboratory' provides the perfect forum for bringing together the broader curriculum and helping a young artist recognize the matrix of connections that form their own process.

I believe deeply that actors need to be aware of not only the connections in their own process but also the broader field they are entering. Though my outside work as a producer and critic, I strive to connect my students with theatrical landscape at the same time that I am teaching them the historical and theoretical context in which these two trainings exist.

THE VALUE OF REPETITION

If the form remains the same, it's you who's changing . . .

As two formal trainings, Suzuki and Viewpoints are built on repetition. As artists we all begin with a blank canvas or stage. We always begin anew and have to relearn our own process, rediscover our own inspiration, and then re-create that magic with each and every performance. Repetition, then, is not just an approach but indeed intertwined intimately with the art of the stage.

I embrace this repetition in the classroom and strive to help the students understand how to stay alive inside of it, both creatively and physically. Again, the metaphor extends to the life of a play (how do you do that two show day?) or even to a whole career (how do you stay inspired after years of work?). It is why, I personally, return to train as a student in these disciplines every year as I have done for the past 14 years. We all have to return and embrace repetition.

Like with any formal training, or any platonic ideal, the value of working inside a training that presses you against unchanging forms is the awareness of where you are as an artist, in that moment, in that room. The training becomes a diagnostic for the actor to quickly locate themselves and instantly know where they are ('how's my breathing today? how's my focus? how's my imagination?').

TRAINING AS A FOUNDATION FOR A LIFE IN THE ARTS

I try to instill in my students the value of returning again and again to the formal training, regardless of the discipline, in order to help them continue to grow as artists. Rather than looking at training as a goal, I emphasize that it is a life long process, that we all as artists need to find the rigor, the dedication, and the will to continue evolving. While there are undoubtedly 'goals' or 'benchmarks' to be achieved, the more important gift I can give my students is an appreciation of process and the desire to continue honing their craft for their entire career.

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Anthony Byrnes is a producer, educator, critic, and arts administrator based in Los Angeles. He has served as the founding Artistic Director of Burning Wheel & the Umbrella Company, weekly columnist on KCRW, Director of Cultural Relations for the University of Southern California, and Associate Producer of New Play Development for Center Theatre Group. He received an MFA from CalArts, a B.A. from the University of Pennsylvania, and currently teaches at the Los Angeles County High School for the Arts.

EDUCATION

1994 - 1997 **California Institute of the Arts**
Master of Fine Arts - Acting

1989 - 1994 **University of Pennsylvania**
Major: English, Art History
Graduated with Honors

ADDITIONAL TRAINING

1998 - 2012 **SITI Company - SITI in LA**
Two week intensive workshop in Suzuki, The Viewpoints, & Composition in Los Angeles, CA.

2000 / 2007 **SITI Company - Saratoga Springs**
Month-long intensive workshop in Suzuki, The Viewpoints, & Composition in Saratoga Springs, NY.

2005 **Mary Overlie**
Workshop in the Six Viewpoints in Los Angeles, CA.

2000 / 2002 **Tina Landau**
Intensive training workshops in The Viewpoints and Composition in New York, NY

1992 **Odin Teatret, Holstebro, Denmark**
Month-long Intensive Physical & Vocal Workshop with Roberta Carrieri & Eugenio Barba focusing on the theatre of Eugenio Barba & Non-Western Theatre forms.

HONORS & DISTINCTIONS

2011 **NEA Arts Journalism Fellow**
The *National Endowment for the Arts Institute in Theater and Musical Theater* is a competitively selected 11-day Fellowship Program for arts writers and editors. Funded by a multimillion-dollar NEA initiative, the institutes offer intensive training for arts reporters and their editors. The goal is to encourage arts journalists to be media leaders.

2007 **NSHSS - Educator of Distinction**

2004 **Center Theatre Group - Special Recognition - Kirk Douglas Theatre Project**

2001 **Center Theatre Group - Gordon Davidson "Skipper Award"**

2000 **Shakespeare Festival LA - Shakespeare Salute - Community Partner**

PROFESSIONAL EXPERIENCE

- 2010 - present **Theatre Critic**
Opening the Curtain - KCRW 89.9 FM
•2011 NEA Arts Journalism Fellow
 Host of the weekly radio column *Opening the Curtain* for KCRW. Airing weekly during NPR's *All Things Considered*, and available for podcast through iTunes, the show focuses on the theater of Los Angeles and Southern California with the aim to not only provide a critical voice for the theatre community but also highlight the trends and issues that the community confronts. Past shows are available at kcrw.com/theater. KCRW is Southern California's leading National Public Radio affiliate reaching 550,000 listeners weekly.
- 2006 - present **Producer**
USC Under Construction Play Festival
 Oversee, coordinate and produce the annual festival featuring the work of graduating MFA playwrights from the University of Southern California. The two week festival, which yields three to four original scripts each year, employs professional directors and actors to bring the plays to life in readings for a public audience.
- 2003 - present **Teacher**
Los Angeles County High School for the Arts (LACHSA)
 Teach two forms of movement training - the Suzuki Method of Actor Training and the Viewpoints - as well as, acting, and text analysis to the senior class at Los Angeles County's public art conservatory. The senior class comprises approximately 40 students each year.
- 1998 - present **Artistic Director**
 2009 - present **The Umbrella Company**
 1998 - 2009 **Burning Wheel**
 Founding Artistic Director of Burning Wheel (co-founded with Kim Weild), a Los Angeles-based theatre company committed to the development of world-class theatre ensembles dedicated to the art of the theatre. In 2009, Byrnes established The Umbrella Company to continue the work of Burning Wheel. He continues to serve as the organization's artistic director.
- With a mission to support and strengthen the Los Angeles theatre community through training sessions with world-class theatre artists, The Umbrella Company offers year-round training in the Suzuki Method of Actor Training and the Viewpoints. Each summer, the training year commences with a two-week intensive, SITI in LA, led by members of Anne Bogart's New York-based SITI Company. Following the summer intensive, the company offers between three and five six-week/twice a week training sessions each year. These training sessions are alternately led by Anthony Byrnes and members of the SITI Company. Since 1998, over 1,000 theatre artists (actors, directors, choreographers, designers, technicians, playwrights, and dancers) have participated in the training offered by Burning Wheel and The Umbrella Company.
- 2009 - 2010 **Producer**
Louis & Keely: Live at the Sahara
 Producer and general manager for award winning, Broadway-bound, Los Angeles born musical, *Louis & Keely: Live at the Sahara*. Following their eight month run at the Geffen Playhouse, which earned \$1.4 million in a 135-seat house, Anthony oversaw re-writes of the script with dramaturg Tom Bryant, brought on Tony award winning director John Rando, produced a New York script retreat, and contributed to the strategic planning for the production's artistic journey to Broadway.
- 2007 - 2009 **Director of Cultural Relations**
University of Southern California
 Served as the liaison between the University of Southern California and the Los Angeles arts community. Oversaw the creation, development and implementation of the **USCArts** website, which provides a unified portal for the five arts schools and the cultural offerings of Los Angeles and the university. The site resulted in usc.edu/arts becoming a top level domain at the university. Responsibilities included curation of Experience LA! as part of the University's Visions & Voices arts and humanities initiative. *Experience LA!* brought USC students to existing cultural events throughout Los Angeles. Conceived of as a way of promoting artistic engagement, cultural literacy and encouraging the next generation of arts patrons, the program drew from across the university's diverse undergraduate and graduate student body. Each event was designed to contextualize the work of art with either pre-show lecture or post-

PROFESSIONAL EXPERIENCE (CONT.)

2007 - 2009

Director of Cultural Relations (cont.)

show discussion with the artist or an expert in the field. Events ranged from the Wooster Group's Hamlet at Redcat, ABT's *Swan Lake*, to Los Angeles's 99-seat theater community, walking tours of Los Angeles architecture focusing on the work of Thom Mayne and Frank Gehry, *Agamemnon* at the Getty Villa, Danny Hoch at the Kirk Douglas Theater, Essa Pekka Salonen's final concert at Disney Hall, and the opening of the Broad Contemporary Art Museum (BCAM) at LACMA.

1997 - 2005

**Associate Producer of New Play Development
Center Theatre Group (CTG) - Mark Taper Forum & Kirk Douglas Theatre (KDT)**

For Center Theatre Group, produced, with Luis Alfaro, the Taper, Too, New Work Festival, and Play Development activities at the Kirk Douglas Theatre, Ivy Substation, the evidENCE room, and the Actor's Gang from 1999 to 2005. Associate Produced the Inaugural Season of six world-premieres at the Kirk Douglas Theater. Highlights from New Play Development include Nancy Keystone's *Apollo*, Universes' *Slanguage*, *The Square* (a collaboration of ten playwrights led by Chay Yew and directed by Lisa Peterson), Alec Mapa's *Mapa Mia*, Kia Corthron's *Slide Glide*, Jessica Goldberg's *Good Thing* and *Sex Parasite*, and Luis Alfaro's *Breakfast, Lunch, & Dinner*. Produced the work of Jessica Goldberg, Kia Corthron, Universes, Luis Alfaro, Alec Mapa, Culture Clash, Lynn Manning, Sunil Kuruvilla, Chay Yew, Jerry Quickley, Nancy Keystone, Charles L. Mee, among others. As Associate Producer of New Play Development for CTG, produced, co-ordinated, and oversaw over 100 readings and workshops of new work for the theatre.

In addition to producing work for CTG, served as the Project Coordinator/Manager for the renovation of both the IVY SUBSTATION and the KIRK DOUGLAS THEATRE. Served as the lead project coordinator on a \$450,000 Ivy Substation renovation partnership with the Culver City Redevelopment Agency. The project consisted of architectural modifications to an existing theatre/community center to adapt it into a functional 99-seat theatre with full accessibility. The plan, generated by Anthony Byrnes with Matt Chaney of Steven Ehrlich Architects, consisted of several permanent additions and a series of semi-permanent additions to enhance the aesthetic, functional, and performative aspects of the space.

For the KIRK DOUGLAS THEATRE, served as Project Coordinator for CTG. The KIRK DOUGLAS THEATRE is an adaptive re-use of a 1947 streamline moderne movie theatre in the heart of Culver City. The new theatre houses a 317-seat theatre, which was completed on schedule and on budget in October of 2004 for \$12.1 Million. Anthony began working on the project in 1997 during its early conceptual stage. As the project progressed, Anthony shepherded the project through all stages leading initial budgeting and programming studies, the architect selection process, and design development with Theatre Projects Consultants and Steven Ehrlich Architects. He negotiated the Disposition and Development Agreement and Lease Agreements, and finally, during the construction phase served as project coordinator and daily representative for CTG. Following construction, Anthony was in charge of the commissioning and outfitting of the theatre for its inaugural season. Anthony worked under board member Ron Arnault, Managing Director Charles Dillingham, and Artistic Director Gordon Davidson.

TEACHING EXPERIENCE

Anthony has been dedicated to training emerging and established performing artists in the theater community and has held numerous teaching engagements across Southern California including:

2003 -

Los Angeles County High School for the Arts (LACHSA)

Teach two forms of movement training - the Suzuki Method of Actor Training and the Viewpoints - as well as, acting, and text analysis to the senior class at Los Angeles County's public art conservatory. The senior class comprises approximately 40 students each year.

2000 -

SITI in LA

Produce an annual two-week intensive in Suzuki, The Viewpoints, & Composition taught by members of Anne Bogart's **SITI Company**. Students have travelled from across the US and as far away as Brazil & the UK.

TEACHING EXPERIENCE (CONT.)

2009 - 1998 - 2009	Umbrella Co. Burning Wheel Teach six-week intensives three times per year in the Suzuki and The Viewpoints to the professional theatre community of Southern California. Class sizes range from 12 to 25 per session.
2007 / 2011	Crossroads School Guest Teacher led training in Suzuki and The Viewpoints.
2006 / 08 / 10	Harvard Westlake Teacher led training in Suzuki and The Viewpoints as part of their bi-annual <i>Summer Intensive Acting Workshop</i> .
2005 / 2006	Loyola Marymount University Guest Lecturer in Suzuki and The Viewpoints.
Fall 2005	California State University Northridge Guest Lecturer in Suzuki and The Viewpoints.
Fall 2005	California State University Fullerton Guest Lecturer in Suzuki and The Viewpoints.
2004 / 2005	Mayfield Senior School Guest Teacher leading training in Suzuki and The Viewpoints.
1998 / 2002	California Institute of the Arts Guest Lecturer in Suzuki and The Viewpoints.
2000 - 2002	Director's Lab West Led training in Suzuki and The Viewpoints.

PRODUCING CREDITS**FOR CENTER THEATER GROUP****PRODUCTIONS:**

TITLE	WRITER	DIRECTOR	THEATER
<i>Apollo</i>	Nancy Keystone	Nancy Keystone	Kirk Douglas Theatre
<i>Distant Shore</i>	Chay Yew	Robert Egan	Kirk Douglas Theatre
<i>Flight</i>	Charlayne Woodard	Robert Egan	Kirk Douglas Theatre
<i>Paris Letter</i>	John Robbie Baitz	Michael Morris	Kirk Douglas Theatre
<i>Perfect Wedding</i>	Charles L. Mee	Gordon Davidson	Kirk Douglas Theatre
<i>Slanguage</i>	Universes	Jo Bonney	Taper, Too @ The Ivy Substation
<i>Sex Parasite</i>	Jessica Goldberg	Chay Yew	Taper, Too @ The Ivy Substation
<i>Slide Glide</i>	Kia Corthron	Valerie Curtis Newton	Taper, Too @ The Ivy Substation
<i>Breakfast, Lunch, & Dinner</i>	Luis Alfaro	Michael Garces	Taper, Too @ The Ivy Substation
<i>Mapa Mia!</i>	Alec Mapa	Chay Yew	Taper, Too @ The Ivy Substation
<i>Chavez Ravine</i>	Culture Clash	Lisa Peterson	Next Step @ the evidENCE Room
<i>Living Out</i>	Lisa Loomer	Lisa Peterson	Next Step @ the evidENCE Room
<i>I Remember Mapa</i>	Alec Mapa	Chay Yew	Next Step @ the evidENCE Room
<i>Good Thing</i>	Jessica Goldberg	Neel Keller	Taper, Too @ the Actors' Gang
<i>Rice Boy</i>	Sunil Kuruvilla	Chay Yew	Taper, Too @ the Actors' Gang
<i>Weights</i>	Lynn Manning	Robert Egan	Taper, Too @ the Actors' Gang
<i>Circumference of a Squirrel</i>	John S. Walch	Mark Rucker	Taper, Too @ the Actors' Gang

PRODUCING CREDITS (CONT.)**FOR CENTER THEATER GROUP****WORKSHOPS & READINGS:**

TITLE	WRITER	DIRECTOR	THEATER
<i>Citizen 13559</i>	Naomi Iizuka	Chay Yew	ATW @ The Ivy Substation
<i>BFE</i>	Julia Cho	Chay Yew	ATW @ The Ivy Substation
<i>Iggy Woo</i>	Alice Tuan	Nancy Keystone	ATW @ The Ivy Substation
<i>Surfing (the karma of my) DNA</i>	Jodi Long	Lisa Peterson	ATW @ The Ivy Substation
<i>Worth</i>	Suzanne Lee	Neel Keller	ATW @ The Ivy Substation
<i>Live Nude Girl</i>	Ann Stocking	Luis Alfaro	Hothouse @ The Ivy Substation
<i>Live from the Front</i>	Jerry Quickley	Brian Freeman	Hothouse @ The Ivy Substation
<i>L.A. Stories</i>	Luis Alfaro, John Belluso, Brian Freeman & Chay Yew	Diane Rodriguez	Hothouse @ The Ivy Substation
<i>Iceland</i>	Roger Guenveur Smith		NPD @ The Ivy Substation
<i>Arrangements</i>	Ken Weitzman	Mark Rucker	NWF @ The Ivy Substation
<i>Chinese Friends</i>	John Robbie Baitz	Michael Morris	NWF @ The Ivy Substation
<i>Solve for X</i>	Judy Soo Hoo	Nancy Keystone	NWF @ The Ivy Substation
<i>4 Days in Red Gulch</i>	Alice Tuan	Diane Paulus	NWF @ The Ivy Substation
<i>Catwalk Confidential</i>	Robyn Peterson	Tony Abatemarco	NWF @ The Ivy Substation
<i>Live Nude Girl</i>	Ann Stocking	Luis Alfaro	NWF @ The Ivy Substation
<i>A Totally Meaningful Ritual</i>	Annie Weisman	Loretta Greco	NWF @ The Ivy Substation
<i>Malaya</i>	Chay Yew	Robert Egan	NWF @ The Ivy Substation
<i>Pyretown</i>	John Belluso	Kate Whoriskey	NWF @ The Ivy Substation
<i>Mayhem</i>	Kelly Stuart	Robert Egan	NWF @ The Ivy Substation
<i>The Gibson Girl</i>	Kirsten Greenidge	Diane Rodriguez	NWF @ The Ivy Substation
<i>Mirror Merge at the</i>			
<i>Slippery Slope</i>	Kia Corthron	Valerie Curtis Newton	NWF @ The Ivy Substation
<i>The House of Bernarda Alba</i>	Lorca adapted by Chay Yew	Lisa Peterson	Taper Lab
<i>The Return of the Brain</i>	Ann Stocking	David Schweizer	Taper Lab
<i>That Wouldn't Die</i>			
<i>Breakfast, Lunch, & Dinner</i>	Luis Alfaro	Michael John Garces	NWF @ the evidENCE Room
<i>Middle Passage</i>	Lynn Manning	Robert Egan	NWF @ the evidENCE Room
<i>I Worry</i>	Sandra Tsing-Loh	David Schweizer	NWF @ the evidENCE Room
<i>Chavez Ravine</i>	Culture Clash	Lisa Peterson	NWF @ the evidENCE Room
<i>Torn Between 2 Bitches</i>	Michael Sargent	Robert Egan	NWF @ the evidENCE Room
<i>93 Acres of Barley</i>	Ain Gordon	Corey Madden	NWF @ the evidENCE Room
<i>Slide Glide the Slippery Slope</i>	Kia Corthron	Valerie Curtis Newton	NWF @ the evidENCE Room
<i>Dutch Heart of Man</i>	Robert Glaudini	Robert Egan	NWF @ the evidENCE Room
<i>The Faculty Room</i>	Bridget Carpenter	Neil Pepe	NWF @ the evidENCE Room
<i>Catwalk Confidential</i>	Robyn Peterson	Tony Abatemarco	NWF @ the evidENCE Room
<i>Living Out</i>	Lisa Loomer	Neel Keller	NWF @ the evidENCE Room
<i>She Stoops to Comedy</i>	David Greenspan		NWF @ the evidENCE Room
<i>The Home Life of Polar Bears</i>	Hilly Hicks	Dianah Wynter	NWF @ the evidENCE Room
<i>Nowhere to Run</i>	Chris Wells & Fred Cassidy	Tracy Young	NWF @ the evidENCE Room
<i>New & Still Cruzin'</i>	Alison M. De La Cruz & Denise Uyehara		ATW @ the Actors' Gang
<i>99 Histories</i>	Julia Cho	Jessica Kubzansky	ATW @ the Actors' Gang
<i>Mayhem</i>	Kelly Stuart	Robert Egan	Taper Lab
<i>36 Views</i>	Naomi Iizuka	Lisa Peterson	Taper Lab
<i>Black Butterfly</i>	Alma Cervantes, & Marisela Norte	Luis Alfaro	NWF @ the Actors' Gang

PRODUCING CREDITS (CONT.)**FOR CENTER THEATER GROUP
WORKSHOPS & READINGS (CONT.):**

TITLE	WRITER	DIRECTOR	THEATER
<i>The Highest Heaven</i>	José Cruz González	Diane Rodriguez	NWF @ the Actors' Gang
<i>Good Thing</i>	Jessica Goldberg	Jo Bonney	NWF @ the Actors' Gang
<i>Middle Passage</i>	Lynn Manning	Robert Egan	NWF @ the Actors' Gang
<i>The Heart of Man</i>	Robert Glaudini	Neel Keller	NWF @ the Actors' Gang
<i>Will He Bop, Will He Drop?</i>	Robert Alexander	Edris Cooper Anifowoshe	NWF @ the Actors' Gang
<i>Isthmus</i>	Roger Arturo Durling	David Schweizer	NWF @ the Actors' Gang
<i>The Home Life of Polar Bears</i>	Hilly Hicks, Jr.	Dianah Wynter	NWF @ the Actors' Gang
<i>Circumference of a Squirrel</i>	John S. Walch	Mark Rucker	NWF @ the Actors' Gang
<i>The Fair Hope Memorial</i>	Louise Schwarz	David Lee	NWF @ the Actors' Gang
<i>Dog Mouth</i>	John Stepling	Robert Egan	NWF @ the Actors' Gang
<i>Frankincense</i>	John Rafter Lee	Andrew J. Robinson	NWF @ the Actors' Gang
<i>The Giver</i>	Kim Dunbar	Shirley Jo Finney	NWF @ the Actors' Gang
<i>Gold</i>	Diana Son	Julie Hebert	NWF @ the Actors' Gang
<i>floating weeds</i>	Philip Kan Gotanda	Lisa Peterson	NWF @ the Actors' Gang
<i>Border Ballad</i>	Rubén Martinez	Colin Campbell	NWF @ the Actors' Gang
<i>The Lalo Project</i>	Diane Rodriguez & José Delgado	Diane Rodriguez	NWF @ the Actors' Gang
<i>Universes</i>	Universes	Jo Bonney	NWF @ the Actors' Gang
<i>The Circle</i>	Shem Bitterman		NWF @ the Actors' Gang
<i>The Song of Orfeo</i>	Octavio Solis, Louie Perez, David Hidalgo	Lisa Peterson	NWF @ the Actors' Gang
<i>Hortensia & the Museum of Dreams</i>	Nilo Cruz	Juliette Carrillo	NWF @ the Actors' Gang
<i>Drive My Coche</i>	Roy Conboy	Diane Rodriguez	NWF @ the Actors' Gang
<i>Rice Boy</i>	Sunil Kuruvila	Chay Yew	NWF @ the Actors' Gang
<i>Hobson's Choice</i>	Steven Drukman	Ron Lagomarsino	NWF @ the Actors' Gang
<i>Mrs. Feuerstein</i>	Murray Mednick	Andrew J. Robinson	NWF @ the Actors' Gang
<i>Swing or the Identical Same Temptation</i>	Robert Glaudini	Robert Egan	NWF @ the Actors' Gang
<i>Midons</i>	Lillian Garrett-Groag	Corey Madden	NWF @ the Actors' Gang
<i>A Shoe is Not a Question</i>	Kelly Stuart	Robert Egan	NWF @ the Actors' Gang
<i>Black White Man</i>	OyamO Charles F. Gordon	L. Kenneth Richardson	NWF @ the Actors' Gang
<i>The Body of Bourne</i>	John Belluso	Lisa Peterson	NWF @ the Actors' Gang
<i>Conjunto</i>	Oliver Mayer	Diane Rodriguez	NWF @ the Actors' Gang
<i>What Didn't Happen</i>	Christopher Shinn	Robert Egan	NWF @ the Actors' Gang
<i>Fall</i>	Bridget Carpenter	Laural Meade	NWF @ the Actors' Gang
<i>Be Aggressive</i>	Annie Weisman	Lisa Peterson	NWF @ the Actors' Gang
<i>A Shoe is Not a Question</i>	Kelly Stuart	Robert Egan	NWF @ the Actors' Gang
<i>Black White Man</i>	OyamO Charles F. Gordon	L. Kenneth Richardson	NWF @ the Actors' Gang
<i>The Body of Bourne</i>	John Belluso	Lisa Peterson	NWF @ the Actors' Gang
<i>Conjunto</i>	Oliver Mayer	Diane Rodriguez	NWF @ the Actors' Gang
<i>What Didn't Happen</i>	Christopher Shinn	Robert Egan	NWF @ the Actors' Gang
<i>Fall</i>	Bridget Carpenter	Laural Meade	NWF @ the Actors' Gang
<i>Be Aggressive</i>	Annie Weisman	Lisa Peterson	NWF @ the Actors' Gang

PRODUCING CREDITS (CONT.)**FREELANCE PRODUCING**

TITLE	WRITER	DIRECTOR	THEATER
<i>As You Like It</i>	William Shakespeare	Kenn Sabberton	Shakespeare Center LA
<i>Louis & Keely</i>	Vanessa Smith	Taylor Hackford	Geffen Playhouse
<i>Wrecks</i> (with Ed Harris)	Neil LaBute	Neil LaBute	Kirk Douglas Theatre
<i>Yes Is a Long Time</i>	Sybil O'Malley	Mira Kingsley	Bootleg Theatre
<i>Losing It!</i>	Jessica Wallenfels	Jessica Wallenfels	Glaxa Studios

DIRECTING CREDITS

TITLE	WRITER		THEATER
<i>Antigone</i>	Jocelyn Clarke		Shakespeare Center Los Angeles
<i>It Begins With . . .</i>	Company Devise Work		Disney Hall / LACHSA
<i>Missing Piece</i>	Company Devise Work		Disney Hall / LACHSA
<i>Dear Charlotte</i>	Joy Gregory		Shakespeare Center Los Angeles
<i>Uncle Vanya</i>	Anton Chekhov		Shakespeare Center Los Angeles
<i>Offending the Audience</i>	Peter Handke		Dorothy Chandler Pavilion / LACHSA
<i>Big Blonde</i>	Dorothy Parker		Sacred Fools
<i>Dear Charlotte</i>	Joy Gregory		New York Fringe Festival
<i>Spider Play</i>	Holly Lash		Bootleg Theatre
<i>Common Ground</i>	Kevin Heelan	Asst. to Robert Egan	New Work Festival
<i>Gretty Good Time</i>	Jon Belluso	Asst. to Shirley Jo Finney	New Work Festival
<i>Archaeology</i>	Cody Henderson		New Plays Festival
<i>Dirt</i>	Holly Lash		New Plays Festival
<i>Spider Play</i>	Holly Lash		New Plays Festival
<i>Driftwood Castle</i>	Joshua Klausner		Kramer Gallery, Philadelphia
<i>Don Juan in Hell</i>	George Bernard Shaw		Drama Lab, Boston

ACTING CREDITS

TITLE	ROLE	DIRECTOR	THEATER
<i>Duchess of Malfi</i>	Friar, et alia	Denise Gillman	Theatre of NOTE
<i>La Bête</i>	Elomire	Denise Gillman	The Ensemble Theatre
<i>Waiting for Godot</i>	Pozzo	Denise Gillman	The Hillside Theatre
<i>Feydeau In Limbo</i>	Various Leads	Rodger Henderson & L. Dolas	Walt Disney Modular Theatre
<i>The Love of Don Perlimplin. . .</i>	Don Perlimplin	Sebastian Trainor	The Ensemble Theatre
<i>The Tempest</i>	Ariel	Ferdinand Lewis	The Ensemble Theatre
<i>Brave New World</i>	Bernard	Robert Benedetti	Walt Disney Modular Theatre
<i>The Changeling</i>	Franciscus, Tomazo, & Pedro	Gage Johnston	Walnut Street Theatre, Philadelphia
<i>Bingo Bedlam</i>	Created Role of Billy	Colin Campbell	Playworks, Philadelphia
<i>Friday Night & Secret Mirror</i>	Hillard & Various Roles	Sarah Rutstein	Bedlam Theatre, Edinburgh
<i>Lunarchy: An Eclipse</i>	Created Various Roles	Colin Campbell	Richard De Marco Theatre, Edinburgh
<i>Marat/Sade</i>	Jacques Roux	Seth Rozin & Chris Hariasz	The Harold Prince Theatre, Philadelphia
<i>Burn This</i>	Pale	Sarah Rutstein	Annenberg Studio Theatre, Philadelphia
<i>The Seagull</i>	Trigorin	Jim Schlatter	The Harold Prince Theatre, Philadelphia
<i>Commercial Flights</i>	Created Role of UHF	Colin Campbell	The Harold Prince Theatre, Philadelphia
<i>Blue Window</i>	Griever	Samara Epstein	The Harold Prince Theatre, Philadelphia
<i>Who's Afraid Of Virginia Woolf</i>	George	Lisa Goldsmith	Annenberg Studio Theatre, Philadelphia
<i>Drunken Grownups</i>	Created Role of Al	Mark Routhier	The Aspen Theatre in the Park
<i>The Cherry Orchard</i>	Stranger, Postman	Gordon Reinhart	The Snowmass Aspen Repertory Theatre
<i>The Learned Ladies</i>	Chrysalis	Kevin Heelan	George Washington Hall Theatre, Boston
<i>As You Like It</i>	Orlando	Michael Brown	George Washington Hall Theatre, Boston

ACTING CREDITS (CONT.)

TITLE	ROLE	DIRECTOR	THEATER
<i>The Bald Soprano</i>	Mr. Smith	Mirabelle Kirkland	The Drama Lab, Boston
<i>Richard III</i>	Lord Rivers	Kevin Heelan	George Washington Hall Theatre, Boston
<i>A Child's Christmas In Wales</i>	Dylan Thomas	William Shorr	The Wheeler Opera House, Aspen
<i>David And Lisa</i>	David	Paul Rubin	Paepcke Theatre, Aspen

THEATER CRITICISM

Text and audio is available at kcrw.com/theatre.

2012

"The Evidence Room is Back" Opening the Curtain. KCRW. 29 May 2012
"The Alchemy of Experience" Opening the Curtain. KCRW. 22 May 2012
"A Greek Betrayal" Opening the Curtain. KCRW. 8 May 2012
"A Process with Integrity" Opening the Curtain. KCRW. 8 May 2012
"A Civic Voice for the Theater" Opening the Curtain. KCRW. 24 April 2012
"A Master Class in Stagecraft and Movement" Opening the Curtain. KCRW. 17 April 2012
"The Internet of the Soul" Opening the Curtain. KCRW. 10 April 2012
"En Attendant Urgence" Opening the Curtain. KCRW. 27 March 2012
"Worst Jesus Movie in the History of Cinema" Opening the Curtain. KCRW. 20 March 2012
"The Theatrical Languages of LA?" Opening the Curtain. KCRW. 13 March 2012
"An Exciting Failure" Opening the Curtain. KCRW. 28 February 2012
"The Stories We Spin" Opening the Curtain. KCRW. 21 February 2012
"Prison Poetry" Opening the Curtain. KCRW. 14 February 2012
"The Path Forward" Opening the Curtain. KCRW. 7 February 2012
"Breakfast in America" Opening the Curtain. KCRW. 24 January 2012
"In Conversation with Helen Hunt and David Cromer" Opening the Curtain. KCRW. 17 January 2012
"In the Company of the Male Gaze" Opening the Curtain. KCRW. 10 January 2012
"Theater for a New Year" Opening the Curtain. KCRW. 3 January 2012

2011

"The Best of 2011" Opening the Curtain. KCRW. 27 December 2011
"The Soul of Fela!" Opening the Curtain. KCRW. 20 December 2011
"The Two Sides of Consistency" Opening the Curtain. KCRW. 13 December 2011
"The Night Watcher" Opening the Curtain. KCRW. 6 December 2011
"A Hate Crime and a Kiss" Opening the Curtain. KCRW. 22 November 2011
"LA Theater: A Study in White" Opening the Curtain. KCRW. 15 November 2011
"The Responsibility of Space" Opening the Curtain. KCRW. 8 November 2011
"A Play Called Hope" Opening the Curtain. KCRW. 1 November 2011
"Adult Culpability and Childhood Innocence" Opening the Curtain. KCRW. 25 October 2011
"The Poetry of Fluid Time" Opening the Curtain. KCRW. 18 October 2011
"Cowboys and Dinosaurs" Opening the Curtain. KCRW. 11 October 2011
"The Responsibility of Image" Opening the Curtain. KCRW. 4 October 2011
"Where Are the Hollywood Clowns?" Opening the Curtain. KCRW. 27 September 2011
"Morally Bankrupt and Vacuous ...but Funny" Opening the Curtain. KCRW. 20 September 2011
"The SITI Company's Questions" Opening the Curtain. KCRW. 19 September 2011
"Ideas in Need of Passion" Opening the Curtain. KCRW. 30 August 2011
"The Magic of Intimate Theatre" Opening the Curtain. KCRW. 23 August 2011
"A Dark Night of the Soul." Opening the Curtain. KCRW. 9 August 2011
"An All Too Pretty Labrinth." Opening the Curtain. KCRW. 2 August 2011
"Healthcare and Humanity." Opening the Curtain. KCRW. 26 July 2011
"An All Too Clever Hamlet." Opening the Curtain. KCRW. 19 July 2011
"Peeling Peer's Onion." Opening the Curtain. KCRW. 12 July 2011
"A Real Theatre Community?" Opening the Curtain. KCRW. 28 June 2011
"Was It All Make Believe?" Opening the Curtain. KCRW. 21 June 2011
"Chelfitsch: Downsized Dance." Engine28.com. 18 June 2011
"Rude Mechs Leap, Moving Us." Engine28.com. 16 June 2011
"A Step Into the Past...And Maybe the Future." Opening the Curtain. KCRW. 14 June 2011
"The Magic of Polaroid." Opening the Curtain. KCRW. 7 June 2011
"A Desire for Honesty." Opening the Curtain. KCRW. 31 May 2011
"Spotlight on LA." Opening the Curtain. KCRW. 24 May 2011

THEATER CRITICISM (CONT.)

2011 (Cont.)

"Fleck's Madness." Opening the Curtain. KCRW. 17 May 2011
"Sorry, Charlie." Opening the Curtain. KCRW. 10 May 2011
"Stage Stars." Opening the Curtain. KCRW. 26 April 2011
"The Merchant of Venice Goes to Wall Street." Opening the Curtain. KCRW. 19 April 2011
"The Joys of Simulated Nudity." Opening the Curtain. KCRW. 12 April 2011
"History Plays." Opening the Curtain. KCRW. 5 April 2011
"Head in the Oven." Opening the Curtain. KCRW. 29 March 2011
"Natural History Theater." Opening the Curtain. KCRW. 22 March 2011
"Laughter, Catharsis and a Side of Gore." Opening the Curtain. KCRW. 15 March 2011
"Quixote's Misfortune Is Not His Imagination." Opening the Curtain. KCRW. 1 March 2011
"Camino Real." Opening the Curtain. KCRW. 22 February 2011
"33 Variations." Opening the Curtain. KCRW. 15 February 2011
"The Pleasure of Consequences." Opening the Curtain. KCRW. 15 February 2011
"The Importance of Audience." Opening the Curtain. KCRW. 1 February 2011
"Oh Baby, I'm a Cyclops." Opening the Curtain. KCRW. 25 January 2011
"Drama of the Everyday." Opening the Curtain. KCRW. 18 January 2011
"Greed Isn't What It Used To Be." Opening the Curtain. KCRW. 11 January 2011

2010
"One Final Monologue." Opening the Curtain. KCRW. 21 December 2010
"A Holiday Wedding." Opening the Curtain. KCRW. 14 December 2010
"Portrait of the Artist as a Young Recently Closeted Gay Man." Opening the Curtain. KCRW. 7 December 2010
"Holiday Theater, Anyone?" Opening the Curtain. KCRW. 30 November 2010
"Arts Funding, Anyone?" Opening the Curtain. KCRW. 23 November 2010
"The Origin of Theater?" Opening the Curtain. KCRW. 16 November 2010
"Where's the Next Bet?" Opening the Curtain. KCRW. 9 November 2010
"A Window to a Playwright." Opening the Curtain. KCRW. 26 October 2010
"Elizabethan Sitcom." Opening the Curtain. KCRW. 19 October 2010
"A Winning Season." Opening the Curtain. KCRW. 12 October 2010
"Artifice and Awareness." Opening the Curtain. KCRW. 5 October 2010
"A World of Desire." Opening the Curtain. KCRW. 28 September 2010
"The Cart Before the Horse." Opening the Curtain. KCRW. 21 September 2010
"How Big Is Your Chorus?" Opening the Curtain. KCRW. 14 September 2010
"Dinosaurs and Storytelling." Opening the Curtain. KCRW. 7 September 2010
"The History Next Door." Opening the Curtain. KCRW. 31 August 2010
"The Theater Needs You." Opening the Curtain. KCRW. 10 August 2010
"Bloody Irresponsible." Opening the Curtain. KCRW. 3 August 2010
"Brewsie and Willie." Opening the Curtain. KCRW. 27 July 2010
"Procreation." Opening the Curtain. KCRW. 20 July 2010
"A Warehouse and a Dream." Opening the Curtain. KCRW. 13 July 2010
"A Human Lear." Opening the Curtain. KCRW. 29 June 2010
"Theater on the Fringe." Opening the Curtain. KCRW. 22 June 2010
"Theater of the Cliche." Opening the Curtain. KCRW. 15 June 2010
"Anton's Uncles." Opening the Curtain. KCRW. 8 June 2010
"Towards a Slow Theater." Opening the Curtain. KCRW. 1 June 2010
"UCLA Live Theater: Thanks for the Memories." Opening the Curtain. KCRW. 25 May 2010
"Second." Opening the Curtain. KCRW. 18 May 2010
"The Twentieth Century Way." Opening the Curtain. KCRW. 11 May 2010