



# Press Release

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## THEATRE COMMUNICATIONS GROUP ANNOUNCES RECIPIENTS THE SEVENTH ROUND OF NEW GENERATIONS PROGRAM RECIPIENTS!

NEW YORK, August 2007 – Twenty-three (23) theatres and four (4) individuals have been selected to participate in the seventh round of the New Generations Program, a grant initiative cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and Theatre Communications Group (TCG). In seven rounds of the program, over \$10 million in grants have been awarded to 149 theatres in support of three grant objectives. In ***Future Leaders***, early-career theatre professionals are mentored by established leaders in the theatre field. In ***Future Audiences***, theatres expand and strengthen existing unique and innovative audience development programs that have proven effective in reaching young, culturally specific and/or underserved audiences. In ***Future Collaborations***, theatre professionals receive support for geographically unrestricted travel, enabling them to share ideas and techniques and/or collaborate with colleagues around the world.

Quote from Joan E. Spero, president of Doris Duke Charitable Foundation: “Since 2000, the New Generations Program has been a signature way for the Doris Duke Charitable Foundation to support the theatre field. We are pleased to support this round of grantees and look forward to the impact their work will have on cultivating the theatre leaders and audiences of tomorrow.”

TCG's executive director, Teresa Eyring, stated, “The New Generations program has had a noticeable impact on the development of new leadership talent, audience development strategies and international collaborations. These programs are cherished by the theatre field, and we are delighted to be able to announce a new group of recipients.”

**The nine Future Leaders recipients are listed below. Bios of the mentees will be available at [www.tcg.org/grants/newgen/mentor\\_recipients.cfm](http://www.tcg.org/grants/newgen/mentor_recipients.cfm) on Monday, September 3, 2007.**

**Center Theatre Group's** (Los Angeles, CA) associate producer and director of new play production **Diane Rodriguez** will mentor **Jesus Reyes**. Mr. Reyes' mentorship will concentrate primarily on the *New Play Production Program*, including overseeing the creation of a bi-annual newsletter that will inform readers of the program. He will also work with Ms Rodriguez to cultivate relationships with smaller ensembles and theatre companies, oversee the management of artist residencies and will co-produce performances of Suzan Lori-Parks' 365 Days/365 Plays.

**Childsplay's** (Tempe, AZ) artistic director **David Saar** will mentor **Andy Alcalá** in artistic directing. Mr. Alcalá's responsibilities in new play development will include dramaturgy, script evaluation and planning playwright workshops that better serve the theatre's growing Latino audience. He will also

teach classes at the *Childsplay Academy* co-direct with Mr. Saar and will direct a touring or mainstage production during the second year of the mentorship.

**Clubbed Thumb's** (New York, NY) co-directors **Maria Striar** and **Meg MacCary** will mentor **Diana Konopka** in artistic leadership. Ms Konopka will learn the management, administrative and artistic duties of the leader of a small theatre company, including literary management, development, programming, bookkeeping, marketing and publicity.

**Cornerstone Theater Company's** (Los Angeles, CA) managing director **Shay Wafer** will mentor **T Keaton-Woods** in theatre management. Ms. Keaton-Woods will serve as the associate managing director. Her responsibilities will include serving as staff liaison to the executive committee, participating in the budgeting process and acting as assistant producer for community performances of *Literature to Life* education shows. She will also be in charge of front-of-house logistics for Cornerstone's *Justice Cycle* productions.

**Long Wharf Theatre's** (New Haven, CT) managing director **Joan Channick** will mentor **Deeksha Gaur**. Ms Gaur will serve as assistant managing director, focusing on issues of institutional planning and strategy. She will also work on audience development, a capital and endowment campaign, and planning for the theatre's new facilities.

**The Playwrights' Center's** (Minneapolis, MN) producing artistic director **Polly Carl** will mentor director **Hayley Finn**. Ms. Finn will primarily work on the Playwrights' Center's development *Lab* and their annual *PlayLabs Festival*. In addition, Ms Finn will learn the duties of a producer, fundraiser and marketer.

**Pregones Theater's** (Bronx, NY) associate artistic director **Alvan Colón Lespier** will mentor **Jessica Moya** in the area of technical production. The mentorship offers a guided career advancement project with shared responsibilities for season planning; drafting of production calendars, budgets, and material inventories; selection and coordination of production personnel; management of production runs and theater equipment; and related evaluations. Ms Moya will also play a leadership role in the design of subsequent technical theater training workshops, and in creating a new technical manual for Pregones' 9,000 sq. ft. theater facility.

**The Public Theater's** (New York, NY) artistic director **Oskar Eustis** will mentor **Niegel Smith**. As artistic leadership associate Mr. Smith will direct in *New Work Now!* and other workshops, direct in the *Shakespeare Lab*, assistant direct on mainstage productions, produce in the theatre's developmental production program and work with Mr. Eustis on specific development and board activities.

**Roadside Theater's** (Norton, VA) artistic director **Dudley Cocke** will mentor **Nick Szuberla** in playwriting, directing, producing and advocacy. Mr. Szuberla's mentorship will be framed by the theatre's *Thousand Kites* project which employs theatre and media to examine the impact of prisons on inmates, guards and their families and communities.

**The nine Future Collaborations recipients are listed below.**

**The Civilians'** (New York, NY) artistic director **Steven Cosson** will travel to Colombia and Venezuela to plan for future collaboration, particularly with Teatro San Martin in Caracas, Venezuela and Mapa Teatro in Bogotá, Colombia.

**Golden Thread Productions** (San Francisco, CA) will host Israeli playwright **Motti Lerner** to

collaborate with the creative team developing *Benedictus*, a new play created by artists from Iran, Israel and the US. *Benedictus* will open in San Francisco on October 1, 2008.

Director **Ricardo Khan** (Hoboken, NJ) will travel to the Theatre Royal Stratford East in the United Kingdom and the Market Theatre in the Republic of South Africa to meet with artistic leaders to explore future collaboration ideas.

Director, dramaturge and teacher **Roberta Levitow** (Santa Monica, CA) will travel to four East African countries: Kenya, Rwanda, Tanzania and Uganda to develop and strengthen artistic links between U.S. and East African artists. Ms. Levitow will lead new writing workshops at Kenya's The Theatre Co., Rwanda's Interdisciplinary Genocide Studies Center, Tanzania's Parapanda Arts, and Uganda's National Theatre.

Playwright **Danai Gurira** will travel to Liberia where she will work various women's organizations, UN Organizations who work specifically with female ex-combatants, and the Truth and Reconciliation Commission to conduct research for a new play that she will be further developing at **McCarter Theatre Center** (Princeton, NJ).

Independent theatre artist **Artemis Preeshl** (Roseville, MN) will travel to the Republic of Albania to collaborate with Albanian director Arben Kumbaro. Ms Preeshl and Mr. Kumbaro plan to create a new play synthesizing the impact of capitalism on contemporary and historical violence, including revenge killing, with traditional Albanian music, Dervish and folk dances.

**Stages Theatre Company's** (Hopkins, MN) artistic director **Sandy Boren-Barrett** will travel to Theatre Royal Bath's Egg Theatre in the United Kingdom to explore the idea of forming a youth exchange in which actors from both companies will perform together in a co-commissioned musical.

Director **Ivan Talijancic** (New York, NY) will travel to Zagreb, Croatia where he has been invited by Zagrebacko Kazaliste Mladih (Zagreb Youth Theatre) to get acquainted with the theatre's acting ensemble, facilities and working methods. Mr. Talijancic will also meet with the theatre's artistic staff to discuss plans for a future production.

**Teatro del Pueblo's** (St. Paul, MN) artistic director **Alberto Justiniano** will travel to Peru along with playwright Kiseung Rhee to finish work on Mr. Rhee's latest piece, *Nesian*. The piece, commissioned by Teatro del Pueblo, explores the unique Japanese/Peruvian experience during World War II.

#### **The ten theatres awarded grants in the Future Audiences objective are listed below:**

**Brava Theater Center** (San Francisco, CA) will expand and improve their audience development work for multicultural lesbian and Spanish speaking audiences by launching a broad-based media campaign (particularly with viral marketing and radio), engaging not-for-profit organizations and networking with social, cultural and affinity groups that serve these constituencies.

**Center for Puppetry Arts** (Atlanta, GA) will expand their Latino audience development initiatives; specifically the production of bilingual marketing materials and presentation of bilingual puppetry performances.

**The Children's Theatre Company** (Minneapolis, MN) will expand their teen liaison program. In spring 2007, the theatre's staff will recruit approximately twenty teens from local high schools to paid positions in the 2007-2008 season. According to their interests and talents, teens will be assigned to work in the artistic production, education, or marketing department.

**Free Street** (Chicago, IL) will expand their audience development plan for Chicago's Polish community and the residents of neighborhoods on the south and west sides of the city through the production of six new works performed at various street and traditional venues and created by ensembles of youth, emerging artists and theatre professionals.

**The Neo-Futurists** (Chicago, IL) will enhance marketing to their under 30 audience by extending their marketing coordinator's responsibilities and resources and enhancing the design and functionality of their website. They will also hire a graphic designer to take on the creation of all printed materials and develop more in-depth audience development research projects that emphasize touring and teaching opportunities.

**Oregon Children's Theatre** (Portland, OR) will expand their audience development plan for children, teens and young adult parents through internet-based engagement. They will develop interactive educational video content for each production, document and share online features about their script development processes and promote ticket buying through email communications.

**Out Of Hand Theater** (Atlanta, GA) will strengthen their events programming for younger adults through enhanced marketing efforts, and purchasing audience tracking software and technical equipment and increasing design budgets. They will also seek a media sponsor for *The Game*, a game where teams race each other around the city following clues, some of which are contained in theatrical spaces.

**Pasadena Playhouse** (Pasadena, CA) will enhance their outreach program for at-risk teenagers from the greater Los Angeles area by training additional volunteers, cultivating additional organizational partners, solidifying plans for the addition of a literacy component and expanding the theatre's ability to arrange interaction between group participants and Playhouse artists.

**Passage Theatre Company** (Trenton, NJ) will expand their audience development plan for middle and high school students, members of the Trenton community and surrounding areas of Mercer County by producing new theatre works as part of the *Anti-Violence Arts Initiative* (AVAI) which engages children and families in theatre production, both as artists and audience.

**Perseverance Theatre** (Douglas, AK) will expand their audience development plan to reach Alaska Native audiences statewide by extending the responsibilities of their director of outreach and developing *Exodus from Ugiuvaq*, an original, documentary-style examination of the forced exodus of the King Island people from their home in the Bering Sea in the 1960's. They will also remount *Raven Odyssey* for an extensive tour to every cultural region of the state.

New Generations Program applications were reviewed by an independent national selection panel comprised of Melissa Foulger, associate artistic director, 7 Stages (Atlanta, GA), Melvin D. Gerald, managing director, African Continuum Theatre Co. (Washington, DC), Nagle Jackson, freelance director (Princeton Junction, NJ), Louise King Lanzilotti, managing director, Honolulu Theatre for Youth (Honolulu, HI), Raul Lozano, executive director, Teatro Vision (San Jose, CA), Jason Neulander, artistic director, Salvage Vanguard Theater (Austin, TX), Alleluia Panis, co-founder and executive/artistic director, Kulintang Arts (San Francisco, CA) and Kent Thompson, artistic director, Denver Center Theatre Company (Denver, CO).

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The New Generations Program is funded by the Doris Duke Charitable Foundation and the Andrew W.

Mellon Foundation, and is administered by Theatre Communications Group.

The mission of the **Doris Duke Charitable Foundation** ([www.ddcf.org](http://www.ddcf.org)) is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke's properties. The foundation's assets currently total approximately \$2 billion. Since 1997, the foundation's Arts Program has committed approximately \$163 million in grants to supporting artists in the contemporary dance, jazz and theatre fields, and the nonprofit organizations that nurture, produce and present them.

In 2000 the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation developed a joint Theatre Initiative that supports two programs: the *Leading National Theatres Program* for theatres invited by the foundations to apply; and the *New Generations Program*, cooperatively designed by Theatre Communications Group, the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

**The Andrew W. Mellon Foundation** ([www.mellon.org](http://www.mellon.org)) is a private philanthropic institution with assets of approximately \$5.3 billion; AWMF makes grants on a selective basis to institutions of higher education, independent libraries, centers for advanced study, museums, art conservation, and performing arts organizations. The foundation's Performing Arts program focuses on achieving long-term results by providing multi-year grants to leading organizations in the disciplines of music, theatre, and dance. Annual giving in the area of the performing arts has averaged approximately \$19.8 million per year since 2004, not including approximately \$20 million in disaster recovery relief grants made to New York based performing arts organizations in the wake of September 11, 2001. In 2004 the Andrew W. Mellon Foundation was awarded a National Medal of Arts.

**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 approximately \$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 and opera fields, includes guiding lobbying efforts and providing theatres with timely alerts about legislative developments. As 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 460 member theatres nationwide.

## NEW GENERATIONS PROGRAM, ROUND 7: FUTURE LEADERS MENTORSHIPS MENTEE BIOS

**Andres Alcala** holds a BFA in Theatre from Southern Oregon State College and has performed with the Oregon Shakespeare Festival (OSF) for two seasons. As an actor he became involved with the theatre's education outreach program, teaching and acting with OSF, and facilitating the summer seminar for youth. Following his time with OSF, Mr. Alcala began teaching, directing and acting for the Oregon Children's Theatre and is now the artistic director of a children's touring theater company called CITE Creative Education, inspiring social change with environmental education through out the Oregon school systems. He is an award winning director and actor in both Oregon and Arizona.

**Hayley Finn** has developed and directed new plays at The Playwrights' Center in Minneapolis, and in New York at The Cherry Lane Theatre, New Dramatists, New Georges, The Kitchen, Playwrights Horizons, The Vineyard Theatre, and The Flea Theater where she was awarded a residency. Ms Finn has also served as an assistant director on numerous Broadway productions. She is the director and co-creator of *Jigsaw Nation*, currently touring across the country. She wrote and directed *Hysteria: Silence In Stills*, which recently had a workshop at The Guthrie Theater. Ms Finn is an alumna of *The Drama League Directors Projects* and a recipient of the Ruth Easton Directing Fellowship. She holds a BA and MA from Brown University.

**Deeksha Gaur** began producing theatre as an undergraduate student at Cambridge University, where she read *History*. There, she produced over eight university productions and was executive producer of the second largest theatre society in the university. A highlight of her theatre career was producing *Bedtime Story* by Kiran Nagarkar at the Edinburgh Fringe Festival in 2003: a play that had been banned in India for 17 years. She graduated in May 2007 with an MFA in Theater Management from Yale School of Drama.

**Diana Konopka** is currently the development and administrative assistant for Clubbed Thumb and was the assistant festival manager for their annual new play festival, *Summerworks '07*. Ms. Konopka is an associated artist with Target Margin Theater and has collaborated with them as a "sound demon" and performer on productions of *Faust: Parts I&II*, *As Yet Thou Art Young and Rash* and *Dinner Party*. She served as the dramaturg for Mile of String's original piece *Right After* and Williamstown Theatre Festival's 2005 season. She holds degrees from the University of Chicago (B.A. English Literature) and New York University (M.A. Performance Studies).

**Jessica Moya** graduated from the CUNY City College Department of Theater and is devoted to professional work in the technical theater field. Her numerous professional and collegiate credits in New York include *Testiculations*, *Positive Women*, *A Raisin in the Sun*, *The Fantasticks*, *Hamlet*, and *Angels in America*. Prior stage manager credits include Pregones Theater in the Bronx, NY; *The Red Rose* at the Daryl Roth Theater, opener for the 2007 TeatroStageFest Latino International Theater Festival of NY; *Betsy*, a musical theater collaboration with Roadside Theater; the world premiere of Suzan-Lori Parks' *365 Days/365 Plays* at The Public Theater and visiting artist presentations in multiple disciplines.

**Jesus A. Reyes** is the founder and artistic director of East Los Angeles Repertory Theatre Company. Mr. Reyes has worked as an actor and director for Teatro Vision, San Jose Repertory, Red Latter Theatre, Playground, The Western Stage, and the Latino Theatre Initiative. Most recently he assisted Lisa Peterson on the world premiere of *Water and Power* by Richard Montoya for Culture Clash and *Electricidad* by Luis Alfaro, both at the Mark Taper Forum/Center Theatre Group. For East LA Rep, he has directed numerous plays and co-wrote *¡Quinceañera! The Musical* which received a workshop

production in 2006.

Media artist **Nick Szuberla** has broadcast his performance and media projects throughout America at venues that include the Policy Research Institute's Rural Network Conference in Abingdon, Virginia; Southeast Community College in Harlan, Kentucky; and The National Performance Network's annual meeting in Chicago. In 1999, Mr. Szuberla co-founded the media arts project *Holler to the Hood* to explore the social impact of moving hundreds of thousands of inner-city minority offenders to distant rural prisons. Using a variety of mediums (live performance, radio, video, and digital) and forms (including a multimedia installation and database-driven web site), his projects focus on creating public space where people can tell their stories in their own voices.

**Niegel Smith's** directing credits include *Maud – The Madness* (The Phoenix Theatre); *Rainy Days & Mondays* (New York International Fringe Festival); *Fallout* (Bowling Green Park); *Limbs: A Pageant* (Here Arts Center); *Funny House of a Negro* (Non-Stop-Flight); *And/or* (The Public Theater's *New Work Now*). Associate/Assistant Directing: Fela Kuti (Current), Bill T. Jones, *Soldier's Play*; Jo Bonney, Second Stage; *25<sup>th</sup> Annual Putnam County Spelling Bee*, James Lapine, Second Stage; *Disposable Men*, Kristin Marting, Here Arts; *Caroline, or Change*, George C. Wolfe, Public Theater/Broadway. Mr. Smith, a graduate of Dartmouth College, co-curated the *American Living Room Festival, 2006*, has held artistic staff positions at Trinity Repertory Company and The Public Theater and has been awarded the Van Lier Fellowship, Warner Bentley Award, Rodney Alexander Fellowship, Tucker Fellowship, Arkowitz Prize, and Shoenhut Award.

**T Keaton-Woods** has been a part of the Los Angeles theatre scene for the last two and a half years. While in LA she has served as a producer for Padua Playwrights, Red Dog Squadron, We Did It Productions, and Cutlab. Ms Keaton-Woods has also served as a stage manager with Padua, Ziggurat Theatre Ensemble and the Pyramid Players. As a producer her goal is always to collaborate with writers on new work to further explore the contemporary voice of American Theatre.