



A "Recharge Your Bard" workshop co-hosted by the Sandra Feinstein-Gamm Theatre and Brown University.

DAN DECELLES

State of the Teaching Art

PAWTUCKET, R.I.: When **Steve Kidd**, the education director of the **Sandra Feinstein-Gamm Theatre**, attended a presentation by Chicago-based cultural policy

analyst **Nick Rabkin**, he learned a lot about the condition of teaching artists nationwide—and discovered there was a lot more to learn. "Rabkin did a study of teaching artists in 12 American cities, and it revealed how much we

struggle financially, and how much we struggle outside school-based programs," says Kidd.

Eager to know more about what could be done to help teaching artists with these challenges, Kidd went to the **Rhode Island State Council for the Arts (RISCA)** and lined up a \$29,900 grant from the Rhode Island Foundation for the brand new **Rhode Island Teaching Artists Center (RITAC)**, to be housed and administered at the Gamm, under the leadership of program director **Arik Beatty**.

"We just sent out a

survey about a week ago aimed at teaching artists, and also members of the community interested in working with them," says Beatty. At press time, he had some 58 responses, many from within the state; about 39 percent of them had been working as teaching artists for more than 21 years, and nearly half said it was their primary source of income. "It was surprising—that's actually better than I thought it would be," Beatty notes.

Once the survey results are in, Beatty adds, RITAC will be "able to structure and build what the rest of

SUCH SWEET SORROW

SANTA CRUZ, CALIF.: Even in an era when we've become all too accustomed to news about theatre closures, the abrupt end of **Shakespeare Santa Cruz**—a scrappy professional company that staged plays in rotating repertory for 32 years, many on a beautiful outdoor stage among the redwoods—was different. The company, whose affiliation with the **University of California–Santa Cruz** put the university's regents roughly in the role of the theatre's board, had a budget of about \$1.5 million, and staged three or four shows in the late summer (plus an annual holiday show). But this venerable West Coast institution attracted national talent and attention, from Tony-winning director **Pam MacKinnon**, who staged a stark *Othello* there in 2010, to **Eric Ting**, who helmed a 2009 production of **Donald Margulies'** *Shipwrecked!*, to **Art Manke**, who directed a 2008 production of **Itamar Moses's** *Bach at Leipzig*.

That last title was a particular favorite of artistic director **Marco Barricelli**, who began his tenure in '08, succeeding **Paul Whitworth** (previous artistic directors included **Danny Scheie** and **Michael Edwards**). "I was very interested in a theatre that could juxtapose contemporary plays with Shakespeare," Barricelli says from his office on campus. "What was interesting was the perspective they shed on each other. So I chose plays that had scope, scale and storytelling prowess, in the same way that Shakespeare's plays do."

Among Barricelli's "prime directives" was to increase the number of Equity contracts and to "inch up the pay grade as much as I could to make it more attractive to work here." But he understood that he could never pay enough to attract artists simply for the money. "I had to make the work experience here a special one. My hope was that people who had worked here, when they were at the bar with their peers after their next gig, would talk about what a great time they had here, and would say, 'I was able to realize my vision with my work.'"

For his part, Barricelli was mostly able to maximize his own vision, though he's frustrated that the ground gained by him and his team—including resident designer **Michael Ganio**, who supervised a renovation of the weather-worn outdoor stage, and longtime local costume guru **B. Modern**, who'd been dressing SSC shows for decades—will have been for naught. At press time, UCSC chancellor **George Blumenthal** was talking hopefully about the university working with an "independent group." But this is clearly the end of an era, and Barricelli fears that the chance for artists to work within the creative constraints of rotating repertory, already scarce in the American theatre, just got scarcer.

Despite this unhappy ending, Barricelli—who at SSC acted in *The Lion in Winter* and directed *Twelfth Night*—plans to seek another artistic director position: "I love nothing more than standing in the back of the house in the dark and watching the audience lean into these plays, and watching these people I put together do these plays." —**Rob Weinert-Kendt**



SHMUEL THALER



At top, Charles Pasternak (center) in the title role of *Henry V*; above, the cast of *Bach at Leipzig* in 2008.

R.R. JONES

the year will look like,” and consider what resources make the most sense for teaching artists. Let the learning curve begin. Go to www.gammtheatre.org.

Bullish on Bullins

NEW YORK CITY: Black theatre pioneer **Ed Bullins**, honored a few years ago with TCG’s Visionary Leadership Award, now has a theatrical season honoring him. Though **Woodie King Jr.’s New Federal Theatre** will mount just two of Bullins works—a staging of *In the Wine Time* (through Nov. 24 at the **Castillo Theater**), directed by **Mansoor Najee-ullah**, and a rare New York revival of *The Fabulous Miss Marie* in April 2014, also at the Castillo—the company is officially dedicating its season to Bullins, who began making theatre in New York in 1965 and who founded the **New Lafayette Theatre** in Harlem the following year.

King doesn’t mince words about the veteran scribe: “No other black playwright before had exerted a greater influence on contemporary black theatre.” Also in the New Federal Theatre season are two world premieres, **Richard Abrons’s** *Every Day a Visitor*, slated Nov. 1–Dec. 14 at the **Clurman Theater**, and **Clare Coss’s** *Dr. DuBois and Miss Ovington*, opening Jan. 30 at the Castillo, starring **Kathleen Chalfant** and **Peter Jay Fernandez**. For more info, go to www.newfederaltheatre.com.

Price Drop

ALBUQUERQUE, N.M., AND MILWAUKEE, WISC.: Two theatres aren’t rethinking

the concept of ticketing altogether, but they are changing the rules of price and availability. At the end of last season, **Hannah Kauffman**, co-artistic director of New Mexico’s **Tricklock Theatre Company**, says she had “a completely cockamamie idea that we should do away with ticket sales altogether.” Though the company didn’t make that leap, it decided to implement two new ideas. The first involved slashing ticket prices—\$15 for general admission and \$12 for students and seniors—which, according to Kauffman, is about half of what most professional theatres in the area charge for admission. “It’s extremely important to the company that we stick to a Ford model—if we couldn’t afford to pay it, we’re not asking patrons to pay it,” she says.

Tricklock also reserves a portion of tickets that are completely subsidized for nonprofit and lower-income communities. “A percentage of seats for each show are set aside for targeted community groups who have been invited or

expressed interest after hearing about the program, and those seats are completely free of charge,” says Kauffman, adding that the subsidy is supported by a grant from the **McCune Charitable Foundation**, with additional funding from the **U.S. New Mexico Federal Credit Union** and patrons.

Meanwhile, Milwaukee’s **First Stage** is also experimenting with reduced-price tickets. Its “First Stage for Five” initiative offers 500 tickets throughout the season for a mere \$5 a pop. The program is intended for families and individuals who might not otherwise be able to attend due to financial hardship. “We want to ensure that the unique, shared experience of attending a First Stage performance is accessible to as many families as possible,” says managing director **Betsy Corry**.

Tricklock’s Kauffman ponders the equation from both an artistic and administrative perspective. “In a city like Albuquerque, overflowing with quality theatre but extremely low on a cost-of-living scale, what kind of impact could subsidy have—not only on low-income communities who aren’t generally exposed to theatre, but on us low-income artists who are struggling to find the root of their artistic ambitions while handling their own administrations?” A question for the ages, that. Visit www.tricklock.com and www.firststage.org.



Alex Knight, top, and Hannah Kauffman in Tricklock Theatre Company’s *Love & Beauty*.

JOYNA WINNO

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Left, Lue Douthit, Oregon Shakespeare Festival's director of literary development; right, ruins of the Priene Theatre in Turkey.

COURTESY OF OREGON SHAKESPEARE FESTIVAL / DALE LUCIANO

neys, but in the case of **Oregon Shakespeare Festival's** "Shakespeare at Sea III," this isn't a metaphor. The cruise—an eight-stop jaunt starting and finishing in Athens, Greece, Nov. 10–20—will take 91

patrons on a tour to the origins of Western drama. Stops will include Ephesus, famous not only as an ancient Greek theatrical site but also as the setting of *The Comedy of Errors*; and Priene, Turkey, where

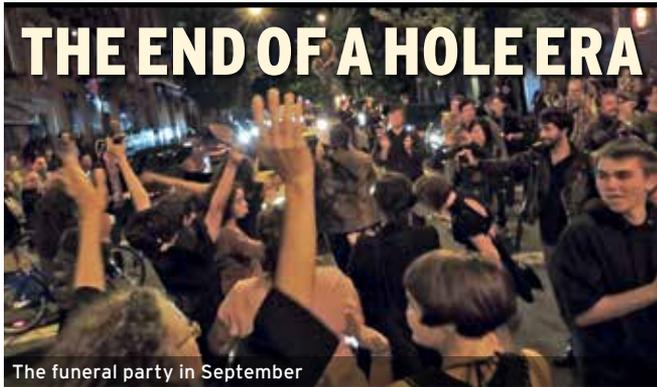
company member **Miriam Laube** will offer a reading in the ruins of a 4th-century BCE theatre. Istanbul and Pergamon are also on the agenda, as are a crash course in theatre history by **Lue Douthit**, OSF's director of literary development, and a glimpse of OSF's 2014 season from executive director **Cynthia Rider**.

In addition to Laube's reading, performances include **Rex Young** doing *An Iliad*; Young and Laube joining company members **Emily Sophia Knapp** and **Mark Bedard** for an evening of songs from OSF shows; and, perhaps most notably, a climactic reading

of *The Tempest* with parts for everyone on board. The price tag ranges from \$1,500 for a single cabin to nearly \$10,000 for four in the Neptune Suite. Go to www.osfashland.org/en/give-and-join/individuals/shakespeare-at-sea-iii.aspx.

Line 'Em Up

NEW YORK: From a humble barber's chair, he cut theatrical legends down to size—or down to a few sinuous lines, that is. Now that caricaturist **Al Hirschfeld's** famous chair and drawing table sit in the **New York Public Library for the Performing Arts**, it only stands to reason that the performance por-



The funeral party in September

AARON HARROW

BROOKLYN: The **Collapsable Hole**, home to many of Williamsburg's most daring theatrical heists—many of which are too insalubrious to mention in this publication—has closed its doors after 13 years. Run by the theatre ensembles **Radiohole** and the **Collapsable Giraffe**, the Hole hosted what both groups describe as "colossal acts of degradation." A press release in early September announced the shuttering, as well as details for a memorial service in which attendees were encouraged to BYOB. *American Theatre's* Eliza Bent caught up with Radiohole's **Eric Dyer** a few days after the closing.

How did the Hole come into being?

Originally we had no intention of starting a space. We just wanted a place to perform *Bend Your Mind Off*—a collaboration between Radiohole and Collapsable Giraffe that we had created in [artist] **Scott Halvorsen Gillette's** basement loft. When we temporarily parted ways with Scott (a brief parting fueled by the usual stuff—women, booze, shoes, urine—you know the story), we needed a place to perform the show. No "real" theatre would have us (and we probably wouldn't have had them if they would've had us).

We were looking around Williamsburg. I spent days walking around the neighborhood knocking on doors. At the end of one of those days, completely frustrated and having pretty much given up

on the idea, I went into what was then the Good Times Bar & Grill to have a beer and engage in some self-pity. Of course, I told the bartender my story and it turned out he was the owner of the garage next door. Well, the next day I brought **Jim Findlay** to the bar, and after a few nights of drinking (and whatever) we had a five-year lease on 146 Metropolitan Ave.—that was 13 years ago.

The Collapsable Hole had a very special—that is to say, wild—ethos and aesthetic. Can you talk about that?

It was, to borrow post-anarchist author **Peter Lamborn Wilson's** phrase, a "temporary autonomous zone" (that ultimately lasted 13 years). There were no rules other than leave the place more or less how you found it when you're finished doing whatever it is you're doing. You could literally do anything you wanted to. We didn't manage the life out of it. We never spent one red cent on administration.

Why exactly did it close? Money woes? New neighbors?

Money, of course. Yes, the bar next door, **Skinny Dennis**, is taking it over. As you know, Williamsburg has an extreme shortage of bars right now.

I've heard that. Any plans to reopen a Hole in another spot?

I wouldn't say there are "plans" per se but it could very well happen.

There was a funeral party. Would you please share highlights? I understand there were some chants?

The joy and chaos of the evening was a perfect, fitting end to the Hole. We're all grateful for everyone who turned out (and many who couldn't, but sent their condolences and/or whiskey) to celebrate and "mourn" with us. It put in perspective just how many people had a connection to the place—artists who created work there and audiences who experienced it. The chant was: "Who died? Williamsburg died!"

traiture he created starting in 1926 up until his death in 2003 is now on display through Jan. 4 in the library's Oenslager Gallery.

The extensive new exhibit, titled "The Line King's Library," contains such rarities as a never-before-published 1969 portrait of **Martha Graham**; the original drawing of "Broadway First Nighters," Hirschfeld's mural for the Playbill Room at the Hotel Manhattan, installed 55 years ago; material from *Sweet Bye and Bye*, a musical he wrote with **S.J. Perelman**, **Vernon Duke** and **Ogden Nash**; and artworks he collected from colleagues, including a stash of shadow puppets. Says curator **David Leopold**, "Putting together this show has been a curator's dream, as it is an embarrassment of riches. I always maintain that Hirschfeld was not the best at what he did—he was the *only one* who did what he did."

Actually, following openly in Hirschfeld's footsteps has been **Ken Fallin**, another pen-and-ink caricaturist who got his



MARY STUJICH

Clockwise from left, Courtney Poston, Pierre Tannous, Kaela Antolino and Connor Dealy in *A Midsummer Night's Dream* at Lightbulb Factory Theatre.

start parodying the master in 1980s-era ad campaigns for the revue *Forbidden Broadway*. Seventy-five of Fallin's portraits of theatrical figures, as well as celebrities and politicians, are on display through Dec. 31 on the walls of **New World Stages**, a commercial Off-Broadway complex in New York's theatre district. Ninas need not apply. Go to www.nypl.org and www.hangingart.org.

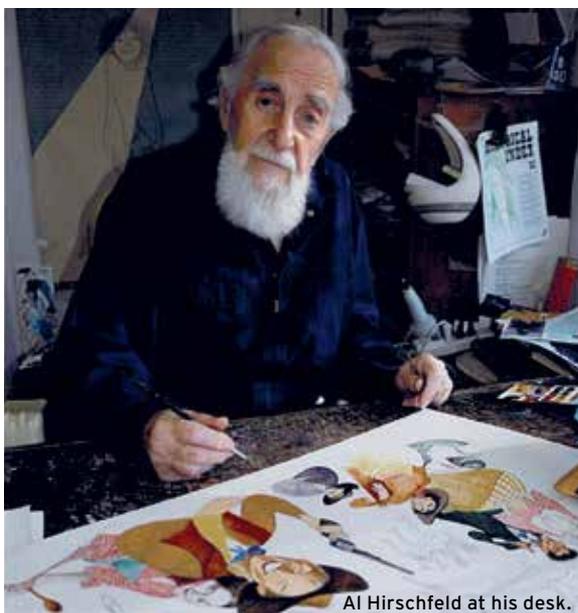
Diamond "Dream"

WEST PALM BEACH, FLA.: House-hunting doesn't typically inspire a theatrical production. But for actor/director **Trent D. Stephens** of **Lightbulb**

Factory Theatre, a visit to the **Ann Norton Sculpture Gardens** in West Palm Beach a few years ago not only led him to a new apartment (he lives in the estate's guest house) but also to his next theatre piece: a bejeweled and bedazzled *A Midsummer Night's Dream*. Stephens has adapted the Bard's classic into a 60-minute environmental production in which onlookers stroll through the 1.7 acres of sculpture gardens with a glass of champagne in hand as the action unfolds around them.

Stephens's day job as an event coordinator and office assistant for Diamante Atelier, a rare colored-diamond investment broker, supplied the production's coup de grace: The actors will be sporting jewels lent by the broker—"everything from Cartier antiques to Elizabeth Taylor's one-of-a-kind jewelry from House of Taylor," says Stephens. And the jewels won't just be for the ladies, Stephens points out: "I plan on getting some emeralds for Oberon, and of course Puck will have something special."

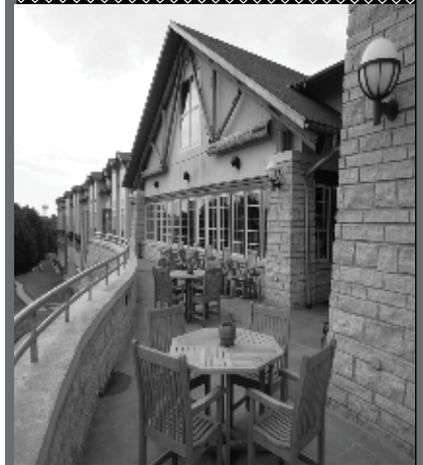
Midsummer, which runs at the gardens Nov. 15–16, marks the Lightbulb Fac-



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Al Hirschfeld at his desk.

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Ray Caspio, Lauren Joy Fraley and Sarah Moore in *Black Cat Lost*, mounted by Theater Ninjas.

COURTESY OF THEATER NINJAS

tory's first full-fledged production. "Usually you start a company by selling candy bars and a car wash. With this we have a champagne and vodka sponsor," boasts Stephens, who is cooking up plans for more jewelry-centered plays. His next idea: a radio play about a diamond heist in the spring. "We'll do it live at the Breakers Hotel," he says. For more info, go to www.diamanteatelier.com/midsummer-nights-dream-tickets.

Three Black Cats

CLEVELAND AND AKRON, OHIO: Cleveland's Theater Ninjas are about to conclude a three-location site-specific tour of Obie-winner Erin Courtney's play *Black Cat Lost*. Performances of Courtney's poetic meditation on grief and impermanence began at Arts Collinwood, a film and music venue in East Cleveland, last month before moving to 78th Street Studios in West Cleveland, and finally Summit ArtSpace in Akron this month.

"78th Studios is actually a former American Greetings warehouse," notes Ninjas artistic director Jeremy Paul, "whereas Summit ArtSpace has a lot of galleries that have a very

raw, open-space feel."

Paul says he was drawn to Courtney's text—influenced by Zen poetry, silent-film imagery, fiction and memoir—because of its "fascinating shape. It weaves together so many different ideas, art forms and raw expression with rhythm and energy," says Paul. The play, which is not structured in a typical narrative manner, is constantly moving; so, too, will the audience, even participating in various activities and games. "We're planning to do something with sand, a material that's very impermanent," says Paul, adding that water is another element that may enter the equation.

Theatre Ninjas recently concluded a four-month partnership with the Cleveland Museum of Art that included an exhibition/installation called "The Excavation," about

the ruined city of Pompeii. The group, which was founded in 2006, is committed to reducing barriers to the avant-garde and providing opportunities for new artists and audiences to engage with each other. Visit www.theaterninjas.com.

East and West Players

BROOKLYN AND ANAHEIM, CALIF.: It's been a good fall for two companies on the East Coast that opened new venues, and for one in Southern California that announced a move designed to double its capacity.

Last month BRIC Arts | Media House opened the doors of a new \$35-million, 40,000-square-foot multidisciplinary arts and media complex in a former theatre in the Fort Greene neighborhood of Brooklyn, which also houses the Brooklyn Academy of Music. Architect Thomas Leeser turned the former Strand Theatre building on Fulton Street into a complex featuring an art gallery and a television studio as well as a 240-to-400-seat flexible performance space and an artist's work/performance studio. The space will kick off with a "Fireworks Residency," bringing together designer/director Julian Crouch (*Shockheaded*

Peter) with composer Mark Stewart and filmmaker Ragnar Friedank to create *Armchair Parade*, an installation featuring a 24-foot handmade musical instrument, original film and puppetry.

Right around the corner on Ashland Place, Theatre for a New Audience, which has done its Shakespeare-focused seasons at various Manhattan venues over the years, opens its first dedicated home venue this month with a new production of *A Midsummer Night's Dream* directed by Julie Taymor, with music by her partner Elliot Goldenthal. Thanks to a \$10-million gift in September from the Polonsky Foundation, TFANA's new home, designed by Hugh Hardy, becomes the Polonsky Shakespeare Center, which includes a 299-seat mainstage, a 50-seat studio and a wraparound arts plaza.

Meanwhile, in sunny Orange County, the Chance Theater plans a move to a larger venue on the same block on La Palma Avenue in Anaheim where it's resided since 1999, doubling its square footage and tripling its seating from 49 to 150. The move should happen by February of next year, with a further expansion of the Chance's scenery workshop and offices by the end of 2014. The fundraising goal for the move and expansion is estimated at \$700,000, of which roughly a third had been raised by press time. Go to www.bricartsmedia.org, www.tfana.org and www.chancetheater.org.



A rendering of the new BRIC Arts | Media House.

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pictured: Martin Moran, playwright and actor



■ **Laura Kepley** has been named artistic director of Cleveland Play House in Ohio. Kepley began her career at the theatre three years ago when she was hired as associate artistic director. She took over as interim artistic director in May.

■ PICT Theatre in Pittsburgh, Pa., has appointed **Alan Stanford** as its new producing artistic director. Stanford had been serving as the interim artistic direc-

tor for the theatre since February. Stanford is also the former artistic director of Second Age Theatre Company in Ireland.

■ Firehouse Theatre Project in Richmond, Va., has promoted **Jase Smith** to artistic director. Smith has led the theatre as interim artistic director since January. He first came to the theatre as an artistic associate in 2008.

■ **Seema Sueko**, co-founder and executive artistic director of Mo'olelo Performing Arts Company in San Diego, Calif., is stepping down from her position at the theatre. She is joining Pasadena Playhouse, located 129 miles north, as associate artistic director.

■ Seattle Repertory Theatre's managing direc-

tor **Benjamin Moore** announced that he will step down from his position in June 2014, after 28 years at the theatre. He will be honored at the theatre's annual gala in March.

■ This month, **John Thew** is starting work as the new managing director of Theatre Aspen in Colorado. Thew was previously the managing director at Theater Latté Da in Minneapolis, a position he held for three years.

■ About Face Theatre Company in Chicago has appointed **Corinne Neal** as its new managing director. She previously served as the managing director of the city's Collaboraction Theatre Company.

■ **Laurens Wilson** has been promoted from core

member at PURE Theater in Charleston, S.C., to managing director. A Charleston native, Wilson is the former managing director of Everyman Theatre in Baltimore, Md., and Pine Box Theatre in Chicago.

■ **Kim Deaton** is the new managing director at Children's Theatre of Cincinnati in Ohio. Deaton is a Cincinnati native and was previously the president of the Ohio Valley Chapter of the National MS Society.

■ **Anne Mueller** has begun work as the first-ever managing director at Bag&Baggage Productions in Oregon. Previously, Mueller spent 15 seasons as a dancer for Oregon Ballet Theatre and was recently the company's interim artistic director. ☒

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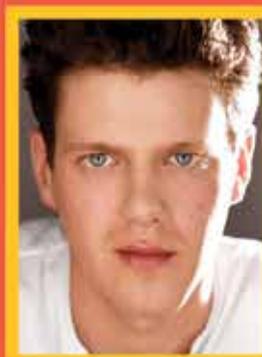
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McCraney
JEN GIRARD

■ **Tarell Alvin McCraney** is one of 24 recipients of a 2013 McArthur Fellowship, commonly known as the “genius grant.” The only theatre artist in this year’s line-up, McCraney will be awarded \$625,000, to be distributed over five years.

■ Playwright **Arthur Kopit** will be the honoree at the 2014 William Inge Theatre Festival in Independence, Kans., next March where he will receive the festival’s Distinguished Achievement in the American Theatre Award. Kopit’s works include *Oh Dad, Poor Dad, Mamma’s Hung You in the Closet and I’m Feelin’ So Sad*, *Indians* and *Wings*.

■ In related news, **Burgess Clark**, executive artistic director of Boston Children’s Theatre, has begun a three-month residency program at the Inge Center for the Arts, where he will focus on writing new scripts that will be given developmental readings at the Inge Theatre.

■ The recipients of the inaugural Donald Windham–Sandy M. Campbell Literature Prizes were announced in September. The winners in the playwriting category are **Naomi Wallace**, **Stephen Adly Guirgis** and **Tarell**

Alvin McCraney. They will each receive \$150,000.

■ **Joyelle McSweeney’s** play *Dead Youth, or The Leaks* has been named the winner of the first Leslie Scalapino Award for Innovative Women Playwrights. The play, which will be published by Litmus Press, was read in New York City in October and McSweeney received \$2,500. Her play will be published by Litmus Press.

■ Four theatre artists were recognized at the 2013 Henry Hewes Design Awards in October, for Broadway, Off-Broadway and Off-Off-Broadway design. **Mimi Lien** won in the category of scenic design, **Ann Roth** won for costume design, **Jane Cox** won for lighting design and **Peter Nigrini** won for projection design.

■ The Princess Grace Awards, totaling more than \$1 million, recognized 24 artists in the field of theatre, dance performance, choreography and film. The prizes in the field of theatre were presented in October to **Maechi Aharanwa**, **Carrie Morris**, **Lila Neugebauer**, **Jiehae Park**, **Kristen Robinson**, **Sathya Sridharan** and **Dustin Wills**.



Horan

■ Phoenix Theatre of Indianapolis in Indiana has welcomed its 2013–14 playwright-in-residence,

Tom Horan, who began his tenure at the theatre in September. The program is funded by the National New Play Network, which provides an \$11,500 stipend to the playwrights. In addition to Horan, the other NNPN residents are **Milta Ortiz**, at Borderlands Theater in Arizona, and **Gabrielle Reisman**, at Southern Rep in New Orleans.

■ The six finalists in the Playhouse on the Square New Works@TheWorks Playwriting Competition have been selected, and three of their plays were read at the Tennessee theatre in October; three others will be read in December. The plays are *Memory Grove* by **Dean Farell Bruggeman**, *In Her Awkward Fist* by **Wayne Paul Mattingly**, *The Swan Queen & the Radical Faerie* by **Frank Canino**, *We Live Here* by **Harold Ellis Clark**, *Mountain View* by **Teri Feigelson** and *Sorrow’s End* by **Nathaniel Lachenmeyer**.

■ **Janine Nabers** has been named the 2013–14 Aetna New Voices Fellow at Hartford Stage in Connecticut. She will be in residence at the theatre for a season, where she will work with the theatre’s education department, write a new play, and participate in a series of readings and workshops.

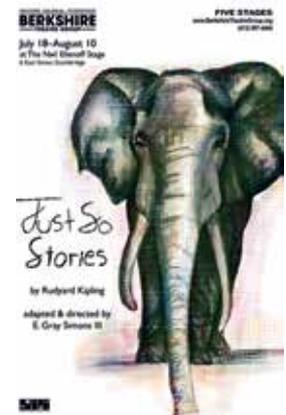
■ In September, **James Rocco**, **Rob Ashford**, **Karen Azenberg**, **Jeff Calhoun**, **Sheldon Epps**, **Joey McKneely**, **Gregory Mosher** and **Susan Stroman** were inducted into Broadway Salutes, which recognizes significant work on Broadway. The program is supported by the Broad-

way League and the Coalition of Broadway Unions & Guilds.

■ The Lark Play Development Center in New York City has announced its 2013–14 workshop fellows: **Lynn Nottage**, **Rogelio Martinez**, **Gus Schulenburg**, **Christopher Oscar Peña** and **Kimber Lee**.

The fellows will meet throughout the season to develop new plays.

■ At Westport Country Playhouse’s annual gala in September in Connecticut, actress **Phylicia Rashad** was the honoree. Additionally, arts advocate and philanthropist **Howard J. Aibel** was given the playhouse’s Leadership Award.



A winning poster from Berkshire Theatre Group

■ **Berkshire Theatre Group** in Massachusetts has received the 2013 American Graphic Design Award from Graphic Design USA, for its 2013 summer season poster. The poster design was selected out of 8,000 entries.

■ **PlayMakers Repertory Company** in North Carolina has been named the inaugural winner of the Leaders in Diversity Award, presented by the *Triangle Business Journal*, for its diverse play programming. 📺

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