SPOTLIGHT ON

Future Leaders:
Mentorships

2005-2007
Mentees in the
new generations program

The New Generations Program has been cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and Theatre Communications Group. The resulting program supports two separate objectives: Future Leaders—to cultivate and strengthen a new generation of theatre leadership through Mentorships or International Fellowships at U.S. theatres, and Future Audiences—to expand and strengthen existing theatre programs that have proven effective in reaching young and/or culturally specific audiences.

Through a highly competitive selection process, a national, independent and aesthetically diverse selection panel identified exceptionally talented theatre professionals to be mentored by accomplished theatre practitioners. These mentees have committed to be in residence with their host theatre for two years in a full-time capacity. They have been given the opportunity to deepen their understanding of the not-for-profit theatre—both through their time at the host theatre and in travels domestically and internationally. They have made strong contributions to their theatres and at the same time have honed their leadership skills.
As a performer, writer and collaborative director, I’m interested in the fluid interchange of research, writing, image-making and performance. I believe that the most vital art of our times is that which investigates America’s history, biography and geography. I seek collaborators and companies that dedicate themselves to social change through the act of public celebration and investigation, with the aim of one day creating a company to continue those goals.”

Seth Bockley
Redmoon Theater
1438 W Kinzie Street
Chicago, IL 60622
phone: 617-821-1177
sbockley@yahoo.com
sbockley@redmoon.org

In Chicago, Redmoon Theater’s artistic director James Lasko and associate artistic director Frank Maugeri are mentoring Seth Bockley in directing and artistic leadership. The two-year mentorship will provide Seth with the skills of art direction and resource management in a dynamic not-for-profit environment. Seth is collaborating with Redmoon as an assistant director, performer, writer and art director for the company’s major productions, as well as for the Redmoon-for-Hire program. With Mr. Lasko, he has embarked on a project to document the theatre’s artistic process.

Seth Bockley has collaborated as a performer, writer, director and dramaturg with Chicago’s Redmoon Theater, Local Infinities Visual Theater, Lucky Pierre, Walkabout Theater and Collaboraction. He apprenticed under artistic director Stacy Klein of Double Edge Theatre Productions (Ashfield, MA) in ensemble physical theatre direction and performance. At Chicago’s 2005 PAC/edge Festival, he performed an original solo show based on the life of Joseph Smith. At Redmoon, Seth’s credits include Sink. Sank. Sunk…, Loves Me...Loves Me Not and The Golden Truffle. He holds a B.A. in comparative literature from Brown University.

“I am most interested in the power of the ensemble. I am inspired by the creative energy generated by a group of individuals who are willing to work beyond their own expertise—utilizing diverse skills and interests to bring the project to fruition. I believe the field is rich with talented, passionate and creative artists, but there is a shortage of equally able administrators who are willing to ensure the vitality of American theatre. I hope, in the spirit of the ensemble, my artistic background and administrative training will serve me well in addressing the diverse issues in the field.”

Brad Carlin
SITI Company
520 8th Avenue #310
New York, NY 10018
phone: 212-868-0860
bradcarlin@mac.com

In New York City, Brad Carlin is being mentored by SITI Company’s managing director Megan Wanlass Szalia in ensemble management. Brad is helping to implement the theatre’s strategic plan, produce the Associates New Work Series and streamline the management of the company’s education programs.

Brad Carlin is from Texas and earned his undergraduate degree in acting from St. Edward’s University in Austin. After two years as a working actor, including several projects with SITI company members, he returned to school to get his masters degree in arts management from Carnegie Mellon University. While in graduate school, Brad worked with Americans for the Arts in Washington, D.C., where he designed and implemented research studies in local cultural policy and arts education. Brad previously worked as an administrative intern for SITI, and spent his last year of graduate school assisting the managing director of City Theatre Company in Pittsburgh.
"I’m primarily a writer, but I don’t believe in the primacy of language. My goal is to destabilize the written word and to create performance in which text, dance, music, visual art, new media and design coalesce into a cohesive whole that excites the imagination and allows the spectator access to a world outside her own making. I want mystery, magic, mayhem; equal parts lyricism and matter-of-factness. I want entertainment and enlightenment; poetry and prosaism in a performance of paradox. This is a wholly American theatre and a hopefully global one: a Theatre-of-All-Things."

Jake Hooker
phone: 917-547-9978
j.hooker@earthlink.net

In New York City, Big Dance Theater’s co-artistic directors Paul Lazar and Annie-B Parson are mentoring Jake Hooker in his artistic development and administrative leadership. Jake is participating in the company’s rehearsals as dramaturg and working with the theatre’s staff on company planning and management, grant writing and other important skills, as he continues to make and produce his own work outside of the company.

Jake Hooker writes for performance. In New York City, his work has been seen at HERE Arts Center, Raw Space, the Ontological-Hysteric Theater, La MaMa E.T.C. and the Medicine Show, among others. He holds a BFA in theater from Cornish College of the Arts in Seattle and an M.A. in theater and the world from the Centre for Performance Research at the University of Wales. In New York, he is a founding member of the International Company Project, resident playwright with Adhesive Theater Project, and co-curator of the Bridge Dance-Theater for WaX. His newest piece, Pot au Noir, will premiere at New York’s Chocolate Factory in November.

“I aspire to one day lead a theatre that is not just a cultural institution, but also a social, economic and educational entity. Not content to simply be a community member, I want to direct a theatre that is a community leader—bringing to the stage provocative texts that spark conversation, tell compelling stories that challenge our beliefs and evoke disbelief and wonder with grand theatricality. For me, the theatre is that rare place where, for two-and-a-half hours, we lose hold of our certainties and dare to reconsider, to dream, to be moved.”

Michael Thomas Newberry
Deputy Director
Chicago Shakespeare Theater
800 East Grand Avenue on Navy Pier
Chicago, IL 60611
phone: 312-595-5621
fax: 312-595-5607
mnewberry@chicagoshakes.com

In Chicago, Chicago Shakespeare Theater’s executive director Criss Henderson is mentoring Michael Thomas Newberry as deputy director in producing, as well as in planning and program development work. In this cross-departmental position, Michael is the chief administrator of the theatre’s 60-member board of directors, negotiates and fulfills actors’ contracts, manages selective donor events, oversees the theatre’s MFA/Arts Leadership training program, leads the company’s evolving website development and is the interim manager for the individual giving staff.

Michael Thomas Newberry holds a degree in electrical engineering from the University of Michigan, where he spent more time producing, directing and performing theatre than doing his semiconductors homework. Prior to obtaining a masters degree in arts management from Carnegie Mellon University, Michael worked for Teach For America, first as a 4th and 8th grade teacher in Phoenix, then as development director for the Arizona region. He has also worked with Childsplay in Tempe, AZ, and with Future Tenant, a laboratory space for emerging visual, literary and performance artists in Pittsburgh.
Kemati Porter
McCarter Theatre Center
91 University Place
Princeton, NJ 08540
phone: 609-258-0595
kporter@mccarter.org

In Princeton, NJ, McCarter Theatre Center’s producing director Mara Isaacs is mentoring Kemati Porter in artistic producing. Kemati is focusing on producing both new work and classics, and participates in season planning, artist cultivation, short- and long-term project development, artistic oversight of the production process and facilitating the work of other departments within the theatre.

Kemati Porter is a director, actor and arts administrator with eta Creative Arts Foundation in Chicago. In her tenure with eta, Kemati chaired the task force for new program development for the planned multimillion-dollar theatre expansion, was a founding member of the Playwrights Discovery/Development Initiative (PDI), and contributed as a writer and editor to the documentation of eta’s development of African-American playwrights. Kemati resides in Chicago, and holds a B.A. in writing from Columbia College Chicago and an MFA in Directing from DePaul University.

“I am interested in a theatrical landscape that supports culturally specific voices and validates theatre in our myriad communities as necessary and contributory to the ‘worldview’ of art and literature. I am focusing my attention and energies to directing and producing projects that present an opportunity for me to engage, nurture and sustain artists who are cultural anthropologists. I like the notion of specificity of voice. I want to recognize and honor the artistic contributions of ‘whoever’ is talking to me, telling me their story. And I long for it to come from their authentic experience. The theatre is open!”

KJ Sanchez
408 W 51st Street #103
New York, NY 10019
phone: 917-744-6700
kjsanchez99@yahoo.com
kjsanchez@newdramatists.org

In New York City, New Dramatists’ artistic director, Todd London, is mentoring KJ Sanchez in artistic leadership and new play and playwright development. KJ is serving as a partner-director on a large number of existing programs in all areas of operation, including co-producing New Dramatists’ Playtime Lab, co-administering the admissions process and assisting on all benefit events. She will also create workshops for the playwright company and hold a series of forums for playwrights on leadership issues.

KJ Sanchez wrote and directed Pants on Fire at American Repertory Theatre in Cambridge, MA; Highway 47 for Working Classroom in Albuquerque, NM; Handcuff Girl Saves the World with Washington Ensemble Theatre (WET); and Too Much Water and Panaphobia as a University of Washington MFA guest artist. In New York City, KJ is a former member of Anne Bogart’s SITI Company, and is now an associate artist with The Civilians. She originated the role of Thyona in Charles L. Mee’s Big Love (Actors Theatre of Louisville’s Humana Festival, Long Wharf Theatre in New Haven, CT, Berkeley Repertory Theatre, The Goodman Theatre in Chicago and Brooklyn Academy of Music). KJ is a William and Eva Fox Foundation fellow and a recipient of the NEA/TCG Career Development Program for Directors, and served two terms on the Screen Actors Guild national board of directors.
“My artistic journey is rooted in the exploration of the diversity of the human experience and the homogeny of the human spirit. Ultimately I want to found a theatre that exists as a playground for new work and a training ground for writers, directors and actors, where the imagination is the only glass ceiling. I envision a safe space for experimental work deconstructing and reflecting society’s ever-evolving social, political and cultural face; a womb nurturing and fostering art which ignites and purges, assaults and absolves, challenges and affirms the fragile—often painful—beauty of life and its infinite possibility.”

Hana S. Sharif
Hartford Stage
50 Church Street
Hartford, CT 06103
phone: 404-849-4237
work: 860-520-7144
hanassharif@aol.com
hanasharif@hartfordstage.org

In Hartford, CT, Hartford Stage’s associate producer and dramaturg Christopher Baker is mentoring Hana Sharif in literary management and producing as well as in artistic planning and development. Hana is helping with the season selection process, assisting with the Brand:NEW Fall Festival of New Work, producing readings, community and humanity events, aiding in long- and short-term strategic planning, studying the history of artistic diversity for the institution and helping to draft a blueprint for future artistic and audience diversity efforts.

Hana Sharif is the co-founder of Nasir Productions, a theatre dedicated to the exploration of contemporary voices experimenting with traditional structure. She has brought theatre to underserved communities and has directed and produced shows in Atlanta and Houston, including the world premiere of Fragility’s Decline. She is a graduate of Spelman College in Atlanta and the University of Houston, where she participated in Edward Albee’s playwriting workshop and the Stuart Ostrow new musical workshop and completed a full-year internship at Hartford Stage. Recently, Hana assisted Regina Taylor on the premiere of The Dreams of Sarah Breedlove at Alabama Shakespeare Festival.

“With a shrewd fiduciary strategy and bold vision I intend to nurture an artistic home, a place where ensemble artists and administrators feel encouraged to explore, to challenge themselves and to shine. Serving an audience where sexes, ages, races and classes merge, our diverse set of spectators will find themselves challenged as a group to take the hard questions about human nature back to their individual lives and to life as a community. Our collaboratively created art will be rooted in classic themes and will thrive through an artistic expression that is contemporary, awake to today and forging toward tomorrow.”

Jennifer Timm
1720 Wynkoop Street, Suite 310
Denver, CO 80202
phone: 303-601-6550
jenntimm@gmail.com

In New York City, SITI Company’s managing director Megan Wanlass Szalla mentored Jennifer Timm in ensemble management. Jennifer was involved in all aspects of management, including budgeting, contract negotiations, board relations, overseeing education programs and implementing SITI’s strategic plan. In addition to her fiscal responsibilities, Jennifer had the opportunity to study performance composition under the tutelage of artistic director Anne Bogart.

Jennifer Timm received her MBA with a concentration in management and an M.A. in arts administration from the University of Cincinnati after graduating from the Juilliard School of Drama. Jennifer’s background in artistic collaboration has included performance art in Berlin, Germany; InterArts exploration onstage at Carnegie Hall in New York City; “most original” accolades from the New York International Fringe Festival; and fiercely interactive direction for an electronic opera at the Contemporary Arts Center in Cincinnati, OH. In addition to her hope of managing an ensemble theatre company, she intends to serve the sector by studying and sharing best practices in the field.
“To me theatre is about expansion. Through theatre’s art of make-believe, the imagination is allowed to explore the unknown and challenge notions of human potential. I am passionate about the theatre’s ability to enable greater awareness of and contact with people and cultures beyond all borders. Through creative collaborations with other countries, giving exposure to different artistic forms of expression, I believe the theatre can enhance cultural understanding and uniquely examine the richness of what it is to be human.”

**Mia Yoo**
La MaMa E.T.C.
74A East 4th Street
New York, NY 10003
phone: 917-806-8891
work: 212-254-6468
miabyoo@hotmail.com
www.lamama.org

In New York City, La MaMa Experimental Theatre Club’s artistic director and founder Ellen Stewart is mentoring Mia Yoo in artistic leadership and theatre management. Mia is assisting with the season selection and development of new programs, and will help to produce shows in each of the theatre’s three venues. As an artistic associate she is also participating in the daily administration of the theatre, assisting with curation and development of La MaMa’s yearly dance festival and helping to facilitate the activities of incoming artists.

**Mia Yoo** is a member of La MaMa E.T.C.’s repertory company, Great Jones Repertory, and has toured internationally with the company. Regionally she has performed at the American Repertory Theatre in Cambridge, MA, and in the Royal Shakespeare Company/Denver Center Theatre Company production of *Tantalus*. She is a co-coordinator of La MaMa’s International Directors’ Symposium, bringing accomplished international directors to conduct workshops at La MaMa Umbria International in Italy. She has also been involved in organizing La MaMa Umbria’s summer theatre festival. She holds a B.A. from Brown University and an MFA from Columbia University.

“As a director and producer, I am drawn toward new work that reflects, challenges and inspires its audience—be it through unique language, structure or subject matter. In this age of ‘on demand’ programming, I take it as my charge to cultivate material and artists that will draw the community to the theatre, where they can explore, as active participants, the challenges of our society with the depth and complexity that only live performance can serve.”

**Mark Jared Zufelt**
phone: 206-817-0412
mjzufelt@comcast.net

In Seattle, WA, Book-It Repertory Theatre’s co-founding artistic directors Myra Platt and Jane Jones are mentoring Mark Jared Zufelt in all facets of artistic leadership. Serving as associate artist and director of new play development, Mark produced a new workshop series and directed touring productions of *The Secret Life of Bees*, *The Trumpet of the Swan* and *An Evening of Dorothy Parker Shorts*, in addition to the mainstage production of *Bud, Not Buddy*.

**Mark Jared Zufelt**’s Seattle directing credits include *Back of the Throat* (Seattle Times Footlight Awards for Best Fringe Production and Best New Play) at Theater Schmeater, *Gum* at the Ethnic Cultural Theatre, *The End of Youth for Book-It Repertory Theatre* and *Let My Blood Be the Seed of Freedom* for the Latin Hope Theatre Project. He has assistant-directed for Jon Jory at Actors Theatre of Louisville’s Humana Festival and ACT Theatre in Seattle. A former Allen Lee Hughes Fellow (Arena Stage, Washington, D.C.), an SDC Foundation observation grantee and a member of Directors Lab West, Mark holds an MFA in directing from the University of Washington.
Theatre Communications Group (TCG), the national organization for the American theatre, offers a wide array of services in line with its mission: to strengthen, nurture and promote the professional not-for-profit American theatre. Artistic programs support theatres and theatre artists by awarding $3 million in grants annually, and offer career development programs for artists. Management programs provide professional development opportunities for theatre leaders through workshops, conferences, forums and publications, as well as industry research on the finances and practices of the American not-for-profit theatre. Advocacy, conducted in conjunction with the dance, presenting, opera and symphony orchestra fields, includes guiding lobbying efforts and providing theatres with timely alerts about legislative developments. The country’s leading independent press specializing in dramatic literature, TCG’s publications include American Theatre magazine, the ARTSEARCH employment bulletin, plays, translations and theatre reference books.

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 is a private philanthropic institution, with assets of approximately $4.8 billion, that 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, dance, and opera. These grants, which are awarded on the basis of artistic merit and leadership in the field, seek to strengthen institutional artistic and administrative capacity; encourage the development and performance of new work; identify and train new generations of arts leaders; reinforce the role of individual artists within institutions; and expand research, learning, and scholarship in the performing arts. Annual giving in the area of performing arts has averaged $17.3 million per year since 2000, 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 Foundation was awarded a National Medal in the Arts. Further information about the Foundation is available on the website, www.mellon.org.