Horton Foote American Playwrights Festival

November 5-7
with 2009 honoree
Craig Wright

featuring
the American Actors Company production

The Unseen
by Craig Wright

Baylor University
Waco, Tx
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Baylor University is accredited by the National Association of Schools of Theatre

www.baylor.edu/theatre  www.baylor.edu/hortonfooteffestival
Welcome to Waco, Texas and to the campus of Baylor University, chartered by the Republic of Texas in 1845! We hope that your stay with us will be pleasant, your participation in the Festival invigorating, and your memories upon departure warm enough to bring you back again. The Horton Foote American Playwrights Festival was established in 2004 to celebrate the best in American playwriting, to foster academic discussion concerning our country’s dramatic literature, and to nurture interest in playwriting and the development of new plays. The faculty, staff, and students of Baylor, especially the Department of Theatre Arts, have been vigorously making plans for your arrival on our campus. Please do not hesitate to ask for assistance with whatever you may need. We have many exciting events over the next few days—play readings, panel discussions, academic papers, a revival of our recent Off-Broadway Premiere production of Craig Wright’s *The Unseen*, late night readings of new works “under construction” by several up-and-coming playwrights, our Broadway Concert Series production of *The Marcy and Zina Show*, our gala reception, and much more! We look forward to celebrating with you the art of playwriting and the exciting and dynamic artistry of playwright honoree Craig Wright. Finally, we also want to commemorate the life and work of our dear friend Horton Foote who passed away this past March. Though he will be sorely missed, we hope that the Horton Foote American Playwrights Festival will be one way that the shining light of his enormous talent will burn bright for many years to come.

Stan Denman, Ph.D.
Chairman of Baylor Theatre
The Baylor Theatre is proud to honor playwright Craig Wright with the 2009 Horton Foote Excellence in American Playwriting Award.

Commissions: MISTAKES WERE MADE is currently playing at the Red Orchid Theater in Chicago with Michael Shannon starring and Dexter Bullard directing and will be seen in a separate production at Hartford Stage with Jeremy Cohen directing. Wright is currently writing a play for Hartford Stage, a play for Third Rail Rep and a musical for Playwrights Horizons.

Recent productions: THE UNSEEN at the Humana Festival at Actors Theatre of Louisville, and The Road in LA (directed by the author). LADY, which was commissioned by and received its world premiere from Northlight Theatre, was also seen at Rattlestick Playwrights Theater, Stages Rep, Asolo Rep and The Road Theater, in Los Angeles. GRACE premiéred at Woolly Mammoth Theatre where it was nominated for the Helen Hayes Award for Outstanding New Play. It was subsequently seen in a critically acclaimed production at Northlight Theater, the Furious Theatre (three LA Drama Critic’s Circle Awards including Best Play), Pacific Theatre in Vancouver (two Jesse Richardson Awards) amongst others. RECENT TRAGIC EVENTS also debuted at Woolly and was produced by Playwrights Horizons with Heather Graham in the lead and has been produced around the country. It was a finalist for the American Theatre Critics New Play Award and the Helen Hayes Charles MacArthur Award for Outstanding New Play. MELISSA ARCTIC, a contemporary adaptation of THE WINTER’S TALE, premiered at the Folger Theatre and won the 2005 Helen Hayes Award for Outstanding New Play. It was recently produced at Two Rivers Theater Company, again directed by Aaron Posner.

Other productions: MAIN STREET was commissioned and premiered by the Great American History Theatre. ORANGE FLOWER WATER has been produced around the country, including Steppenwolf in an extended engagement that led the Chicago Sun-Times to name it one of
the Best of the Year. It was seen in New York at the Edge Theatre under the direction of Carolyn Cantor. MOLLY'S DELICIOUS had its debut at the Arden Theatre where it received a Barrymore nomination for Best New Play. THE PAVILION has received dozens of productions around the country including an extended run at Rattlestick Playwrights Theatre in New York under the direction of Lucie Tiberghian where it received a Drama Desk nomination for Outstanding New Play.

Publications include MAIN STREET and THE UNSEEN by Playscripts, Inc., MOLLY'S DELICIOUS by Dramatic Publishing and various selections in Smith & Kraus' The Best Stage Monologues book series. ORANGE FLOWER WATER is included in a Smith & Kraus Best Play collection. THE PAVILION, ORANGE FLOWER WATER and RECENT TRAGIC EVENTS are published by Dramatists Play Service.

Mr. Wright received an Emmy nomination for his “Six Feet Under” episode “Twilight” and a WGA nomination for his episode “Falling Into Place”. He has served as writer and producer for the JJ Abrams series “Lost” and the ABC series “Brothers & Sisters.” He was the creator and Executive Producer of his own series, “Dirty Sexy Money” which aired on ABC for two seasons starring Peter Krause, Donald Sutherland and Jill Clayburgh. He is currently developing a pilot for Showtime, writing a mini-series for the BBC and turning the documentary “Must Read After My Death” into a feature film. He is the Executive Producer and writer for a new series called “Are We There Yet,” to be produced by Mark Burnett, being developed by Sony Pictures and CBS.

As the co-leader of the alternative rock band, The Tropicals, Mr. Wright has toured with Grammy-nominated Semisonic, and The Tropicals' first release, Live At The Jungle, was named one of the Top 10 local releases by every leading Twin Cities' newspaper and weekly. As a member of the band Kangaroo he has released two albums, Phantom and Skyscraper Spaceship. Mr. Wright is a graduate of United Theological Seminary.
IN MEMORY OF HORTON FOOTE

On this occasion of the fourth semi-annual Horton Foote American Playwrights Festival, the American Actors Company and Baylor University remember our dear friend, Horton Foote, who passed away on March 4, 2009. In his seventy-year career, Horton penned more than a hundred plays and films, including TENDER MERCIES, THE TRIP TO BOUNTIFUL, THE TRAVELING LADY, THE YOUNG MAN FROM ATLANTA, and DIVIDING THE ESTATE, to name only a few. He believed in the power of drama as a healing force in the world and committed his life to telling the stories of his hometown of Wharton, Texas. His works are rooted in the tales, the troubles, the heartbreak, and the hopes of all he saw there and they testify to the beauty, brutality, and mystery of life. We have all been blessed by his unassuming voice, his wisdom, and his incredible grace. In a competitive business that seldom rewards integrity, Horton Foote remained the very model of kindness and generosity. I will miss his humor, his kindness, and that mischievous smile. Whenever I think of Horton, I picture a young courageous boy of seventeen who left his family and small town to pursue a call to be an actor. His play, THE ACTOR, is a sort of love letter to his parents who gave him the incredible resiliency to make the journey from Texas to California and eventually New York. As the character Horace says,

"Daddy gave me a twenty-dollar bill then, which he said I should save in case an emergency of some kind came up. I thanked him and mother began crying then and said they were going to miss me. I said I would miss them too. Daddy said they were both very proud of me and felt I would have a wonderful success, but to always remember that if things didn’t work out in California or any other place, I could always come back to my house and be welcomed and there would be a place for me to work in his store. I thanked him for telling me that. I never did go back during their lifetime except on visits, though many a time when I was lonely and discouraged I wanted to. But then I remembered about my call and kept on going somehow."

Horton Foote’s call took him down many roads but he never lost his passion for the theatre or his need to remember those he loved. Horton, we will miss you. Have a safe journey home, Buddy.

MARION CASTLEBERRY, Ph.D.
Founding Director
The American Actors Company
2009 Festival Company

Rob Askins, Playwright
Askins was born in Houston in 1980. He moved to Waco in 1999, and moved to New York in 2005. He has a degree in Performance from Baylor University. Askins has received an Ensemble Studio Theatre/Sloan grant, and an Arch and Bruce Davis Award for Playwriting. He is a member of Youngblood, and his plays have been seen in New York, L.A., Prague, Belfast and Waco. Askins' play Princes of Waco will open in January at Ensemble Studio Theatre.

Scott Baker, Courtship
Baker comes back to Waco from Nashville, TN where he will be working with the Nashville Shakespeare Festival. From 2005 - 2009 he served as Executive Director of the Waco Performing Arts Company. In 2007, The Wacocan Magazine named him their inaugural Wacocan of the Year for his efforts in the Arts and Downtown revitalization. He graduated from Baylor University with a BFA in Performance in 2000 and from Truett Seminary in 2008 with a Master of Divinity in Theology. He has performed professionally in the Dallas/ Ft. Worth area, on tour, and in New York City in theatre, musical theatre, and opera. Baker is a member of Actor's Equity Association.

Cassie Bann, The Actor
Bann received her BFA in Theatre Performance from Baylor University in 2005. She is currently working in the DFW metroplex as a teacher and as an actress. Dallas productions include: The Long Christmas Ride Home (Stage West), Angry Glances (Rite of Passage Theatre Company-FIT Festival), Holy Mother of God (Rite of Passage Theatre Company-Out of the Loop Festival), Hank the Cowdog (Risk Theatre Initiative), FIT Spoof Show (White Rock Polluion), and The Skin of Our Teeth (Stage West). Bann is an Artistic Team Member for Upstart Productions Company in Dallas (voted Best Start-Up Company in 2008). She has also stage managed and assistant costume designer for both Stage West and White Rock Pollution. When not acting, Cassie works as a theatre teacher at Ronald Reagan Middle School in Grand Prairie, Texas.

Blickers is currently an agent at Abrams Artists Agency, where she represents such writers, composers, directors and choreographers for theatre, television and film as Bill Cain, Daisy Foot, Adam Gwon, Craig Wright, Ricky Ian Gordon, Leech C. Gardiner, Kara Lee Corthron, Wendy MacLeod, Elizabeth Wilder, Bess Wooll and Peter Pucci. Before joining Abrams, she was an agent at Helen Merrill Ltd. and the William Morris Agency, where she began work after graduating from New York University. Ms. Blickers has served on the jury panel for the Weissberger Award, participated in the Non-Traditional Casting Project, Inc.'s roundtable on inclusion and diversity in the theatre, and has presented workshops and sessions on agentry, playwriting, directing and choreographing, and related topics for organizations such as the Society of Directors and Choreographers Foundation, the Dramatists Guild, Musical Theatre Works, the Lark, New York University, and the National Alliance for Musical Theatre. Ms. Blickers is a former board member of the Association of Authors' Representatives, Inc., is a member and Board member (Treasurer) of Literary Managers & Dramaturgs of the Americas (LMDA), and is proud to be on the board of Theatre Breading Through Barriers, a New York company that works with artists with disabilities.

Sarah B Brown, Scenic Designer, The Unseen
Brown works as a scenic artist and designer in New York City. She is an Artist Member of the Resonance Ensemble. Originally from Houston, Texas, her university theatre design credits include By the Bog of Cats, Woman in Mind, and Flights. Brown's New York scenic designs include Caesar and Cleopatra, 23 Knaves, Sherlock Solo, and Embraceable Me (all at Resonance Ensemble), Ghost on Fire (Oberon Ensemble) and Woyzeck (Counting Squares Theatre).

Elizabeth Duslap Cantrell, The Actor
Cantrell is a graduate of Baylor University Theatre. She left Baylor with a BFA in performance and a concentration in Arts and Entertainment Marketing, and has returned as the current Baylor Theatre Assistant Box Office Manager. Cantrell appears this fall in the independent film Cowboy and Lucky the Movie. She has previously appeared in Bye Bye Birdies, Museum, Annie Get Your Gun, and Hamlet on the Baylor stage.

Jim Covault, Panelist
Covault joined Stage West as Artistic Director in its first season. He directed its recent production of Dead Man's Cell Phone, as well as productions of The Norman Conquests (Living Together), The Pillowman and The Immigrant, along with many other productions. He has designed costumes and sets for such productions as Dead Man's Cell Phone, The Norman Conquests, The Seafarer, The Clean House, Season's Greetings, Stones In His Pockets, Nice People Dancing to Good Country Music, Private Lives, and Jacques Brel... and is also Stage West's graphic designer. Covault's many memorable appearances include: The Seafarer, The Code of the Woosters, Port Authority, Jeeves and The Feudal Spirit, St. Nicholas, The Weir, I Hear the Rolling Thunder, Man of the Moment, and Travels With My Aunt.

Elizabeth Davis, Grace
NYC: EMILY (Emily Dickinson), The Kite; The Cherry Orchard (Varya), Theatre Row; The Coffee Trees (Barbara), The Beckett; Of Mice and Men (Curley's Wife), Urban Stages; The Burial at Thebes (Ismene) Theatre 315; Behind Cut Glass (National Arts Club); Eeuuer: Space 7 (Violinist/ Woman) CUNY Graduate Center; PARTIAL REGIONAL: Dirty Business (Judy), Florida Stage; OPUS (Grace), Ensemble Theatre of Cincinnati; A Streetcar Named Desire (Stella), Triumph of Love (Leondine), A Midsummer Night's Dream (Puck), and The Real Thing (Annie) with The Cleveland Play House; You Can't Take It With You (Alice), The Merry Wives of Windsor (Ann) with Great Lakes Theatre Festival; Tomorrow (Sarah), Table Rock Theatre. TV/Films: Fringe, All My Children, One Life to Live, Nora Falls (Nora) Stonehap Productions, HVN in 3-D w/ WNU Almost Tomorrow w/ School of the Visual Arts; MFA at The Cleveland Play House & BFA at Baylor University. Davis is a violinist and proudly AEA, AFTRA and a member of the League of Professional Theatre Women, Resonance Ensemble, CounterPoint, and Old Vic New Voices. www.elizabethdavis.com

Lisa Denman Courtship, Director, The Unseen
Denman previously directed The Unseen for the Dallas "Out of the Loop Festival" at the WaterTower Theatre and the Cherry Lane Theatre in New York. Her regional theatre work also includes God & Mammon at the Ensemble Studio Theatre's Octoberfest in 2006. She is a member of the faculty at Baylor University where her directing credits include Arcadia, As You Like It, Annie Get Your Gun!, and the University World Premieres of The Drowsy Chaperone. She is a founding member of the Board of Directors of Dallas' acclaimed Second Thought Theatre.
Denman joined the faculty of Baylor University in 1992. He is currently chair and an Associate Professor teaching courses in directing, acting, and playwriting. A member of Actors Equity Association, past off-Broadway productions include the Drama Desk nominated 2006 revival Horton Foote's The Traveling Lady at Ensemble Studio Theatre. Regional theatre productions include Oklahoma. As You Like It, The Tempest, The Immigrant and Othello starring Samuel L. Jackson. As a director, he has staged over 30 university and professional productions. As an educator, Dr. Denman has taught some two dozen different courses on both graduate and undergraduate levels during his tenure at Baylor University, ranging from acting to theatre history, and playwriting to dramatic theory and criticism. In the year 2000, he was named the College/University Educator of the Year by the Texas Educational Theatre Association. He holds a PhD in Theatre from the University of Pittsburgh.

Christopher Eastland, The Actor Eastland is happy to be a part of The Horton Foote American Playwrights Festival. He is a middle school theatre teacher for Grand Prairie ISD. Eastland's directing experience includes Angry Glances, Krappy's Last Tape, Poodle with Guitars and Dark Glasses, Act Without Words III, The Wizard of Oz and a few others. Some of his favorite acting credits include Wonder of the World (Barbara, et al.), Woman In Black (The Actor), Hamlet (Horatio), A Christmas Carol (Fred) and Talking Pictures (Estacio Trevino). He has also stage managed The Shape of Things and Jordan.

Adrien-Alice Hansel, Panelist Hansel is the director of new play development at Actors Theatre, where she heads the literary department. She has served as production dramaturg on roughly 45 plays at Actors, including A Midsummer Night's Dream, Hedwig and the Angry Inch, A Raisin in the Sun, 9 Parts of Desire, The Crucible and Underneath the Lintel and the Humana Festival premieres of plays by Craig Wright, Naomi Wallace, Gina Gionfriddo, The Civilians, Charles Mee, Jordan Harrison, Adam Bock, Anne Bogart and SITI Company. With Marc Mastronardi, she co-adapted the work of Wendell Berry for last season's Wild Blessings in the Humana Festival. She holds a M.F.A. from the Yale School of Drama, where she served as the Associate Literary Manager at Yale Repertory Theatre, an Assistant Editor of Theater magazine and dramaturged both classic and new plays. Ms. Hansel is the co-editor of six anthologies of plays from Actors Theatre and currently serves on the board of the Kentucky Foundation of Women, which promotes social justice by funding feminist art.

Rhett Hanckel, The Pavilion THEATRE: The Hotel Plays (Provincetown Tennessee Williams Festival), A Doll's House (The Infinite Theatre NY), Flies In the Snuffbox: The Bear (Midtown Theatre Festival NY) Hamlet in Hamlet (Dallas Shakespeare Festival), Measure for Measure, The Two Gentlemen of Verona, Restoration Comedy, Othello, Titus Andronicus (The Old Globe), Burn This, Speed-The-Plow, Pounding Nails in the Floor with my Forehead (Actor's Theatre of San Antonio), Towards Zero (Dorset Theatre Festival). FILM/TV: Kevin in "Chanel" (www.connectwith.com), Broken, 70's false. BFA: Baylor University. MFA: The Old Globe/USD.

Henry's plays have been workshoped and produced around the US, in the UK and in Canada, and her plays (and excerpts) have been published in several anthologies. She has an MFA in playwriting from the University of California, San Diego and teaches playwriting in New York City. She especially enjoys her work as a teaching artist for Theatre for a New Audience. Henry has received the Dramatists Guild Fellowship, Cornerstone Theater Company's Altvater Fellowship, the Edward Albee Foundation Fellowship, has been a finalist for the Princess Grace Award, and has had plays produced through the Drama League program at the Hangar Theatre and in Centenary Stage Company's Woman Playwrights Series. Every program listed here by name is a terrific opportunity for emerging playwrights, and if you are a playwright, you should look them all up. Henry took a hiatus from playwriting in 2006 in order to write commercially and raise a child. Since then, she created and was head writer for Eli Lilly's comic series Living and Learning, wrote 11 episodes of the animated learning product Lily & Friends and the pitch bible for the animated series Krazy Planet. She also founded MediaGrove, a company that produces Internet demos. Now that MediaGrove is growing strongly and the child is comfortably ensconced in preschool, Laura is writing plays again. Panoptic is her first play back. Next up for Laura is America-in-Play's 2010 "Immigrant project," which will first be seen at the Martin Segal Center in NYC this April.

Amber Jackson, The Actor Jackson is a director, actor, writer, and choreographer. She received her BA in Theatre Arts from Gardner-Webb University in her native state, North Carolina, where she was proud to work with Carolina Actors Studio Theatre, Theatre Charlotte, and Matthews Playhouse. Jackson is a recent graduate of the MFA Directing program at Baylor where her work culminated in a thesis production of Sarah Ruhl's Eurydice. She has been featured as a presenter at the Mid-America Theatre Conference and has been published in Texas Theatre Journal and Eumenides Theatre Journal. She is a founding member of Rite of Passage Theatre Company in Dallas and currently works as an adjunct professor at Baylor. In December Amber will join the writing and directing staff of WILL interactive, a production company based in Washington, DC.

Mary Laws, Courtship: Playwright Laws's plays include Untitled One, Old Records, Sights and Sounds at Fingal's Cave, and Us. Her plays have been produced at The Secret Theatre in NY and read at New York Stages, The Cherry Lane, Le Pavé d'Oraïay in Paris, and the Horton Foote American Playwrights Festival; recent publication by The Amherst Review. Laws was the recipient of the 2008 UR/SA Grant in Playwriting and a finalist in the Alley Theatre’s HYPE competition. Presently, she is a marketing发展 intern and a member of the literary team at Rattlestic Playwrights Theater. BFA, Theatre Performance, Baylor University.

John-Michael Murr, Grace Murr is thrilled to be returning to Baylor for the Festival and would like to thank the faculty and staff of Baylor Theatre for the wonderful opportunity. Regional credits include The Shakespeare Theatre: Antony & Cleopatra, Julius Caesar and The Alabam Shakespeare Festival: Richard III, Henry VI: I, II, & III, Twelfth Night, Disney's Beauty and the Beast, Doctor Faustus, The Three Sisters, Man of La Mancha, Treasure Island, and Heracles. In New York, Murr was most recently seen as Laertes in Hamlet Off-Broadway in readings of Us, Sights and Sounds at Fingal's Cave and Untitled One. MFA: The Alabama Shakespeare Festival, BA: Baylor University.

Mary Laws, Courtship: Playwright Laws's plays include Untitled One, Old Records, Sights and Sounds at Fingal's Cave, and Us. Her plays have been produced at The Secret Theatre in NY and read at New York Stages, The Cherry Lane, Le Pavé d'Oraïay in Paris, and the Horton Foote American Playwrights Festival; recent publication by The Amherst Review. Laws was the recipient of the 2008 UR/SA Grant in Playwriting and a finalist in the Alley Theatre's HYPE competition. Presently, she is a marketing development intern and a member of the literary team at Rattlestic Playwrights Theater. BFA, Theatre Performance, Baylor University.

Melcher graduated from Baylor University in 2009 with a B.F.A. in Performance. He was last seen at the Horton Foote Festival in Museum by Tina Howe. While attending Baylor, Melcher appeared in Cyrano de Bergerac (Cyrano), Picasso at the Lapin Agile (Einstein), An Infinite Ache (Charles), and Urinetown (Office Barrel). Regional credits include: The Best Christmas Pageant Ever at Main Street Theater (Claude/Ollie Herdman), The Beauty Queen of Leenane at Theatre Southwest (Ray Dooley) and The Man Who Came to Dinner at Country Playhouse (Richard Stanley). An alumna of the Waco-based Guernilla Improv Comedy Troupe, Melcher is currently studying with ComedySportz Houston.
Graham J. Northrup, The Actor
Northrup graduated from Baylor University with a Master of Fine Arts in Directing. He has since directed in Salado, TX, and runs the theatre program at Waco High School, where he enjoys working with students on productions such as *The Trojan Women* and *The House of Bernard Alba*. Northrup also appeared as Father in a Waco Civic Theatre production of *Children of Eden*. He also enjoys doing professional photography in the Waco area.

Robert Ousley, Grace
Ousley has spent over forty years performing in all facets of show business. He made his Lincoln Center Opera debut in Candide, having his operatic debut in the Houston Grand Opera’s Willie Stark. Recent credits: Sheri Jones’ *Whitney in The War Who Came to Dinner*, Caucasian Chalk Circle, Great Expectations in Derby, England, Carriere in Kopit/Yeston’s Phantom, Boris in *You Can’t Take It With You*, Christmas Carol, as Ghost of Christmas Present at Denver Center & Alabama Shakespeare Festival; created roles in World Premiere’s of Fields of Ambrosia, Tale of Two Cities starring Richard Kiley, the original Tony Award winning, Broadway production of Sweeney Todd starring Angela Lansbury, and just completed the American Premiere of Kristina, in concert at Carnegie Hall. Other Broadway/National Tour productions include Othello, Kiss Me Kate, *She*, Opera, City of Angels, Showboat and Richard Harris’ world tour of Camelot. Several Phantoms of the Opera, Beggar’s Opera, Oklahoma!, My Fair Lady, 1776, Peter Pan, Fiddler on the Roof, *Kismet*; three Man of LA Manchas, seven Shakespearean festivals and many regional theatres across America. Film and television appearances include, "Serial", "Blood of the Lamb", "As the World Turns", "One Life to Live", "Too Good to Be True", and 2010 release, "Listen to Your Heart" with Gyllen Shepherd. He enjoys having worked with other luminaries such as James Earl Jones, Christopher Plummer, Sting Richard Kiley, Bernadette Peters, Scott Bakula, and Madeline Kahn. He is also a published poet end novelist.

Bryan Partridge, The Actor
Partridge graduated from Baylor University in 2005 with a BFA in Theatre Performance. After living in New York and acting for about three years, he felt the call to go into Christian ministry. He is now pursuing his Masters in Divinity at George W. Truett Theological Seminary at Baylor University.

Haley Phillips, Courtship, The Merry & Zina Show
Phillips is thrilled to be back for the Horton Foote American Playwrights Festival. As an actress, she toured across the US with the LA based Revolve Drama Team for two years. She played Elizabeth in Courtship with Horton-by-the-Stream in upstate New York, and has participated in readings at The New School and New World Stages, amongst others. A native Texan, she currently resides in New York. BFA, Theatre Performance, Baylor University.

Robin Pounders, The Actor
Robin is a 6th grader at Midway Intermediate School, where she participates in the Venture program, plays the viola in the orchestra, and takes piano lessons. She has appeared in the ensemble of the musical *Oliver!* at Abilene Christian University, in a Baylor student film titled *Christmas at Nodad*, and in many school performances at Midway. Robin is an avid reader, an experienced horseback rider, and a frequent theatre-goer. Last year, Robin received the Luminant Scholar Award at Midway for her winning essay on protecting the environment.

Steven Pounders The Unseen (Wallace)
Pounders is a twenty year member of Actors Equity. Credits include *The Coffee House* (Resonance Theatre Company, NYC); *Defiance and Frozen* (Theatre Three, Dallas); *Cabaret*, Dinner With Friends, and *Nocturne* (WaterTower Theatre); *Macbeth*, *The Day After the Fair*, and *Betrayal* (Theatre Britain, Dallas); *The Rivals*, *Loves Lost, Loves Lusted*, and *Misalliance* (PlayMakers Repertory Company). He has also worked with Casa Manana, Contemporary Theatre of Dallas, Horton-by-the-Stream in upstate NY, and the Oklahoma Shakespeare Festival. He received his MFA in Acting from the University of North Carolina at Chapel Hill. Pounders is a member of the Baylor Theatre faculty.

Elizabeth Franklin Simmons, The Actor
After graduating from Baylor University with a BFA in Performance, Simmons took on the role of a lifetime as wife and mother. She uses her theatre background on a daily basis as she creatively folds laundry, designs new ways to avoid doing the dishes, and produces various, inventive ways to cook ground beef. Over the years, though, she has actually used her degree in numerous ways, including teaching theatre arts on the intermediate and high school levels, as well as directing, designing and acting in her church’s drama ministry. At present, her photography business is what really gets her creative juices flowing—she gets a real kick out of sports and action photography, as well as portraiture. Simmons is thrilled to be back at Baylor University Theatre, and is honored to be participating in the Horton Foote Playwright Festival.

Bryan Taylor The Pavilion
Taylor has appeared in regional productions including *The Cripple of Inishmaan* (American Repertory Theatre), *Wit* (Portland Stage Company), *The Complete History of America* (Abradged) (Actors Theatre of Louisville) and *Rough Crossing* (Virginia Stage Company), and has performed under the direction of Scott Zigler, Kate Whoriskey, Francois Rochaux and Jon Jory. A graduate of Harvard’s American Repertory Theatre/Moscow Art Theatre School Institute, Taylor understudied the Off-Broadway run of Craig Wright’s *The Unseen* (American Actors Company). TV credits include *Law & Order* and *As the World Turns*. 
Thompson is thrilled to be returning to Baylor to take part in the Horton Foote Festival honoring Craig Wright. Off Broadway, Theophilus North (Koen Company), Regional and other NY: Bad Dates (Hangar Theatre), The Elephant Man and The Crucible (Northern Stage), Crimes of the Heart (Playmakers Repertory Company), Thespius North (Dorset Theatre Festival), As You Like It and Julius Caesar (North Carolina Shakespeare Festival), Vanities (Penguin Repertory Company), Deja Vu (Caldwell Theatre Company), Dracula (Tennessee Repertory Theatre), Proof (Deport Theatre), I, Vermin (NYC Fringe Festival), A Midsummer Night's Dream, King John, and Julius Caesar (Alabama Shakespeare Festival), Television: As the World Turns and Law and Order: SVU. Training: M.F.A. in Acting from the Alabama Shakespeare Festival P.A.T Program and B.F.A. in Acting from Baylor University. Upcoming: A Christmas Story (Pioneer Theatre) and a co-production of Almost, Maine (Dew Theatre and Syracuse Stage).

DeAnna Toten Beard, Courtship
Toten Beard is a theatre historian and dramaturg who writes extensively about theatrical modernism in America. She earned her MFA in Dramaturgy from SUNY Stony Brook and her PhD in Theatre History from Indiana University, Bloomington. At Baylor University she teaches theatre history, dramatic literature, and dramaturgy at the undergraduate and graduate level and also serves as the Graduate Program Director in Theatre Arts. Her new book—Sheldon Cheney's Theatre Arts Magazine: Promoting a Modern American Theatre, 1916-1921—is being released November 2009.

Wall graduated from Baylor University in 2007 with a BFA in Theatre Performance and now lives and works as a renaissance theater artist in Dallas, TX. Past Dallas roles onstage include This Is Our Youth (Upstart Productions), Lobby Hero, A Skull in Connemara, The Country Wife (Second Thought Theatre), Defiance (Theatre Three), Merry Wives of Windsor, TX (Shakespeare Dallas), Dog Sees God: Confessions Of A Teenage Blockhead (Inevitable Theatre Company), The Secret War (Firebomb Productions). In 2005, he was recognized for “Outstanding Performance by an Actor” by the DFW Theatre Critics Forum. Drew is also an Executive Ensemble member and Producing Partner of Second Thought Theatre, now entering its 6th season as an award winning DFW theatre company. When not acting, Drew is a freelance welder, carpenter and properties artist. He has built and designed for numerous companies including Shakespeare Dallas, The Dales Children's Theatre, GOP Theatrical, Contemporary Theatre Dallas, Richardson Community Theatre, Wingspan Theatre Company, Junior Players, and The Ochre House. Drew is an Equity Member Candidate of Actor's Equity and represented by the Kim Dawson Agency.

Walters, Grace
Walters, a native of Ft. Worth, Texas graduated from Baylor University in 2003 with a degree in Theatre Performance and Telecommunications. Walters is a Co-Founder and Resident Playwright of Second Thought Theatre in Dallas, TX. Regional Theatre: The Good Negro (Dallas Theater Center/The Public Theatre co-production), The Cherry Orchard, Love's Labour's Lost (Peterborough Players), Jesus Hates Me (Kitchen Dog Theatre). Television credits: Case Cosed, Pilson Break, Friday Night Lights. This spring, Walters will appear in Neil LaBute's Beauty Plays at the Dallas Theatre Centre where he will play Adam in The Shape of Things and Carter in Fat Pig.

Ward is a Lecturer in Baylor's Theatre Department. Favorite roles include Elaine in Sculpted (Actors Theatre of Louisville), Shirley Jones in Jordan (Inevitable Theatre Company), Portia in The Merchant of Venice (Abilene Shakespeare Festival), Cailin in Over the River and Through the Woods (Cumberland County Playhouse), and Dolores in Blind Date (Tabernacle Repertory Theatre). Film: Endings (Theoretical Entertainment) and in The Middle (Haven Productions). Television: writer and on-air personality for ABC, WCFC Montgomery; comedic standup and improv with One Hand Clapping, Nashville and The Hooligans, Montgomery. Ward holds an MFA in Theatre Management from the University of Alabama/Alabama Shakespeare Festival, and has worked in marketing/public relations positions for several regional theatres. She co-authored the play Going with Jenny with husband Thomas.

Ward, Thomas
Ward is a member of Actors Equity and the Dramatists Guild of America. Regional credits include Hamlet, King John, A Midsummer Night's Dream, Guys and Dolls, Deceptions, Relative Values, Arms and the Man, Julius Caesar, and The Merry Wives of Windsor (Alabama Shakespeare Festival); the Merry Wives of Windsor (WaterTower Theatre); and Humble Boy and As You Like It (WaterTower Theatre). He has worked at the Actors Theatre of Louisville, Georgia Shakespeare, and Theatre in the Square (Atlanta). His original plays Going with Jenny (co-written with Sherry Jo Ward) and Keeping Watch both received world premieres at Theatre Atlanta (Atlanta, GA). He is a recognized actor/combatant with the Society of American Fight Directors and holds the MFA in Acting from the Alabama Shakespeare Festival/University of Alabama Professional Actor Training Program. Ward is a Professor in Baylor's Theatre Department.

Wheeler received his BFA in Theatre Performance at Baylor University, where his short play, Exhibited Traits, was performed as a reading during the 2007 Horton Foote American Playwrights Festival. His full-length play, Holy Mother of God, received its World Premiere at WaterTower Theatre's 2009 Out of the Loop Fringe Festival in Dallas. Most recently his one-act play, Angry Glances, received its World Premiere at Dallas' 2009 Festival of Independent Theatres. He is currently acting in Upstart Productions' Talk Radio, and will be directing a project for Rite of Passage Theatre Company, the company he co-founded with fellow alum Amber Jackson, in the spring of next year. He has worked for The Eugene O'Neill Theater Center in Waterford, Connecticut, and is a script reviewer for both the National Playwrights Conference and Young Playwrights Festival. He is a native of Plano, Texas.

Festival Literary Management: Beki Baker, Amber Jackson, Traci Ledford, DeAnna Toten Beard
The Marcy & Zina Show

Marcy and Zina, who have been collaborating since 1993, are past recipients of ASCAP's Richard Rodgers New Horizons Theatre Award. Kristin Chenoweth popularized their song, "Taylor, the Latte boy," performing it on The Today Show and The Rosie O'Donnell Show and in concert at Carnegie Hall, the Metropolitan Opera House, and the White House. Goldrich and Heisler have also recently been nominated for Drama Desk Awards for Outstanding Music and Outstanding Lyrics. As performers, Marcy and Zina have toured domestically and internationally, presenting their music at some of the finest venues, including Carnegie Hall and the Kennedy Center. www.goldrichandheisler.com

Zina Goldrich (Composer), along with lyricist Marcy Heisler, will make her Broadway debut in 2010 with the musical adaptation of Ever After, directed by Doug Hughes. She also composed the score for Junie B. Jones, which has completed three successful off-Broadway runs at the Lucille Lortel Theatre and been nominated for the Lucille Lortel Award. Other scores include Dear Edwina, Allison Under the Stars, and Adventures In Love, which premiered at St. Paul's Ordway Theatre. She studied under Jerry Goldsmith in the USC Scoring for Motion Picture and Television program. In addition, she has composed for "Johnny and the Sprites," "Pooh's Learning Adventures," and was a staff songwriter for Walt Disney Feature Animation. She is the recipient of ASCAP's Richard Rodgers New Horizons Award, the Seldes-Kanin Fellowship, a Jonathan Larson grant and numerous scholarships. Goldrich has played keyboards on Broadway for Avenue Q, Bombay Dreams, Oklahoma! and Titanic, where she also conducted. Currently, she is scoring episodes of "Wonderpets" for Nickelodeon and "Third and Bird" for the BBC.

Marcy Heisler (Author) has provided book and lyrics for Dear Edwina, Dear Edwina Junior, and the Lucille Lortel Award Nominated Junie B. Jones. As a lyricist, Heisler has contributed songs for many Disney projects, including "Johnny and The Sprites" (Disney Television), "Pooh's Learning Adventures" (Disney Toon Studios), and "The D Show" (Disney Interactive). As an adaptor, she wrote new versions of 101 Dalmatians, Cinderella, Sleeping Beauty and The Jungle Book for Disney Theatricals. Other productions include Adventures in Love (Ordway Theatre), Allison Under the Stars (Workshop, Second Stage Theatre), and The Marcy and Zina Show, which tours around the country and Canada. Ms. Heisler was a co-recipient of ASCAP'S 2002 Richard Rodgers Theatre Award, and was a Joseph Papp Artist in Residence at Second Stage Theatre. She recently collaborated with composer Michael Picton on songs for Ringling Brothers Barnum and Bailey Circus 137th Edition. She is currently working on book and lyrics for a musical adaptation of 20th Century Fox's Ever After, slated for the 2010 Broadway season. She sits on the Publications Committee of the Dramatists Guild, and is a contributing writer to Dramatist magazine. She is a graduate of NYU's Tisch School of the Arts Dramatic Writing Program, and previously studied theatre at Northwestern University.

Scott Coulter (Vocals) For his work in Cabaret, Scott Coulter was awarded both the 2001 Manhattan Association of Cabarets & Clubs (MAC) Award as well as the 2001 Bistro Award for Outstanding Male Vocalist. He received a 1997 Bistro Award for the revue Get Your Tickets Now! and his debut solo show won the 1998 MAC Award for Male Debut. TimeOut NY picked Coulter's Unexpected Songs as one of the 'Best of 1999'. Coulter's self-titled debut CD won the 2003 MAC Award for Outstanding Recording and was chosen as the best recording of the year by Scott and Barbara Siegel of TheatreMania and Jeff Rosen of Cabaret Scenes magazine. He won two 2007 Nightlife Awards including Outstanding Male Vocalist. Scott has appeared at Town Hall in the 1949, 1953, 1954, 1962, 1964 and 1968 editions of the popular Broadway by the Year series and can currently be heard on the Bayview recordings of the 1949, 1953 and 1962 performances. Other Town Hall appearances include Sentimental Journey: The Songs of World War II, From Brooklyn to Hollywood, All That Jazz: A Tribute to Kander & Ebb and the critically acclaimed Broadway Unplugged. Since 1997, Scott has performed around the country with award-winning songwriting duo Marcy Heisler and Zina Goldrich in their many revues and tours with composer Stephen Schwartz, Liz Callaway and Debbie Gravitte in the revue Stephen Schwartz & Friends. Scott toured the US as Jinx in Forever Plaid and was in the world premiere of Floyd Collins, directed by Tina Landau at the American Music Theatre Festival. His regional theatre credits include Into the Woods, In Trousers, Cotton Patch Gospel, Pump Boys and Dinettes and As Bees in Honey Drown. He has directed many shows for the Town Hall in NY and, along with Michael Kerker and ASCAP, has produced Michael Feinstein's Standard Time at Carnegie Hall. He is a graduate of the Cincinnati College-Conservatory of Music. He can be heard in the Disney film, Enchanted.
Festival Schedule

Thursday, Nov 5

9 AM  Registration (Hooper-Schaefer Fine Arts Center lobby)

9:30-10:45 AM  Session I: Theatre and the American Political Landscape (Theatre 11)

Scott Nitray, University of Kentucky - “Political Conservatism in David Mamet’s November”

Amber Jackson, M.F.A., Baylor University - “Social Theatre: A Weapon Against the Army’s Battles on the Home Front”

Heather May, Ph.D., Auburn Univeristy - “The Great Hole of (American) History: Producing Suzan-Lori Parks’ The America Play in the South”

11 AM - 12:15 PM  Play Reading: Courtship by Horton Foote
Directed by Beki Baker (Jones Theatre)

2 - 3:15 PM  Play Reading: The Actor by Horton Foote
Directed by Dr. Marion Castleberry (Jones Theatre)

3:30 - 5 PM  Session II: Staging AMERICAN-NESS (Theatre 11)

Dan Buck, Baylor University - “Sentimental Americans, Prickly Brits, and the Nature of Farce in David Lindsay-Abaire’s Fuddy Meers”

Maura Jortner, Ph.D., Baylor University - “The Lion and the Luminary: J.K. Paulding’s humorous response to Frances Trollope”

Mark Valdez, M.F.A., University of CA-Riverside and Laurie Schmeling, University of Wisconsin-Stevens Point - “Se cante español aqui: A Bilingual Pajama Game at Minneapolis’ Mixed Blood Theatre”

7:30 PM  The Unseen by Craig Wright (Theatre 11)

9 PM  Award reception with Craig Wright (Mayborn Museum)

10:30 PM  UNDER CONSTRUCTION Original Readings (Theatre 11)
Playwrights Laura Henry and Rob Askins

Friday, Nov 6

8 AM  Registration (Hooper-Schaefer Fine Arts Center lobby)

9 AM - 9:55 AM  Session III: Writing With a Sense of Place (Theatre 11)

David Jortner, Ph.D., Baylor University “Pure Land and the Consumptive Machine: Geography, Identity, and Los Angeles in Sam Shepard’s True West”

Richard Russell, Ph.D., Baylor University - “Harry Crews’s Blood Issue: A Regional Writer’s Sole Play”

10:10 - 11:45 AM  Play Reading: Grace by Craig Wright
Directed by Dan Buck (Jones Theatre)

1:25 - 2:15 PM  Session IV: Contemporary Drama and the American Family (Theatre 11)

Elizabeth Fifer, Ph.D., Lehigh University - “What’s Wrong with This Marriage: Conflict and Context in Donald Margulies and Jules Feiffer”
Friday (cont’d)

Alicia Kae Koger, Ph.D., University of Oklahoma - “American Family Drama in the 21st Century: Tracy Letts’ ‘Man from Nebraska’

2:30 - 4 PM

Session V: The Dramaturgy of Horton Foote (Theatre 11)

Robert Donahoo, Ph.D., Sam Houston State University - “Moving Beyond Certainty: Foote’s The Day Emily Married”


Roger Gordon, Smith College - “The Religion of Horton Foote’s Women Characters”

Robert Haynes, Ph.D., Texas A&M International University - “Full Circle, Still Moving: Horton Foote’s Play The Actor”

4:15 - 5:30 PM

Panel discussion - New Works Development in the U.S.A. (Jones Theatre)

Dr. DeAnna Toten Beard, Moderator

Craig Wright, Playwright
Beth Blickers, Literary Agent
Adrien-Alice Hansel, Director of New Play Development, Actors Theatre of Louisville
Marcy Heisler and Zina Goldrich, Composer/Lyricist
Jim Covault, Artistic Director, Stage West

8 PM

Broadway Concert Series production of The Marcy and Zina Show (Jones Theatre)

10:00 PM

UNDER CONSTRUCTION Original Readings (Theatre 11)
Playwrights Mary Laws and Clay Wheeler

Saturday, Nov 7

10 -11:30 AM

Musical Theatre Master Class with Marcy Heisler, Zina Goldrich (Theatre 11)

11:30 AM - 1 PM

Playwriting Master Class with Craig Wright (Theatre 11)

2:15 - 3:15 PM

Session VI: Form and Content in the Plays of Craig Wright (Theatre 11)


David Reed, Baylor University - “The Apple Doesn’t Fall Far From the Bea: Semiotics and the Role of Bea Wistad in Craig Wright’s Molly’s Delicious”

Josiah Wallace, Baylor University - “Grace is a Feeling: Divergent Christian Witness in Craig Wright”

3:30 - 4:15 PM

Discussion with Craig Wright – Writing from stage to screen (Theatre 11)
Film director Chris Hansen, moderator

4:30 - 6:00 PM

Play reading: The Pavilion by Craig Wright (Jones Theatre)
Directed by Shelby Hibbs

7:30 PM

Final performance of The Unseen by Craig Wright
Followed by post-show discussion with playwright (Theatre 11)

9:45 PM

UNDER CONSTRUCTION Original Readings (Theatre 11)
Playwright Steven Walters
The Unseen
by CRAIG WRIGHT

with

STEVEN POUNDERS         STAN DENMAN         THOMAS WARD

SET DESIGN  COSTUME DESIGN  LIGHTING DESIGN
Sarah Brown  Carl Booker    JoJo Percy

SOUND DESIGN  DIRECTED BY  STAGE MANAGER
Dustin Chaffin  Lisa Denman  Allie Hahn

NY Production Team

STAGE MANAGER  Assistant SM/Understudy  LIGHTING DESIGN
Lyndsey Goode  Bryan Greaves Taylor    Travis Watson

Produced by special arrangement with Playscripts, Inc.
www.playscripts.com

The Unseen received its world premiere in the
2007 Humana Festival of New American Plays
at Actors Theatre of Louisville

The American Actors Company wishes to thank
Baylor University for the generous support of
this production.

WARNING:
The Unseen contains adult language and
violent imagery. Adult audiences only

www.americanactorscompany.org
There are very few things that Wallace and Valdez know for sure. They've been imprisoned by a totalitarian regime whose aims are unclear. They're in a prison that's entirely confounding—perhaps labyrinthine, perhaps very simple. They're tortured mercilessly and just erratically enough to keep them disoriented, even after their ten years of incarceration. In the humiliation and confusion of their days, they don't even have the simplest comfort of human connection: They're held on the same hall, with an empty cell between them. In their decade of incarceration, they've never seen each other. In fact, they've never seen another human face except that of the low-level guard who brings them food, mild physical abuse and occasional inadvertent news from the world, for which he in turn is ruthlessly tortured by agents of this same anonymous power structure.

Each man takes to this radical uncertainty differently, and their different stances are thrown into relief when Valdez believes that a prisoner's been put in the cell between them. As the two men debate what's out there in the darkness, what it might mean, and what, if anything, they might do with that understanding, Craig Wright spins a contemporary and darkly humorous story on the nature of faith and of human connection in *The Unseen*. Ultimately, both Valdez and Wallace have to conjecture about the world they live in; there's not enough incontestable information to construct an entire world. Wright reflects: 'Wallace says, 'All that's plain as day is that we're brought here against our will, and we're continually tortured and starved.' All that's plain as day in this life is we're here and we die. Everything else is a story. Like Joan Didion says, 'We tell ourselves stories in order to live.' So it's not that stories don't matter, it's not that they're small potatoes, but other than we happen to be here and we don't get to stay, I don't know what else conclusive there really is to say, other than 'Do you need help?' or 'I'm scared.'

And beyond the world of the prison and torture, the meaning or non-meaning of the person who may be in an unseen cell, it's these human-sized concerns that lie at the heart of Wright's work. The world of *The Unseen*, much like the contemporary world, is a harsh one; it's enough work to take care of ourselves, much less to reach out to people who structure the world in a fundamentally different way. As Wright puts it: "In a multicultural, religiously diverse world where there's no way to ignore the fact that there are billions of people who don't think what you believe is true, it becomes radically obvious that the work of being human together suddenly has less to do with proving our claims and more to do with listening to each other's claims, and looking not for the truth in any of it, but looking for that moment of awareness where we realize we're on the same journey. That's the trick: It's not that we don't have the same answers; we don't even have the same questions! But we do have a few things in common."

We live in a world of unclear signals, missing facts and conflicting visions of God. Craig Wright leaves us with the twin impulses of storytelling and compassion as we orient ourselves towards each other and the unseen, unknowable world beyond. "I don't know what divine means," says Wright, "and I don't know what secular means. Every time you break it into these dualisms, all of a sudden you're barking like a dog and taking sides. I don't believe in another life after this one. I believe pretty firmly that there's only one thing happening here and there's only one material—it's not that we're flesh and also spirit; we're all one thing—I think if we start with those beliefs and walk out in any direction, the world makes a lot of sense all of a sudden."

—Adrien-Alice Hansel, M.F.A.
Director of New Play Development
Actors Theatre of Louisville