



# Press Release

**FOR IMMEDIATE RELEASE**  
September 14, 2009

**CONTACT: Linda Jacobs**  
212.609.5900, ext.255, [ljacobs@tcg.org](mailto:ljacobs@tcg.org)

## **THEATRE COMMUNICATIONS GROUP ANNOUNCES NINTH ROUND OF NEW GENERATIONS PROGRAM RECIPIENTS**

“Because of the New Generations grants, changes in artistic communities for producing, design, performance and administration have made the American theatre arts landscape more vital than ever before.”---Realle Myrick-Hodges, Artistic Director, Brava Theater Center

NEW YORK, June 2009 – Thirteen theatres (13) theatres and ten (10) individuals have been selected to participate in the ninth round of the New Generations Program, a grant initiative cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and Theatre Communications Group (TCG). In nine rounds of the program, over \$12.5 million in grants have been awarded to over 200 theatres in support of three grant objectives.

“Having had the opportunity to work with artisans and practitioners from this program, I believe it has been one of the primary factors in cultivating artistic, philosophical and generational diversity in American theatre today,” continued Raelle Myrick-Hodges, Artistic Director, Brava Theater Center.

In ***Future Leaders***, early-career theatre professionals are mentored by established leaders in the theatre field. In ***Future Audiences***, theatres expand and strengthen existing unique and innovative audience development programs that have proven effective in reaching young, culturally specific and/or underserved audiences. In ***Future Collaborations***, theatre professionals receive support for geographically unrestricted travel, enabling them to share ideas and techniques and/or collaborate with colleagues around the world.

“Theatre Communications Group’s New Generations Program has been an important initiative for the theatre field since 2001,” said Ed Henry, president of the Doris Duke Charitable Foundation. “We are delighted to partner with the Andrew W. Mellon Foundation in supporting this ninth round of grantees.”

### **The ten Future Leaders recipients are:**

**Atlantic Theater Company’s** (New York, NY) artistic director **Neil Pepe** will mentor promising director **Jaime Castaneda** in a program designed to expand Jaime’s leadership capabilities through administrative and artistic roles at **Atlantic**.

**Chicago Dramatists'** (Chicago, ILL) artistic director **Russ Tutterow** will mentor **Richard Perez** by sharing his knowledge and experience. Tutterow's efforts will advance Perez's journey to become an artistic leader in new work.

**Classical Theatre of Harlem's** (New York, NY) artistic director **Alfred Preisser** will mentor **Lydia Fort** in artistic direction, strategic planning, board relations and new play development. Lydia will take a leading role in administering the theatre's Future Classics play reading series at the Schomburg Center for Research in African American Culture.

**Dell'Arte International's** (Blue Lake, CA) founding artistic director and school director **Joan Schirle** will mentor **Matt Chapman** to develop his potential to be at the forefront of the next generation of leaders in ensemble theatre. Dell'Arte's director of pedagogical research, **Ronlin Forman**, will co-mentor Chapman

**Huntington Theatre Company, Inc.'s** (Boston, MA) artistic director **Peter DuBois** will mentor **Charles Haugland** in dramaturgy and new play development.

**Pasadena Playhouse State Theatre of California, Inc's** (Pasadena, CA) artistic director **Sheldon Epps** will mentor Bari Newport through an artistic associate position in preparation for an artistic directorship of her own.

**Redmoon Theater's** (Chicago, ILL) artistic director **Frank Maugeri** and resident artist **Jim Lasko** will mentor **Gabriel Richardson**, providing him with skills and contacts for a career in technical theater.

**Second Stage Theatre's** (New York, NY) artistic director **Carole Rothman** will mentor **Jade King Carroll** to become an artistic director and prepare her for starting her own theater company.

**The Talking Band's** (New York, NY) founder **Paul Zimet** will mentor **Sam Chase** as managing director in creating and managing an experimental ensemble theater company.

**Theatre Grottesco North America, Inc.'s** (Santa Fe, NM) artistic director **John Flax** will mentor **Kate Kita** in areas of artistic creation, production, outreach and community relations as she moves toward becoming a producing artistic director.

### **The thirteen theatres awarded grants in the Future Audiences objective are:**

**Alabama Shakespeare Festival** (Montgomery, AL) will expand its Southern Writers' Project (SWP) to continue attracting culturally diverse audiences.

**American Repertory Theatre Company** (Cambridge, MA) will expand the boundaries of theatre, exploring the best texts from across cultures and ages.

**Bedlam Theatre** (Minneapolis, MN) will increase support and further evolve its social and community programming, a decade-old and continuingly effective approach for building new, young audiences.

**Epic Theatre Ensemble** (New York, NY) will enhance and expand its Gateway program: free mobile theatrical productions designed to attract, engage, and enfranchise young and culturally specific, first-time theatre-goers.

**HartBeat Ensemble** (Hartford, CT) will fully fund a community liaison position to effectively develop new audiences from the diverse communities in Greater Hartford.

**Imagination Stage** (Bethesda, MD) will expand programming that engages children ages 2-4. In addition to mainstage productions and storytelling, ISI will create intimate, participatory plays and installations for this age group.

**Junebug Productions** (New Orleans, LA) will cultivate New Orleans audiences of emerging artists and youth primarily in the African American community by expanding the Free Southern Theater Institute (FSTI) mentorship program that offers training in developing ensemble theater productions for social change.

**Oregon Shakespeare Festival** (Ashland, OR) will build on emerging connections with Latino audiences through Spanish-captioned performances, bilingual events, audience services and focus groups that deepen the impact of 2008's Festival Latino.

**San Diego Repertory Theatre** (San Diego, CA) will dramatically strengthen community partnerships which engage young and culturally diverse audiences from National City and other communities through open rehearsals and expanded "Surround Events."

**Syracuse Stage** (Syracuse, NY) will partner with local organizations to present a series of pre and post-performance events for every play; creation of exhibits and events related to our plays; tour BACKSTORY productions to civic organizations; expand its web-based outreach and enrichment.

**Teatro SEA** (New York, NY) will focus on expanding a/d strategies to coincide with the expansion of its new theatre/facilities by incorporating the expertise of professionals/consultants.

**Ten Thousand Things Theater** (Minneapolis, MN) will add five performances for each of the three shows toured per season: two of the five performances will be to rural Minnesota; and the other three performances will be for its urban audiences.

**viBe Theater Experience** (New York, NY) will increase the number and engagement level of urban teenage audiences at its productions by expanding its performance runs, and by conducting pre-performance playmaking workshops at schools and community organizations.

New Generations Program applications were reviewed by an independent national selection panel comprised of Elissa Adams, Director of New Play Development, The Children's Theatre Company (Minneapolis, MN); Joan Channick, Associate Dean, Yale School of Drama, American Conservatory Theatre (San Francisco, CA); Vinly Eng, Producing Associate, American Conservatory Theatre (San Francisco, CA); Jane Jones, Executive Director, Book-It Repertory Theatre, Seattle Center House (Seattle, WA); Jess Morales, Executive Director, Teatro Vision (San Francisco, CA); Eileen J. Morris, Artistic Director, The Ensemble Theatre (Houston, TX); Raelle Myrick-Hodges, Artistic Director, Brava Theater Center; Michael Thomas Newberry, Executive Director, American Theater Company (Chicago, IL); Abe Rybeck, Artistic Director, The Theater Offensive (Cambridge, MA); Dominic Taylor, Associate Artistic Director, Penumbra Theatre Company (St. Paul, MN); and Mark Valdez, National Coordinator, Network of Ensemble Theatres (Los Angeles, CA).

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The New Generations Program is funded by the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, and is administered by Theatre Communications Group.

The mission of the **Doris Duke Charitable Foundation** ([www.ddcf.org](http://www.ddcf.org)) is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke's properties. The foundation's assets currently total approximately \$1.4 billion. Since 1997, the foundation's Arts Program has committed approximately \$205.5 million in grants to supporting artists in the contemporary dance, jazz and theatre fields, and the nonprofit organizations that nurture, produce and present them.

The **Andrew W. Mellon Foundation** ([www.mellon.org](http://www.mellon.org)) is a private philanthropic institution that makes grants on a selective basis in five core program areas: higher education and scholarship; libraries and scholarly communication; museums and art conservation; conservation and the environment; and performing arts. 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, theater, and dance. Annual giving in the area of the performing arts has averaged approximately \$28 million per year since 2005. In 2004 the Andrew W. Mellon Foundation was awarded a National Medal of Arts, the highest award given to artists and arts patrons by the United States Government.

**Theatre Communications Group** (TCG), the national organization for the American theatre, exists to strengthen, nurture and promote the professional not-for-profit American theatre. Its programs serve nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. As the US Center of the International Theatre Institute, TCG connect its constituents to the global theatre community. TCG is a 501(c)(3) not-for-profit organization. [www.tcg.org](http://www.tcg.org).