

*The Community Arts Distribution Committee
of the Zellerbach Foundation
invites you to participate
in the*

Performing Arts Assistance Program

This special program makes seasoned performing artists available as consultants to small and midsize community arts groups. The program is funded by the Zellerbach Foundation, and overseen by the Zellerbach Community Arts Distribution Committee. It is administered by Theatre Bay Area.

The Performing Arts Assistance Program has helped hundreds of theatre, dance and music groups work with artistic advisers on various phases of their projects. The consultants provide instruction, critiques and other input that aids local performing companies with their ongoing artistic development.

Ways to Use the Performing Arts Assistance Program

The Arts Assistance Program can be an empowering tool for local arts groups, which can utilize the program in many ways. Here are a few suggestions.

You may ask a consultant to:

- **Conduct a class or workshop** in a particular skill, such as mime, vocal technique or sound editing
- **Critique a performance** at the beginning, middle and/or end of the production process
- **Advise on purchasing or designing** in such areas as costuming, sets, props, or lighting and sound systems
- **Train budding professionals** in such areas as directing, running lights and sound, constructing costumes, or choreography
- **Help plan a season of performances** by projecting what costumes, sets, scripts, and sound effects might be needed
- **Coach performers** in movement skills, acting, dialects and singing
- **Review the company's history** and help the group target and develop long-range artistic goals and plans
- **Help define personnel needs** and locate qualified people
- **Advise on video documentation** of performances

Guidelines for the Performing Arts Assistance Program

Please read these instructions carefully before applying for a consultant.

1. Only performing arts organizations that have received grants from the Community Arts Distribution Committee of the Zellerbach Foundation and have an annual budget of \$900,000 or less are eligible for the program.
2. Organizations may choose one or more consultants from the roster (outside consultants are not eligible) for a consultancy of up to a total of 20 hours on a particular project. The hours may be arranged in any way the group and consultant elect to use them.
3. Consultants will provide advising, teaching, critiquing and skill-sharing. **They may not be engaged to take on the responsibility for designing, directing, choreographing, or otherwise producing a project.**
4. Performing arts organizations should apply for a consultancy at least six weeks in advance of the time they want to meet with the consultant by filling out an Arts Assistance application form and mailing it to Theatre Bay Area, which will review the requests.
5. If a request is approved, the arts organization will be put in touch directly with the consultant to arrange times, dates and the design of the consultancy.
6. After a consultancy is completed, the arts organization and the consultant must fill out separate questionnaires reviewing the consulting process. These questionnaires must be returned to Theatre Bay Area within two weeks after the consultancy has ended.
7. All financial arrangements, including payments to the consultants, will be handled by Theatre Bay Area.

Consultants for the Performing Arts Assistance Program

ACTING

ROBERT WEINAPPLE is a native New Yorker who has been acting, directing and teaching in the Bay Area since 1988. Robert is on faculty at the San Francisco Conservatory of Music and co-runs Seydways Acting Studios (SF and LA), where he has developed many innovative classes for professional actors, singers and dancers, integrating all three disciplines. He also regularly works with orchestras around the country hosting children's concerts entitled Where In The World of Music is Carmen San Diego? His training includes work at RADA in Stratford-Upon-Avon with such luminaries as Peter Hall and Cicely Berry; in New York with Catherine Fitzmaurice and Saul Kotzubei; Viewpoints and Suzuki training with Anne Bogart and the SITI Company; mask and commedia work at Dell Arte School with Carlo Mazzone-Clementi; and private work with Leonard Pitt (mask and movement), Jane Randolph (voice) and Richard Seyd (acting). Recent directing credits include Things You Shouldn't Say Past Midnight with Theatre Q at the Dean Leshner Center, Falsettoland at the Phoenix Theatre in SF, an original adaptation of Chekhov's The Duel at Central Works, Taming of the Shrew and The Tempest at San Francisco Shakespeare Festival, Twelfth Night at Lake Tahoe Shakespeare Festival, Quick-Change Room with TheatreFirst, UPS and The Debating Society with the Playwright's Lab, and 2x4Play at The Marsh in San Francisco. He served as Associate Director for Noises Off at the Marines Memorial Theatre in SF, and was Assistant Director to Richard Seyd for Beauty Queen of Leenane at Berkeley Rep, as well as David Parr for the 2003 and 2004 Revels. Robert has also worked as an actor at most major theatres in the Bay Area, including San Francisco Shakespeare Festival, Berkeley Repertory Theatre, American Conservatory Theatre, TheatreWorks, Marin Theatre Company, A Traveling Jewish Theatre, 42nd Street Moon, (Drama-Logue Award for Principal Performance), Shotgun Players, Aurora Theatre Company, and numerous school tours and shows for youth. Film/TV credits include Tragos, Never Night, Klee-Vies Peterbelt, Heart of the Possible, and a guest appearance on Nash Bridges. **Available for consultancies in acting.**

COSTUME DESIGN

ROBERTA ANN YUEN is a costume designer and consultant who has worked with nonprofit performing arts groups (California Shakespeare Festival, Eureka Theatre, ACT, Magic Theatre) and on commercial productions. She has overseen costume production for the San Francisco Opera, the San Francisco Ballet, Sandra Woodall Productions and La Jolla Playhouse. Ms. Yuen has been with the Performing Arts Assistance Program since its inception and has consulted with Shizen Dance, Eth-Noh-Tec, Community Music Center, Motivity and Thick Description. **Available for consultancies in costume design, production, purchasing and season planning.**

DANCE AND CHOREOGRAPHY

BETSY ERICKSON is the ballet mistress for the San Francisco Ballet and an independent choreographer and teacher. She has danced with the American Ballet Theatre and the San Francisco Ballet, and has choreographed for San Francisco and Oakland ballet companies, earning six National Endowment for the Arts choreography fellowships. She received an NDRP Grant (National Dance Residency Program) for her residency and the premiere of her work with the Oakland ballet during the 1996/1997 season. She is one of the founder-choreographers of O.M.O. Dancers. **Available for consultancies in classical and modern dance and choreography.**

JODI LOMASK founded Capacitor in 1997, and began exploring non-traditional combinations of arts and sciences through movement. Her work has been covered by Wired.com, SHIFT Magazine, NBC 11's Tech NOW!, CNET Radio, TECH TV, Dance Magazine and The New York Times. She designed a novel conceptual space - "the Capacitor Lab" - where artists and scientists exchange ideas and information about a concept that underlies a performance piece. In 2007, she addressed the Ecology Society of America on this process and the ways in which artists and scientists can work together. A 1996 cum laude graduate of the dance conservatory at SUNY

Purchase, Lomask has trained at the Royal Ballet Academy, Merce Cunningham Studio, London Contemporary Dance School, the Rotterdam Dansacademie, L' Espace Catastrophe, and Jacob's Pillow. She earned a CHIME mentorship with Joanna and two residencies at Yaddo Artist Colony in upstate New York. In 2008, she will participate in the Djerassi Resident Artist Program. Lomask's choreography unites unique characters, innovative performance devices, with distinctive movement textures for Capacitor's signature synthesis of visual magic and raw athleticism. Defined by a sculptural approach to the body, costuming, and props, her inventive choreographic solutions emerge from problems born of conceptual, physical, and spatial parameters.

Available for consultancies in movement, dance, aerial work, and object interaction.

FINANCIAL CONSULTANT

JOHN SIMPSON provides financial/accounting consulting services to a variety of Arts organizations. He offers a full range of services from bookkeeping and bank reconciliation to budgeting, internal controls, Chart of Accounts and financial policies & procedures. He is experienced with Accounting software, including QuickBooks and with preparing a non-profit tax return, Form 990.

Mr. Simpson provides a strong combination of skills with his education, a M.B.A. in finance from the University of California, Berkeley, and practical experience; he was the Managing Director of a mid-sized Theatre in San Francisco for four years. He is currently an Adjunct Professor in Accounting at Golden Gate University and a registered tax preparer in California. He has a passion for providing accurate financial results and for the Performing Arts, having acted on the stage and screen. **Available for consultancies in accounting, QuickBooks and financial planning specializing in nonprofit organizations.**

INTERNET TECHNOLOGIES

MICHAEL RICE is a podcaster with a background in the performing arts (M.F.A. from the University of Missouri @ Kansas City) who runs the Cool As Hell Theatre website. Michael has been involved with podcasting almost since the inception of this technology. The Cool As Hell Theatre podcast (created in 2005) was the first performing arts related podcast

in the San Francisco Bay Area. Michael has experience in equipment analysis, equipment setup, equipment purchasing, podcast hosting services, necessary software applications (for hosting podcasts, editing podcasts, tagging podcasts), search engine submissions specifically for podcasts, interview technique, podcast promotion and cross promotion, codec principles, website resources, marketing for podcasts, podsafe music, enclosures, etc. . **Available for consultancies in emerging technology for theatre (specifically podcasting).**

LIGHTING DESIGN

JACK CARPENTER has designed lighting and scenery for such varied companies as San Francisco Ballet, San Francisco Symphony, Chanticleer, Women's Philharmonic, Kronos Quartet, Berkeley Repertory Theatre, Oakland Ballet, Joe Goode Performance Group, ODC/SF, Zaccho Dance Theatre, Eureka Theatre, as well as seven years as resident designer for Diablo Ballet. His work has been seen in the Kennedy Center, Lincoln Center, Davies Symphony Hall, Yerba Buena Center for the Arts, Detroit Opera House and in most major metropolitan areas of this country. Notable productions for Mr. Carpenter include the world premiere of *Angels in America*, for the Eureka Theatre Company, *Walk Before Talk* and *Lost Their Footing* for Diablo Ballet, *Picture: Powderhorn/Redhook* for Zaccho Dance Theatre, *Beauty Queen of Leenane* for Berkeley Repertory Theatre, *Thirsting* for Oakland Ballet with a live musical performance by Zap Mama, *Gender Heroes*, *Transparent Body* and *Grace* for Joe Goode Performance Group, and *MLADA* for San Francisco Symphony. Mr. Carpenter has received four Bay Area Critics Circle Awards, and four Isadora Duncan awards for lighting design. **Available for consultancies in lighting design, production management, facility renovation, equipment specification and technical direction.**

MAKE-UP

CYNTHIA WILSON has been "performing" makeup for 30 years. Let's face it, the appearance of a performer speaks volumes. As a consultant in theatrical makeup, she focuses on the skills it takes to access the power of makeup to reflect character. Her credits include the San Francisco Opera, KRON-TV, Word for Word, The Fringe Festival and many others. Ms. Wilson can teach one difficult makeup to an individual actor, or she can teach a cast of 10 how to do their specific makeups. **Available for consultancies in makeup techniques, creating**

likenesses, season planning and purchasing, old and middle age, corrective makeup, fantasy, ventilating facial hair, special effects, create a “look” for a company or an individual, as well as group classes.

MANAGEMENT CONSULTANT

DAVID GLUCK is a San Francisco-based nonprofit arts consultant and freelance general manager. Most recently he served for two years as senior management executive in London on the long-running Tony and Olivier Award-winning production of the musical “Chicago.” Prior to that, he served as general manager on the 2006 San Francisco commercial transfer of Marin Theatre Company’s “Killer Joe.” He has also served as both Managing Director and Finance Director of the Magic Theatre, and as Development Director of California Shakespeare Theater. Past consulting clients have included Theatreworks, San Francisco Shakespeare Festival, Golden Gate University, Bay Area Playwrights Foundation, Climate Theatre, The Marsh, Afro Solo, Zaccho Dance Theatre, Luna Kids Dance, and Imagination Players, among others. In recent years, David’s consulting practice has focused on strengthening financial systems for arts organizations, and on fundraising projects including grantwriting, event management, and telephone fundraising campaigns. David was appointed to the San Francisco Arts Task Force in 2005, and has served on the boards of Theatre Bay Area and Crowded Fire Theater. He received an MBA in Arts Management from UCLA Anderson and a BA from Princeton University. His arts journalism has been published numerous times in American Theatre magazine, where he served as an Affiliated Writer from 1996-99. **Available for consultancies in finance and budget, fundraising, contracts, personnel management, and organizational development.**

DIANNE TERP has many years of nonprofit experience including management positions at Magic Theatre, American Repertory Theatre, Harvard University and the State University System of New Hampshire. In addition, she has significant for-profit and technology business experience. Her work has assisted many sponsoring and presenting organizations in the Bay Area and New England. **Available for consultancies in marketing, budget and finance, board development/relations, fund-raising and organizational planning.**

ANNE W. SMITH is an advocate, arts professional and educator serving a variety of interests nationally and internationally. As a consultant she can help theatre groups with strategic planning, creative thinking for new solutions, hiring new staff or interim positions, organizational development projects, arts education, assessment and program planning. During 2006 she was Visiting Professor of Arts Management at College of Charleston, South Carolina, Haute Etude Commercial and Showa University of Music, Japan. She is former chair of Arts Administration Department and presently teaching Contemporary Arts and Culture. Anne has published extensive articles on arts advocacy and governance, merger management, networking and arts education. She has also been Grants Program Manager for California Arts Council, Arts Festival Director for San Francisco Arts Commission, Managing Director of Dance Spectrum Ballet, ODC Performance Gallery, among other positions. An active Trustee of the San Francisco Girls Chorus and Theatre Bay Area, Anne has Bachelors Degree in English and Theatre from State University of York at Albany, a Master of Arts in Curriculum and Teaching from Columbia University and a Doctorate in Public Administration from Golden Gate University. **Available for consultancies in budget and finance, board development/relations, fund-raising and organizational planning**

MIME, MASKS AND PHYSICAL THEATRE

WENDY PARKMAN was a performer with the Pickle Family Circus and cofounder of the San Francisco School of Circus Arts. She is on the faculty of the Urban School, and teaches drama and circus, and directs productions at Urban School and other schools in the Bay Area. **Available for consultancies in circus skills, movement and integrating the physical aspects of circus into theatre.**

LEONARD PITT studied mime in Paris with Etienne Decroux, and mask theatre and carving in Bali, Indonesia. He was a founding member of George Coates Performance Works, ran the Leonard Pitt School of Mime for fourteen years, and has created and performed his own one-man shows, including *Spleenix* and *Not for Real*, throughout the United States, Europe, New Zealand and Australia. He was movement consultant for Stephen Spielberg’s *Jurassic Park*. **Available for consultancies in movement, mime and masks.**

FIGHT CHOREOGRAPHY

DURAND GARCIA, a San Francisco native, is an actor, director, and Fight Director. Mr. Garcia has performed, directed, and/or choreographed fights for many companies in the Bay Area. As a Fight Director he has worked with the Sacramento Opera, Anima Mundi Dance Co., Hillbarn Theatre Co., Diamond City Playhouse, Shotgun Players, Last Planet Theatre Co., Notre Dame de Namur University, Contra Costa College, Shady Shakespeare, Teatro Didactico Popular, Dragon Productions Theatre Co., Palo Alto High School, Performing Arts High School, Pinole Valley High School, and the African-American Arts and Cultural Complex. He provides fight coordination for film and video companies including Scribner Films, and Free Play Productions. Mr. Garcia is the resident Fight Director for African-American Shakespeare Co. He taught Stage Combat at Pinole Valley High School in 2007 and teaches Stage Combat at the Academy of Art University. Mr. Garcia has taught acting at the Mission Cultural Center, St. John's University, and New College of California. Durand has been twice certified as an actor/combatant with the Society of American Fight Directors, holds intermediate certification with Dueling Arts International and has logged over 600 hours in training with Fight Directors: J.R. Beardsley, Cynthia Splatt, and Gregory Hoffman, including action film workshops with Allen Suddeth, Richard Ryan, Dale Girard and A. C. Weary. His dance and movement training includes a Master Workshop with Yoshi Oida, a dance workshop with Kei Takei, Suzuki Technique with Jeffery Bihl, and various forms of Yoga. He is a member of the Screen Actors Guild, Society of American Fight Directors, National Association of Latino Independent Producers, and Film Arts Foundation. Related martial arts training include Kali, Escrima, and Iaido as well as Firearms training with Brian Normandy and Scott Jackson. Currently he is the director of Fight Action Associates; a company that provides fight direction/choreography, fight training, weapons/firearms safety training and armoring services for the theatrical and motion picture industries. **Available for consultancies in fight choreography.**

SOUND

BARNEY JONES has been creating and producing theatrical music and sound in the Bay Area since 1984. His music and sound designs have been heard onstage at Magic Theatre, ACT, Berkeley Rep, San Jose Rep, Eureka Theatre and many other venues. He has also produced sound and music for feature films,

documentaries, radio drama, the internet, museum installations and tours. **Available for consultancies in room acoustics, sound reinforcement, microphone technique, audio production and equipment purchasing.**

THEATRE DIRECTION (PRODUCTION MANAGEMENT/MARKETING)

ELLEN SEBASTIAN CHANG is a director, writer and a creative consultant. She was the cofounder and artistic director of *Life on the Water*, a nationally and internationally-known presenting and producing organization at San Francisco's Fort Mason Center from 1986 through 1995. Her recent directorial work includes *Thieves in the Temple: The Reclaiming of Hip Hop* and *Aya de Leon is Running for President* written and performed by spoken word artist Aya de Leon; Philip Glass' opera *Ahknahten* for Oakland Opera Theater; *Kawit Legong: Prince Karna's Dream* with Gamelan Sekar Jaya and Shadowlight Productions. She has a wide range of consulting experience with inkboat, Youth Speaks, DREAM, Unconditional Theater, Lunatique Fantastique, Kim Epifano, Keith Hennessy, Stagebridge, BRAVA and many outstanding solo performers. **Available for consultancies in directing, production management, technical direction and organizational development.**

RHODESSA JONES is Co-Artistic Director of the San Francisco acclaimed performance company Cultural Odyssey. She is an actress, teacher, singer, and writer. Ms. Jones is also the Founder and Director of the award winning Medea Project: Theater for Incarcerated Women, which is a performance workshop that is designed to achieve personal and social transformation with incarcerated women. In October of 2007 Rhodessa will return to Johannesburg, South Africa to conduct residency activities inside women's correctional institutions for the Urban Voices Festival. During the month of September 2007 Rhodessa will be an Adjunct Professor at the University of Maryland for the Women's Studies Department. **Available for consultancies in video production and installation.**

LISE SWENSON has been producing and directing documentary, fiction and commercial video since 1992 and has received many grants and awards for her work, including a prestigious Creative Work Fund grant, a Phyllis Wattis Yerba Buena Gardens Residency and a Bay Guardian "Goldies' 99" Award. She is also a

video installation and new media artist, producing multi-monitor site specific installations and video sculpture. Lise has screened, broadcast and exhibited her work nationally and internationally and has just finished producing and directing her first feature length narrative film, *Mission Movie*, which is currently on the festival circuit garnering critical acclaim and winning awards. **Available for consultancies in concept development, video production, post-production design, multi-monitor and site specific installation.**

VOCAL PRODUCTION/SPEECH/ SINGING/DIALECTS

KATE ROWLAND is an actress, singer and voice specialist who has taught voice, speech and singing in acting programs including ACT, Stanford University, PCPA, the Drama Studio London at Berkeley and Playworks. She has taught privately for 27 years. Kate has performed with PCPA; California Repertory Theatre; the One Act; Hawaii, Marin, Oakland and Pocket Opera Companies, the San Francisco Opera Center; the San Francisco Symphony and others. Trained in Speech Pathology at S.F. State University, she holds a B.A. in music from Stanford University and is a graduate of ACT's Advanced Training Program. Previous consultancies include Anne Galjour, Aya de Leon, Eth-Noh-Tec, Terry Baum, The African American Shakespeare Company and Teatro Della Rosa. **Available for consultancies in voice, singing, speech and scansion.**

DAWN-ELIN FRASER Primarily a voice, speech and dialect coach, Dawn-Elin Fraser has lived and worked in the San Francisco Bay Area since 1987. She has taught, performed and coached at theaters and institutions small and large, including California Shakespeare Festival, Berkeley Repertory Theater, The Magic Theater, San Francisco State University, Stanford University and University of California, Berkeley. Currently, she is the only faculty member to teach in all three of American Conservatory Theater's training programs (Young Conservatory, Studio, MFA). Ms. Fraser holds a Masters of Fine Arts degree from American Conservatory Theater. **Available for consultancies in voice, speech and dialect coaching.**

ADDITIONAL CONSULTING SERVICES

NANCY E. QUINN received her MBA in Arts Administration from the Anderson School at UCLA in 1983. As part of her business school curriculum, she served as an intern in the fundraising office at New York City Ballet. Her professional experience in the arts includes managerial positions with the Sequoia String Quartet Foundation, Chamber Music America, the San Francisco Conservatory of Music, and San Francisco Performances. She is the founder and principal of Quinn Associates, which has been providing fundraising services for Bay Area arts organizations since 1988. The firm's client list includes ODC Theater, The Crucible, Z Space Studios, Destiny Arts Center, the San Francisco Film Society, the Cypress String Quartet, Carnival San Francisco, the Playwrights Foundation, Dimensions Dance Theatre, and many more. In Winter, 2007, Nancy served as an Adjunct Professor at California College of the Arts. **Available for consultancies in strategic planning, public relations, grant writing, budgeting, financial reporting, grant administration, and strategic planning, as well as in general organizational and management consulting.**

DAVID PERRY During the past 19 years, David Perry has generated extensive media coverage for a wide variety of clients with an emphasis on cultural clients and the nonprofit sector. As a writer he has contributed to a number of national publications and written the textbook, "The Media How-To Guide for Nonprofits". In 1999 he expanded his practice to include a group of talented PR / design professionals. That firm, David Perry & Associates, Inc., was awarded the 2006 Business Arts Council Award for "Exceptional For-Profit Arts Related Business" at the Council's annual luncheon on January 27, 2006. His clients include Magic Theatre, the Chinese Culture Center, SFArts.org, the Greater Bay Area Make-AWish Foundation and LightHouse for the Blind. www.davidperry.com