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2012 LUNT-
FELLOWSHIP
PROGRAM

2012 Master Teacher:
Joel Grey

Fellows

Partner Theatres

Advisory Board

The Fellows' Week

The Lasting Impact

REVISIT 2009-2011

2011 Master Teacher:
Olympia Dukakis

2010 Master Teacher:
Barry Edelstein

2009 Master Teacher:
Lynn Redgrave

2009-2011 Alumni

2010 Journal

2009 Journal

Introducing the 2012 Fellows

E. Faye Butler
Arena Stage: Washington, D.C.
Goodman Theatre: Chicago, IL

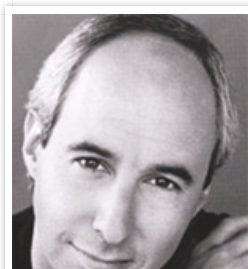


"If there were a Hall of Fame for theatrical forces of nature, E. Faye Butler would be its charter member. Possessed of a thousand-watt smile; a voice that can alternately seduce you, break your heart, and thrill you to the bottom of your soul; and an acting talent that embraces both the low comedy of *Hello, Dolly* and the plaintive tragedy of *Caroline or Change*, Ms. Butler is, quite simply, unique. I have never seen a performance of hers (and I've seen plenty – and directed a few – over the decades during which I've been blessed to know her) in which she did not strut offstage at the final curtain with the audience firmly implanted in

her pocket. This she accomplishes not only through force of her considerable personality, but through hard work, intelligence, craft, and absolute professionalism. In rehearsal she is tireless in her pursuit of perfection but generous to her fellow actors; in performance she never (and I mean *never*) demands less than the best from herself and everyone around her. Within the theatre industry Faye is known as a powerful advocate for the actor, and is the unofficial den mother of younger performers seeking professional guidance – which she dispenses readily with her eminently practical and profoundly positive persona. Although her home is in Chicago (and we jealously claim her as our own), she is in fact the toast of every city in which she has performed. Her long association with Arena Stage in Washington, for instance, has bred a legion of D.C. fans. A leading lady in every sense of that term, E. Faye Butler is an indelible force in the American theatre – and Chicago's happiest export since the Ferris wheel."

— Eric Schaeffer, Artistic Director, Signature Theatre

Christopher Bloch
Signature Theatre: Arlington, VA



"Chris Bloch can do just about anything. He just inhabits a character with physical presence, vocal abilities, and a spirit that has allowed him to be an amazing range of people through the centuries. He's fearless in his spirit to take on anything and try it. He's a terrific collaborator and he brings all aspects of his talents, both onstage and off, to the rehearsal room. It's a totally energizing experience to be in a room with him. I've had the pleasure of seeing him transform himself and

Press Release

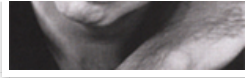
Ten Chimneys Foundation
Announces 2012 Lunt-Fontanne
Fellows

Who Are The Lunt-Fontanne Fellows?

Quite simply, Lunt-Fontanne Fellows are the best regional stage actors in America — the great mentor actors in the great theatre communities. They have 20+ years of experience as professional actors. They are widely respected by audiences, directors, and fellow actors for their talent, dedication to craft, attention to detail, and passionate pursuit of excellence — the qualities for which Alfred Lunt and Lynn Fontanne were so revered. These extraordinary artists have few, if any, opportunities to be protégé rather than mentor — to work with a world-renowned and respected master teacher. These theatre artists are the best of the best — widely considered the top actors in their cities. They are their communities' theatre mentors. These are the actors who will be named as Lunt-Fontanne Fellows.

How Are The Lunt-Fontanne Fellows Selected?

Each fall, Ten Chimneys Foundation selects and invites 8-10 of the most prestigious and accomplished regional theatres in the country to serve as Partner Theatres. Leadership at each Partner Theatre nominates between one and three actors they feel should be considered for recognition as Lunt-Fontanne Fellows. A National Advisory Board consults with Ten Chimneys Foundation to select the actors to



pleasure of seeing him transform himself and audiences in countless plays and musicals all throughout the Washington theatre scene. His award-winning reinvention of Thénardier in *Les Misérables* as well as his conniving Molokov in *Chess* at Signature brought new depth to the productions. His work at the Guthrie, ACT in Seattle as well as Arena Stage and Ford's Theatre in Washington have made him one of the best and busiest actors in D.C. A great collaborator who is always interested in learning and stretching his abilities, Chris is a great team player and transforms himself into every role he inhabits. It's exciting to have Chris and his spirit in the theatre."

— Eric Schaeffer, Artistic Director, Signature Theatre

Colman Domingo TheatreWorks: Palo Alto, CA

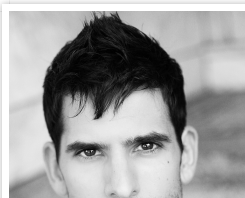


"Colman is an extraordinary theatre artist of astonishing range, a consummate actor, a powerful singer, an accomplished dancer, a talented director, and a brilliant playwright. His diverse talents have brightened TheatreWorks' stage for fifteen years, from striking character work in *Fences* (Gabriel), *Blues for an Alabama Sky* (Guy), and *Amadeus* (Venticelli), to the charismatic lead Gil in our coming season's *Wild with Happy*. It is a play he wrote, developed, and starred in for our 2011 New Works Festival, one he will premiere in New York this fall. Colman brings an ebullient personality, a wry sense of

humor, and a pervasive joy to every project, every room, and every conversation he joins. His strengths as an actor are intensity, passion, and wit, qualities that elevate every production he shares. For many years Colman was the toast of the San Francisco theatre community, heralded for work at TheatreWorks and Berkeley Rep, among others, and for his solo show *A Boy and His Soul*, an off-Broadway success that won both GLAAD and Lucille Lortel Awards. Of late he has been based in New York, where he recently starred in *Blood Knot* under Athol Fugard's direction. On Broadway his work has ranged from the Tony Award-winning *Passing Strange* (Franklin and Mr. Venus) to Billy Flynn in *Chicago* and Mr. Bones in *The Scottsboro Boys*, for which he received a Tony Award nomination for Best Actor in a Featured Role. Colman already has a substantial list of television and film roles behind him; as we await this old friend's return to TheatreWorks next season, we are eager to see what lies ahead for this exceptional artist."

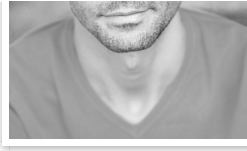
— Robert Kelley, Artistic Director, TheatreWorks

Nick Gabriel American Conservatory Theater: San Francisco, CA



"From the moment he entered the M.F.A. Program at A.C.T., it was clear that there was something extraordinary about Nick Gabriel. Not only because he was an uncommonly sensitive and highly transformative young actor, but because his spirit and intellect were so open and alive and questioning. Nick became a certified teacher of

be named as Lunt-Fontanne Fellows. The full "class" of Lunt-Fontanne Fellows is announced by spring.



Michael Chekhov when he was at A.C.T., and the depth of his background served as an incredible catalyst for the rest of his class and for the growth of his own work as an emerging actor of astonishing range and power. But Nick is a quiet talent, never drawing attention to himself or

demanding praise. In 2010, A.C.T. invited Nick into the Core Company at A.C.T., to play three radically different and complex roles, as well as to teach and mentor in our school. His work far exceeded even our highest expectations: from his hilarious cross-dressing portrait of Miss Leighton in *Once in a Lifetime* to his ferocious, damaged terrorist in *Scorched* to his heartbreaking, complex Clov (across from Bill Irwin) in *Endgame*, Nick has created an indelible series of portraits on the Geary stage this season, and we look forward to many more to come. He is an actor, a singer, a physical clown, and a huge imagination. His work on helping to develop A.C.T.'s world premiere musical of *Tales of the City* was transformative. I will never forget his rendition of Mouse's "coming out" song to his mother, "Dear Mama." Nick is extraordinary in his fearlessness, in his ability to move from comedy to darkness in a heartbeat, in his great facility with heightened text and his deep honesty with contemporary material. He is truly that collaborative, supple, open-hearted actor of whom an artistic director dreams. In addition, he has a vision bigger than himself. He sees the struggles and challenges facing the field, and wants to be part of the solution. I am so thrilled that he is going to have the opportunity to learn and grow at Ten Chimneys this summer, and I know his time there will enrich all of us at A.C.T. when he returns."

— Carey Perloff, Artistic Director, American Conservatory Theater

Sarah Litzsinger Milwaukee Repertory Theater: Milwaukee, WI



"Milwaukee Rep recently had the unmitigated honor and pleasure of having Sarah Litzsinger star in the role of Diana in our hit production of *Next to Normal*. Her bravura and deeply moving performance of a woman stricken, tortured, and ravaged by years of suffering as a bipolar disease patient had people literally leaping to their feet and cheering nightly. A long-time principal performer on Broadway and in America's major regional theatres, Sarah made her Broadway debut in 1983 at age eleven and returned a year later to play Bet in the Broadway revival of *Oliver* alongside Patti LuPone. In 2000 she took over the role of Belle in

the Broadway production of *Beauty and the Beast*, and has the distinction being Broadway's longest-running actress to play Belle. She originated the role of Madeleine in *Amour* on Broadway, played Eva Peron on tour in *Evita*, and has performed countless other principle roles in leading theatres around America, ranging from *Peter Pan* to Mrs. Lovett in *Sweeney Todd*. Sarah is the epitome of the theatrical term, "Triple Threat" – a smart, intuitive, versatile actor who can move and dance effortlessly and can sing with a pitch perfect quality that is easy on the ear all day. She is the kind of seriously talented performer who can inspire and instill confidence in her director and fellow company members after being in a rehearsal room for just five minutes. And (very importantly) she is the quintessentially perfect company member. Given that the principle mission of the Lunt-Fontanne Fellowship Program is providing "a place for the mentors to be mentored," I have no doubt in my mind that Sarah under the guidance of Master Teacher Joel Grey will be a marriage made in heaven and an incredibly fruitful experience for all concerned."

...and experience for all concerned.

— Mark Clements, Artistic Director, Milwaukee Repertory Theater

Susan Moniz Chicago Shakespeare Theater: Chicago, IL



“Susan Moniz is one of the finest and most generous actors I have ever encountered, and any artist who has the good fortune to play opposite her could not ask for a more giving and connected partner. I first worked with Susan when she played Jessica in *The Merchant of Venice*, after she had already taken Chicago by surprise and by storm with her musical theater talents. Susan doesn’t sing – she releases music from her soul. Chicago has been blessed to witness her indelible portraits of so many iconic roles – from Tuptim to Eva Peron to Anna Karenina to the Witch in *Into the Woods*, culminating in her most astonishing

performance to date as Sally Durant Plummer in our production of Goldman and Sondheim’s *Follies*. Susan’s simplicity in conveying the very complex emotions of a woman losing her grip on reality was breathtaking, and for me her renditions of “In Buddy’s Eyes” and “Losing My Mind” will never be equaled. I am so excited for all of you to share in each other’s talents at Ten Chimneys, and along with that, for you to meet one of the most humble, giving, and sincere actors I know.”

— Barbara Gaines, Artistic Director, Chicago Shakespeare Theater

Martin Moran La Jolla Playhouse: La Jolla, CA



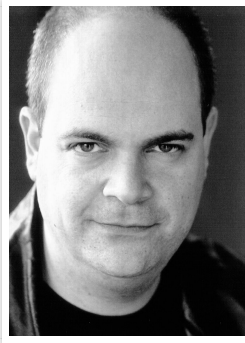
“If you’ve seen Marty Moran in performance – or even better, had the great good fortune to work with him – you know he brings to each performance a combination of gutsy, bold choices and a thoroughly honest center. In my recent production of *A Midsummer Night’s Dream*, Marty portrayed Puck with ferocity and fearlessness, relentlessly challenging himself and the physical space of the theatre. As a collaborator, he is all one can ask for: supremely generous and supportive to his fellow performers and ready to plumb the depths of whatever role he plays. That same level of exploration applies to his own

writing; in his OBIE Award-winning *The Tricky Part*, Marty adapted and performed his memoir with a clear-eyed honesty and hard-won sense of self. Marty’s second autobiographical piece, recently workshopped at the Playhouse, continues his careful and courageous archeology of himself as an artist and human being. I couldn’t be happier to nominate Marty for the Lunt-Fontanne Fellowship Program.”

— Christopher Ashley, Artistic Director, La Jolla Playhouse

Brad Oscar

Arena Stage: Washington D.C.

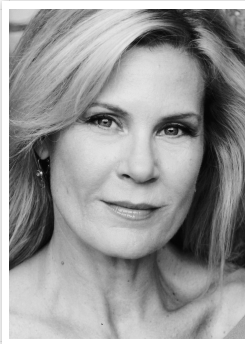


"Brad Oscar is a force of nature. He is dynamic, charismatic, and a complete showman. He has played everything from the Devil in *Damn Yankees* to the Emcee in *Cabaret*. Again and again Brad has proven that he can take on any character and bring the audience to their feet. He is a brilliant comic actor and finds humor through deep exploration of the soul of his characters. On top of all this, he is a gifted musician with an amazing voice. Brad was born and raised in the Washington area. He has often been referred to around town as Washington's gift to Broadway, but Brad has always treated Washington as his

home, appearing in multiple shows at Arena Stage. He travels from resident theatres to Broadway easily because of how well he works with artists around him. Brad has a way of pulling together a company. Every day is a new adventure when you are working with him because he is always curious about the work. He is driven to be the best he can be."

— Molly Smith, Artistic Director, Arena Stage

Hollis Resnik Goodman Theatre: Chicago, IL



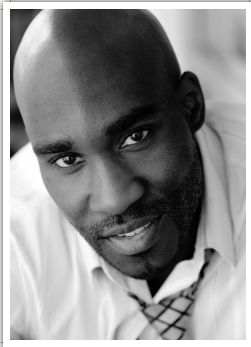
"In a community that takes great pride in its acting ensembles, Hollis Resnik is a rarity: a terrific team player and a bona fide star presence. For nearly three decades now she's been Chicago's essential musical theater leading lady, during which time she's left an indelible mark on many of the classic roles of the American music theater, from Laurey in *Oklahoma!* to Evita, from Sondheim's seductive, conniving Witch to the comic-yet-tragic Edie in *Grey Gardens*. She has it all: a supple voice that can rouse an audience to cheers or reduce it to tears (often in the same song), a keen intelligence that informs all her work, a carry-the-show

strength that rivals the best of Merman or Peters, and an emotional honesty that makes even the grandest dame utterly understandable and achingly human. And musicals aren't the only things on her impressive résumé; she's equally at home (and stunning) in non-singing assignments, as witness such divergent triumphs as the old crone in Ionesco's *The Chairs* and Regina in *The Little Foxes*. In the past year she's added two more brilliant performance to her iconic career: as the wacky, tenacious (and oddly sexy) Old Woman in Mary Zimmerman's masterful reinvention of *Candide* at the Goodman Theatre, and as the survivor-of-all-survivors Carlotta in Gary Griffin's remarkable production of *Follies* at Chicago Shakespeare – where her interpretation of the classic "I'm Still Here" eradicated the memories of all previous legendary performances of that song. She's done her share of Broadway tours, but fortunately for all of us in Chicago, she always comes home, and audiences at the Goodman (or Court Theatre, or any of the dozen local houses at which she regularly works) couldn't be more grateful. Neither could I."

— Steve Scott, Associate Producer, Goodman Theatre

David St. Louis

Center Theatre Group: Los Angeles, CA



"David St. Louis commands your attention; you dare not look away. He can be both terrifying and heartbreaking in the same breath and his deep, soulful voice shakes the rafters. David has established himself as one of Southern California's leading regional actors and has performed on a vast array of local stages to great acclaim in addition to performing on Broadway and in theatres all across the country, including Arena Stage, The Shakespeare Theatre, and the Intiman Theatre, to name a few. I got to know David's work in 2009, when he performed at CTG's Mark Taper Forum in our revival production of Jason Robert

Brown's *Parade*, directed by Rob Ashford. David gave a star-turning performance, entrancing the audience with his towering presence and rich vocals and went on to win a Los Angeles Ovation Award for his performance, another testament to his commanding stage presence and talent. His ability to transform seamlessly between multiple characters is truly skillful and his passion and fire are undeniable. We are honored to have David as part of our CTG family and consider him a vital contributor to the Los Angeles theatre community."

—Michael Ritchie, Artistic Director, Center Theatre Group

WHAT IS TEN CHIMNEYS?

Ten Chimneys, the estate lovingly created by theatre legends Alfred Lunt and Lynn Fontanne, is open to the public as a world-class house museum with a progressive mission to serve the arts.

[Read more about us](#)

CARE TO SOCIALIZE, DARLING?

Ten Chimneys Foundation enjoys an active social life. From our [Preservation Blog](#) to stunning [photos](#), there's something for everyone.



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