

FOR IMMEDIATE RELEASE
November 6, 2008

Contact: Linda Jacobs
ljacobs@tcg.org
212.609.5900, ext.255

**THEATRE COMMUNICATIONS GROUP ANNOUNCES
THIRD ROUND RECIPIENTS OF FOX FOUNDATION RESIDENT ACTOR FELLOWSHIPS**

“The Fox Fellowship is a palpable gesture of support and encouragement that is far too rare.” ---F. Murray Abraham, actor, Fox Fellow 2007

Round four guidelines and registration available online December 10, 2008

New York, October 2008 - The William & Eva Fox Foundation and Theatre Communications Group (TCG), the national organization for American professional, not-for-profit theatre, are pleased to announce the six recipients for the third round of the Fox Foundation Resident Actor Fellowships. The program, supported by the Fox Foundation and administered by TCG, is designed to support an individual actor's professional and artistic development, to enrich relationships between actors and not-for-profit theatres and ensure continued professional commitment to live theatre.

In announcing this year's Fellowships, Mr. Warren, president of the Fox Foundation stated, "I am extremely impressed with the depth, strengths and promise of this year's field and as a result, I have extended the awards to include a well deserved sixth recipient. The Fox Foundation is proud to continue its longstanding financial support of extraordinarily talented actors. I also want to note the excellent work that TCG performs in the preliminary selection process and in the administration of the Resident Actor Program. I believe that the current synergistic relationship between the Foundation and TCG has and will continue to allow both organizations to expand their reach and bring truly gifted and exceptional actors to national attention."

Acclaimed actor and 2007 Fox Fellow F. Murray Abraham recently observed that a "Fox Fellowship is much more than a monetary investment...It is a palpable gesture of support and encouragement that is far too rare."

Round three recipients (and their host theatres) in the ***Distinguished Achievement*** category are Ellen Lauren (SITI Company) and Kate Valk (The Wooster Group); recipients in the ***Extraordinary Potential*** category are Bill Barclay (Shakespeare & Company), Tami Dixon (City Theatre Company), Hoon Lee (Lark Play Development Center), and Zishan Ugurlu (La MaMa). The recipients will serve a four-month residency with their host not-for-profit theatre company. The alternates are Jonathan Daley (Milwaukee Rep) for the ***Distinguished Achievement*** fellowship and Rachael Holmes (Epic Theatre Ensemble) for the ***Extraordinary Potential*** fellowship.

Recipients in the ***Distinguished Achievement*** category have considerable experience in professional theatre with a substantial body of work, and will receive \$25,000 awards. Recipients in the ***Extraordinary Potential*** category are early- to mid-career actors who have completed their training within the last fifteen years. They will receive awards of \$15,000, with up to an additional \$10,000 available to relieve student loans. The host theatre companies will receive grants of \$5,000 in support of the residencies.

“The Fox Fellowship has had a sweeping effect upon my life and work, said Karen Kandel, 2007 Fox Fellow. “It has provided the space for the kind of exploration I could not have otherwise considered. It is opening vistas beyond what I had hoped for or, dared to dream. I am and will remain profoundly grateful.”

Guidelines and the application form for a fourth round of Fox Fellowships will be available online at www.tcg.org by December 10, 2008. Registration and postmarked deadline is February 13, 2009.

An advisory selection panel evaluated the third round applications and made their recommendations to William & Eva Fox Foundation. The panelists were **Timothy Bond** (Producing Artistic Director of Syracuse Stage and the Syracuse University Department of Drama); **Joy Carlin** (original member of Chicago's Playwrights Theatre and esteemed actor, director and educator); **Linda Chapman** (Associate Artistic Director at New York Theatre Workshop); **Richard Garner** (Producing Artistic Director and co-founder of Georgia Shakespeare); **Steve Scott** (Associate Producer of the Goodman Theatre); **Mia Katigbak** – (Artistic Producing Director, co-founder, National Asian American Theatre Company [NAATCO]).

The William & Eva Fox Foundation, (www.thefoxfoundation.org), was established in 1987 by Belle Fox in honor of her parents, who founded the Fox Film Corporation. The Foundation has awarded nearly \$2.9 million in fellowships to over 300 actors since 1994. The Fox Foundation is the largest U.S. grant maker dedicated to the artistic and professional development of theatre actors, and one of very few that provides direct financial support to individual actors.

Theatre Communications Group (TCG), the national organization for the American theatre, offers a wide array of services in line with its mission: to strengthen, nurture, and promote the professional not-for-profit American theatre. Through its artistic, management, and international programs, advocacy activities, and publications, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field, and promote a larger public understanding of and appreciation for the theatre field. TCG has nearly 500 member theatres nationwide and serves 17,000 individual members and university, business and trustee affiliates. More information about TCG is available at www.tcg.org.

Fox Foundation Resident Actor Fellowships Round Three Recipients

The Fox Fellowships round three activity will occur between October 1, 2008 and March 31, 2012. The recipient projects and host theatres are:

Distinguished Achievement

Ellen Lauren, SITI Company, NY

Ellen Lauren will re-invigorate the link between Suzuki and SITI Company by sharing her knowledge with SITI's acting company. Her proposed activities are three-fold: advanced study with Tadashi Suzuki in Japan; advance master class culminating in a student production of Chekhov's THE THREE SISTERS, and the production of a book. Ellen will travel with The Suzuki Company to Seoul, Korea to take part in the BeSeTo Festival; Beijing, China to train with Chinese/Japanese cast of CLYTEMNESTRA under the direction of Danny Ho and to the Tanganka Theatre, Moscow to participate in two workshops led by artistic director, Yuri Lyubimov.

Kate Valk, The Wooster Group, NY

Kate's fellowship activities include singing lessons with Hai-Ting Chinn to support her work in a new opera, LA DIDONE; Noh Theatre lessons with John Oglevee; Spanish language classes at Queen Sofia Institute in preparation for a bilingual production to be developed by The Wooster Group from the work of Federico Garcia Lorca; meditation and yoga classes, and vocal training in the Kristen Linklater method with Natsuko Ohama.

Alternate

Jonathan Gillard Daley, Milwaukee Repertory Theater, WI

Jon's activities will begin at the end of the year when he joins Daniel Stein at his studio in Blue Lake, California to study Decroux movement and corporeal mime. He will rejoin Milwaukee Repertory Theater for productions of PRIDE AND PREJUDICE and THE CHERRY ORCHARD in 2009. Jon will also spend time in New York at the Actor's Movement Studio and in Paris at the Ecole LeCoq. He will also travel to Chicago to study at the Feldenkrais School of Somatic Learning, with the goal of becoming certified as a Feldenkrais instructor.

Extraordinary Potential

Bill Barclay, Shakespeare & Co, Lenox, MA

Bill will travel with the Dell'Arte International School of Physical Theatre to Bali to study traditional Balinese dance, shadow puppetry, music, and theatrical/religious ritual. In 2009/2010, he will devise new work as actor and composer in three 2-month residencies: with actor/playwright/composer Rinde Eckert; at The Mercury Theatre in Colchester, England; and with Compagnie Irina Brook in Paris. Towards the end of his residency, he will develop his clown with Christopher Bayes. Bill will help develop Shakespeare & Company's multi-disciplinary training aesthetic and will end his residency creating solo work with Tina Packer through a synthesis of poetry, music, movement, clown and ritual.

Tami Dixon, City Theatre, Pittsburgh, PA

Employing techniques learned from workshops with Keith Johnstone, The Ping Chong Company and actor/writer Lisa Kron, Tami Dixon will embark on a journey towards the development of SLOPE STORIES, a performance piece that will use stories from City Theatre's neighboring community members as source material. The fellowship will ultimately advance Tami's training in innovative approaches to character development.

Hoon Lee, Lark Play Development Center, NY

During his residency at Lark Play Development Center, Hoon will participate in the Playwrights' Workshop, Studio Retreats, Barebones productions and the international exchange. With Artistic Director, John Eisner, he will also develop an exploratory Playwright-Actor project with a playwright. Hoon will work closely with Lark Play Development Center's artistic advisor Olympia Dukakis, who will mentor him during his fellowship.

Zishan Ugurlu, La MaMa E.T.C., NY

Zishan will travel to Iran, Dubai, London and Los Angeles and will study the three following areas: Muslim women in the world; Muslim women in their home nation and Muslim women and men together in the same space in the context of ritual. Through her experiences abroad and at home, Zishan's goal is to develop her imagination, voice and body in what she calls a "passionate quest for authenticity." She will develop a piece about Muslim women with La MaMa's artistic director, Ellen Stewart.

Alternate

Rachel Holmes, Epic Theatre, NY

Rachel will be the official artist in-residence during the Epic Theatre's 2008-09 season. She will develop her solo piece about the female immigrant experience in New York City under the dramaturgical guidance of Epic founding producers, Zak Berkman and Ron Russell. She will also join the casts of two new musicals. As part of Epic Theatre's educational programming, Rachel will share with students the creation process for her one-woman piece as a model for developing their own stories for the stage.

#