

Frank Anthony Polito
— Publicity Manager

Craig Bentley
— Producing Director

Pamela Sabaugh
— Artistic Manager

Woodward Avenue Productions

358 West 45th Street, Studio 4D, New York, NY 10036
212-604-4641

October 13, 2000

To whom it may concern,

Kip Rosser directed my play, *Woman In The Animal Kingdom*, which premiered in this summer's New York International Fringe Festival 2000. Having worked with him as an actor in a production of a new play, *Undivulged Crimes*, last March, I was impressed by how he worked with the playwright and cast. He set up an environment of respect and trust which allowed me to work from my unconscious, (fertile creative soil). I was able to unlock habitual restrictions and surprise myself.

I was also impressed with Kip's high standard of excellence which left its mark on every aspect of the production from the acting to the sets, lights, sound, etc. achieving a level of professionalism that makes one proud. That is why I asked him to direct my play for the fringe festival. I knew I could offer him nothing but a script, some actors, and a chance to direct in *not* the most ideal of circumstances. I also played the lead role, the "woman" in the 'animal kingdom', and I needed that same playing field of trust. It was a play very much based on my own life. Kip respected this and worked alongside me as the playwright delicately shaping and encouraging, helping me maintain that shaky balance between the writer brain and the actor brain – two very different things.

The script makes many demands on a production. Kip set about to solving these problems with ingenuity and passion. He was never short on ideas and I must add the man is inexhaustible. Operating on practically no budget to speak of, he had to act not only as director but set designer, graphics designer and assisted me in the building of the sound, something which was very important to my piece.

More important than even his expertise with all of the technical aspects was his ability to bring a fresh intelligence to every rehearsal. For every one moment he had ten ideas, a if not more, and yet he only used them to open up avenues of exploration so that the actors could then do their job in finding those moments, which he then carefully crafted and solidified. I was once again able to surprise myself. He allowed me to lose my cool more than once knowing that it was from that place where I could reach my performance but he always kept a cool, and I should add, fun-loving head about him once again the standard of excellence was high, and at the Fringe that is not always an easy accomplishment.

Kip Rosser is an ardent professional and a true visionary of the theater. He helped bring my vision to a healthy and prosperous fruition, and I am forever grateful.

Sincerely,



Pamela Sabaugh

Passage

T H E A T R E C O M P A N Y

To Whom It May Concern:

I am very pleased to give my full recommendation to Kip Rosser, who has often lent his unique talents to Passage Theatre. In the Fall of 2002, he assisted writer/performer Robin Hirsch in bringing his one-man performance piece Mosaic: Fragments of a Jewish Life to the Passage Theatre stage. As I'm sure Robin will attest, Kip's theatrical instincts were an enormous asset in bringing Mosaic to life. Despite the unusual nature of the piece (a one man show in six parts, each part performed on a different night) it was our most widely praised, widely seen show during our 2002-2003 season.

I worked with Kip more closely when he directed a staged reading of my play The Slicks in April of 2004. Kip is one of those rare directors who has no problem serving both the playwright and the actors in equal measure. In just a little over a day of rehearsal, he was able to focus the actors in such a way that the strengths and deficiencies of the work were clearly illuminated; exactly what any writer wants from a staged reading. I would gladly allow Kip to tackle one of my scripts again.

Last, but certainly not least, Kip plays the Theremin. Yes, the Theremin. During our annual Solo Flights Festival in February of 2004, Kip joined with jazz pianist Vince DeMura to present a concert of Theremin and piano music celebrating the songs of George Harrison and Joni Mitchell. The evening was one of the most unique, challenging events Passage Theatre presented that season.

Kip is unique artist, writer, director and musician who is never at a loss for a unique project filled with original ideas. I don't hesitate in giving him my full support, and I'm especially eager to see what he comes up with next.

Should you have any questions about Kip and his work with Passage Theatre, you are welcome to contact me at any time.

Sincerely,



David White
Associate Artistic Director
Passage Theatre
(609) 392-0766

SHOTGUN PRODUCTIONS, INC.

A Not-For-Profit Corporation

October 12, 2000

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*Mailing Address
165 E. 35th Street, 7J
New York, NY 10016
Tel 212-689-2323
Fax 718-291-9354*

To Whom It May Concern,

This letter is in recommendation for Curtis Rosser as a director. Since the founding of Shotgun Productions, Inc. eleven years ago, I have had the pleasure of working with dozens of directors in a wide variety of projects. Our company focuses on developing new works through readings, workshops and full productions. Mr. Rosser has worked for us on all levels of production and I have never been disappointed. In fact, he is one of the few directors who has been invited back a number of times and whose name is always brought up as a possible candidate for future productions. This is for several reasons.

First, Mr. Rosser approaches each project with a fresh and creative point of view. I find most directors have a "formula" that works best for them, but Mr. Rosser approaches each script with an open mind and creates an exciting "new formula" each time based not only on the needs of the script, but also on the needs of the production company and the cast he selects. This creative approach spills over into the way he conducts his auditions as well as the way which he runs his rehearsals. He puts everyone involved in a creative mindset where they are able to attain goals they not only didn't believe possible but would not have even considered exploring. He turns the entire process into an exciting adventure, energizing all involved. I am not just referring to the actors. He is open and innovative when working with designers, technicians and the entire production team helping to build a supportive environment to explore and develop the material. By developing a sense of ownership and responsibility to everyone involved, he has given each of his projects an unmistakable vitality that is sensed throughout the audience as well.

Second is the wholehearted commitment he has brought to the productions. He will draw on every resource possible to guarantee the highest quality of production values. He is not the kind of person who says "No, that doesn't work! Fix it!" Instead he approaches problems both on and offstage with a positive attitude and a sense of responsibility. He is more apt to say "I don't think that is the best that it can be. What can I do to improve the situation." If he doesn't have a solution, rest assured, he will find one. And on time! He is very demanding but since he puts those demands on himself first and would never expect more from anyone than he expects from himself, his fellow artists accept those demands as their own responsibility and strive to attain the same high standards.

-- more --

...everybody rides up front!

Third, Mr. Rosser is approachable. He does not have the Director/Dictator complex I run into from time to time. He is available to his actors and staff, collaborating to strengthen the material. But don't be mistaken that he will be a soft touch. He will listen to all concerns with an open mind but, in the end, he will make strong decisions that clarify his concept of the script and unify all elements of the production without compromise.

And last but certainly not least, a simple and rare quality; if he says he will do something, It Gets Done! Because Mr. Rosser is extremely well versed in all aspects of the theatre, he often takes on more than the standard "directorial duties". At first, I thought that he was overloading himself and would never be able to accomplish all that he set out to do. But time and time again, he pleasantly surprised me. He is always willing to go the extra mile to ensure the quality of a production and because he is so aware of all the aspects of theatre he is helpful and respectful of entire production team.

You would be very lucky (and very wise) to have Mr. Rosser as a member of your team. I hope that he will be working for Shotgun Productions again soon. If you have any other questions I will be more than happy to speak with you directly. I can be reached at 718-291-1086 Mondays through Fridays from 10 AM to 3 PM.

Sincerely,

A handwritten signature in black ink, appearing to read 'Linda S. Nelson', with a long horizontal flourish extending to the right.

Linda S. Nelson
Producing Director



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Richard Gammse
Executive Director

Cahill Gordon & Reindel
Counsel

February 4, 1998

To Whom It May Concern:

It's a pleasure to recommend the work of Kip Rosser. As a devoted audience member, I've seen Kip's direction in a wide range of works and have also had the good fortune to work with him as the composer for his production of *The Lady's Not For Burning*.

Kip is a director with impressive technical skills combined with rich knowledge and imagination. He's an original who is also an interpreter; a rare combination. I've been particularly impressed with Kip's ability to carefully slide into the style and soul of the work he's directing - whether it's Lord Buckley (*Let Me Hip You*), John M. Synge (*The Well of the Saints*), or a work of his own devising (*Rare Times, Altogether*). When I see a work that Kip has directed, I always feel that I've heard the play clearly but have also been elegantly led (sometimes by sheer theatrical legerdemain) to something hidden and new.

It takes a long time to grow a director; the complex of skills and life experience don't always mature equally, if at all. Kip Rosser brings an unusually rich background to his work as a director: he's been an actor, a visual artist and an author. And he plays one of my favorite musical instruments (the Theremin) and dances the tango.

I believe that Kip Rosser is a director who has truly earned a supportive forum for his work. I recommend him highly.

Sincerely,

Polly Pen

CORNELIA STREET CAFÉ
29 CORNELIA STREET
Greenwich Village, NY 10014
Phone: (212) 989-9318 Fax: (212) 243-4207

January 17, 2005

TO WHOM IT MAY CONCERN:

I have known Kip Rosser in many capacities over the last three years. He acted as the designer, lighting designer, and music consultant for a cycle of six one-man shows that I did at the Passage Theatre in Trenton, New Jersey. He did the same, and acted as dramaturg, for THE MAN WHO DANCED WITH MARLENE DIETRICH, the final one-man show in my series, at the Sandglass Theater in Putney, Vermont. His help, attention to detail, theatrical savoir-faire, generosity of spirit, and extraordinary unflappability were exemplary. I cannot remember working for an extended period with anyone who brought as much to bear with as little extraneous baggage as he.

Now, he has another life, namely, as a musician. In addition to a broad musical knowledge and understanding (which were extremely helpful to me), he is a master of an extremely unusual instrument, the theremin. I have seen him perform an entire concert (with piano and bass) of the songs of Joni Mitchell and George Harrison. I too have another life, namely, as the proprietor of the Cornelia Street Café, where I produce some 700 events a year. On two occasions I have invited Kip to bring his theremin in, once for the monthly Artists Salon, where he and the writer William Zinsser (who moonlights here on piano) hit it off and improvised quite beautifully on some of the great American songs, on which Bill is an authority. This worked so well that last month Bill invited Kip to join him and Arnold Roth (the New Yorker cartoonist who doubles here on sax) to join them for a full-fledged concert. On both occasions the audience was utterly mesmerized (the appropriate word) by his playing and utterly charmed by his openness in talking about the physics involved.

I cannot recommend him too highly.

Robin Hirsch, President/Minister of Culture/Wine Czar
Cornelia Street Café