

COCONUT GROVE PLAYHOUSE

BROADWAY BY THE BAY

...ONLY IN MIAMI-DADE



**COCONUT
GROVE
PLAYHOUSE**

A NOT-FOR-PROFIT REGIONAL THEATER • ARNOLD MITTELMAN, PRODUCING ARTISTIC DIRECTOR



For more than 75 years the Coconut Grove Playhouse has been at the heart of cultural life in South Florida, first as a grand movie palace and, since the mid-1950s, as the region's premier stage for live theater and as a showcase for the greatest entertainers of the land. This extraordinary longevity has made the Coconut Grove Playhouse a cultural landmark recognized throughout the country, but this history comes with a price: the building was constructed in the 1920s using cement with a high salt content that has over the years been eating away at its very foundation. This historic edifice is in dire need of renovation and repair, which must be done immediately if the quality of our artistic programming and our ongoing community and education outreach is going to continue to flourish.

With a new and improved venue that boasts a sound structure and state-of-the-art equipment both backstage and in the auditoriums, the Coconut Grove Playhouse will be able to continue to attract to South Florida the best actors, writers, and designers that America has to offer, resulting in the highest possible artistic quality for our productions. It will also allow us to produce on a much larger scale and with greater variety, making it possible for us to mount multi-set plays and musicals and to share these ambitious and sophisticated productions with producers on and off Broadway and co-productions with the finest regional theaters in the nation. A vastly improved performance area and up-to-date equipment will also allow the Playhouse to produce year-round programming, by making the theater a desirable home for film festivals and music and dance programs, which can be produced in partnership with other South Florida arts organizations.

One of the primary artistic goals of the Coconut Grove Playhouse is to commission, develop, and produce new works for the stage and to nurture and diversify new audiences through theater arts education for both young people and adults. To do so, the Playhouse must enlarge its second stage, increase its limited rehearsal and classroom space, and expand to house an accredited college training and production program with an emphasis on summer performances. Only then can new plays and musicals be successfully workshopped, rehearsed, and developed, allowing us to enrich the theatrical literature of our nation. Only then can we partner with our public and private schools and universities to provide much-needed arts education for all of South Florida's young people and their families.

This renewed facility will enable the Coconut Grove Playhouse to share the joy, excitement, and beauty of live theater with all members of our community.

Arnold Mittelman,
Producing Artistic Director



The Coconut Grove Playhouse is an extraordinary economic force not only in its immediate neighborhood of Coconut Grove, but indeed for all of Miami-Dade County and our region. And it can have even greater impact on the quality of lives and livelihood of all residents of our community. The major obstacle to reaching that goal is a building that is in immediate need of major repair and renovation. We must reconstruct the theater to improve its structural integrity and restore its many lost architectural treasures. We must also make more efficient use of the site to include a multi-level parking garage. As strong as our audience and donor base is right now (only 8% of our income comes from government funding), and although the Playhouse is an institution that has a long and steady history of financial stability (over the last 10 years our audited financials show an aggregate surplus-before depreciation-of over \$1,300,000), this is a mammoth groundbreaking project that we simply cannot finance alone. We need major financial help to make this happen.

The groundwork for reaching that goal has already been done. As a nationally recognized living and breathing landmark that produces some of the finest theater in the country, the Coconut Grove Playhouse is already a major point of destination for tourists, connoisseurs of fine architecture, dedicated arts patrons, and general theatergoers. In fact, more than 150,000 people visit the Playhouse annually from Miami Dade and the surrounding counties. Currently, \$19 million is generated in secondary spending by Playhouse operations with more than \$3.5 million secondary spending generated by sales coming from outside the county. As such the Coconut Grove Playhouse is a major economic anchor for the area's hotels, retail businesses, and restaurants, which generate as much as 40% of their business from Playhouse patrons and visitors. A renovated facility and its accompanying new parking structure will allow the Playhouse to offer year-round programming and more diverse offerings such as film, dance, and music events, with a potential of increasing the number of patrons and visitors by nearly 35%, which translates into an even greater number of customers and, according to the "Chesapeake" study (a market assessment of the opportunities for activities in Coconut Grove prepared by The Chesapeake Group, Inc.), will stimulate a notable increase in revenue for the community which it anchors. Residents, hotels, and merchants in the Grove who depend on the Playhouse and its arts programming to preserve their property values will receive enhanced benefits as well.

This ambitious capital project will be partially supported by a capital campaign raising funds from government, corporate, and private sources. Financing from Miami-Dade County through this general obligation bond will guarantee its success. Together we can ensure that the arts in Miami-Dade County continue to flourish; that each and every one of us are able to reap the extraordinary intellectual, emotional, and economic rewards the arts provide us for decades to come.

Mitchell R. Less,
Chairperson, Board of Directors



We are proud to be performing this season and joining our fellow artists who have performed or contributed to the rich theatrical history of the Coconut Grove Playhouse. A newly reconstructed building and a significant cash reserve and endowment will allow the Coconut Grove Playhouse to continue to be one of South Florida's and this nation's premier cultural institutions. Furthermore, this historic building, which has been an integral part of and vital economic anchor in Coconut Grove, would be assured its place in the future. Only with your help can we save this wonderful institution.



Hal Linden



Lucie Arnaz



Ernestine Jackson

ACTORS

Denzel Washington (Ceremonies - 79-80)
 Danny Aiello (Destiny with Half Moon Street - 82-83)
 Jose Ferrer (The Dresser - 82-83; Life with Father - 83-84)
 Kim Hunter (Life with Father - 83-84)
 Milo O'Shea (Corpse - 85/86)
 Roz Ryan (Cole Porter - 85-86)
 Samuel E. Wright (Cole Porter - 85-86)
 Gretchen Wyler (Cole Porter - 85-86)
 Larry Kert (Cole Porter - 85-86)
 Desi Arnaz, Jr. (I Love My Wife - 85-86; Alone Together - 87-88; Boys Next Door - 89-90)
 Judy Kaye (Berlin to Broadway - 85-86)
 Tony Shaloub (Rum & Coke - 85-86)
 Kaye Ballard (Nunsense - 86-87)
 Marcia Lewis (Nunsense - 86-87; Steel Magnolias - 89-90; Tales of Tinseltown - 91-92)
 Jaye P. Morgan (Nunsense - 86-87)
 Lewis J. Stadlen (Groucho - 86-87; Just Deserts - 90-91)
 Eli Wallach (Flowering Peach -

87-88; Lifetime Achievement - 87; Visiting Mr. Green - 96-97)
 Lainie Kazan (Rink - 87-88)
 Liz Torres (House of Blue Leaves (87-88)
 Janis Paige (Alone Together - 87-88; Gingerbread Lady - 88-89)
 Robert Reed (Alone Together - 87-88)
 Georgia Engel (Steel Magnolias - 89-90)
 Raul Esparza (Mixed Blessings - 88-89)
 Ernestine Jackson (Lady Day - 88-89; Cooking at the Cookery - 03-04)
 Chita Rivera (90-91; Lifetime Achievement - 90)
 Tracy Ullman (Big Love - 90-91)
 Loretta Swit (Shirley Valentine - 90-91; Passionate Woman - 99-00)
 Anthony Newley (Once Upon a Song - 90-91)
 Len Cariou (Papa - 93-94)
 Linda Lavin (Broken Glass - 94-95)
 Howard Hesseman (Broken Glass - 94-95)
 Beatrice Arthur (Bermuda Avenue Triangle (94-95)
 Renee Taylor/Joe Bologna

(Bermuda Avenue Triangle (94-95)
 Harold Gould (Old Business - 94-95)
 Julie Harris (Ladies in Retirement - 95-96; Lifetime Achievement 95)
 Eileen Brennan (Ladies in Retirement - 95-96)
 Hal Holbrook (Salesman - 95-96)
 Elizabeth Franz (Salesman - 95-96)
 Elizabeth Ashley (Virginia Woolf - 95-96)
 Jack Klugman (Sunshine Boys - 97-98; Rough Crossing - 98-99; Lifetime Achievement - 99; The Price - 00-01)
 Tony Randall (Sunshine Boys - 97-98; Rough Crossing - 98-99; Lifetime Achievement - 99; Caught in the Net - 01-02)
 Kathleen Turner (Tallulah - 98-99)
 Theodore Bikel (Disputation - 98-99; The Gathering - 99-00; Lifetime Achievement - 00; The Chosen - 03-04)
 Tracy Ullman (The Big Love - 90-91)
 Denis O'Hare (Finian - 99-00)

Brian Murray (Finian - 99-00; Halpern & Johnson - 03-04)
 Jean Stapleton (Eleanor - 99-00)
 Judd Hirsch (Art - 00-01; also director; I'm Not Rappaport - 01-02)
 Ben Vereen (I'm Not Rappaport - 01-02)
 Dan Lauria (The Price - 00-01)
 Frank Gorshin (Say Goodnight, Gracie - 00-01)
 Rue McClanahan (Six Dance Lessons - 02-03)
 Mark Hamill (Six Dance Lessons - 02-03)
 Meg Foster (The Tale of the Allergist's Wife - 03-04)
 Hal Linden (Halpern & Johnson - 03-04)
 Lucie Arnaz (Once Removed - 02-03; A Picasso - 03-04)
 Peter Michael Geotz (A Picasso - 03-04)

PLAYWRIGHTS/COMPOSERS

Stephen Sondheim (Side by Side 86-87)
 Terrence McNally (Rink - 87-88; Lips Together - 92-93; Master Class - 00-01)
 Kander/Ebb (Rink - 87-88)
 Cy Coleman (Let 'Em Rot - 87-88; Lifetime Achievement - 1986)
 A.E. Hotchner (Let 'Em Rot - 87-88)
 Neil Simon (Gingerbread Lady - 88-89; Sunshine Boys - 97-98; Lifetime Achievement - 01; Dinner Party - 01-02)
 Luis Santeiro (Mixed Blessings - 88-89; Lady from Havana - 91-92; Rooster and the Egg - 93-94; Praying with the Enemy - 99-00)
 Leslie Brucuse (Roar of the Greasepaint - 89-90; Once Upon a Song - 90-91)
 Anthony Newley (Roar of the Greasepaint - 89-90; Once Upon a Song - 90-91)
 Edward Albee (Seascape 85-86 -

Carolyn and Leonard Miller
 The Shubert Foundation, Inc.
 BlueCross BlueShield of Florida
 Miami-Dade County Board of County Commissioners and Mayor and Miami-Dade Department of Cultural Affairs
 Stamps Family Charitable Foundations, Inc.
 The William Fox Jr. Foundation
 American Airlines
 Miami-Dade County Public Schools
 Mercy Hospital
 Spear Safer & Harmon & Co
 Grant Thornton
 Southern Wine and Spirits

dir, Marriage Play - 92-93;
 Virginia Woolf - 96-97; Lifetime Achievement - 97)
 David Mamet (Oleanna - 93-94; Death Defying Acts - 95-96)
 Elaine May (Death Defying Acts - 95-96)
 Woody Allen (Death Defying Acts - 95-96)
 Arthur Miller (Broken Glass - 94-95; Salesman - 95-96; The Price - 00-01)
 Jimmy Buffett (Carnival - 96-97)
 Herman Wouk (Carnival - 96-97)
 Jerry Herman (An Evening With - 97-98; Lifetime Achievement - 98)
 Charles Strouse (Lifetime Achievement - 89; Rags - 98-99)
 Nilo Cruz (A Bicycle Country - 00-01)
 David Auburn (Proof - 01-02; also director)

DIRECTORS / CHOREOGRAPHERS / MUSICAL DIRECTORS

Jose Ferrer (Destiny with Half Moon Street - 82-83; Light Up the Sky - 83-84; Cat on a Hot Tin Roof - 83-84; Sleuth - 84-85; Glass Menagerie - 84-85)
 Miguel Ferrer (Red Ryder - 84-85)
 Gerald Freedman (America's Sweetheart - 84-85; Blood Wedding - 88-89; Death of a Salesman - 95-96)
 Graciela Danielle (America's Sweetheart - 84-85; Blood Wedding - 88-89)
 John Tillinger (Corpse - 85-86; Sunshine Boys - 97-98; Eleanor - 99-00; Say Goodnight, Gracie - 00-01)
 Edward Albee (see Playwrights)
 Robert Lewis (Flowering Peach - 87-88)
 Rob Marshall (The Rink - 87-88)
 Ray Cooney (Run for your Wife - 88-89; Move Over, Mrs. Markham -

PRODUCERS SOCIETY

The Arthur F. & Alice E. Adams Foundation
 The Dunspough-Dalton Foundation, Inc.
 Holland & Knight LLP
 Carnival Cruise Lines, Madeleine & Micky Arison
 Donald and B. Landon Carlin
 Colson Hicks Eidson
 Gloria Scharlin
 Assurant Group
 Royal Caribbean International
 Steel Hector Davis International
 El Dorado Furniture
 The Miami Herald
 El Nuevo Herald

89-90; Out of Order 96-97 - playwright)
 Louis St. Louis (Chita Rivera - 90-91)
 Gary Smith (Too Short - 91-92)
 Charles Nelson Reilly (Ladies in Retirement - 95-96)
 Paxton Whitehead (Rough Crossing - 98-99)
 Lonny Price (Visiting Mr. Green - 96-97; Finian's Rainbow - 99-00; Urban Cowboy - 02-03)
 Eric Stern (Finian's Rainbow - 99-00)
 Daniel Stern (I'm Not Rappaport - 01-02)
 Jason Robert Brown (Urban Cowboy - 02-03)

DESIGNERS

Pat Collins (America's Sweetheart - 84-85; I'm Not Rappaport - 01-02)
 Tony Walton (House of Blue Leaves - 87-88)
 Jane Greenwood (Big Love - 90-91)
 Roy Christopher (Too Short - 91-92; Six Dance Lessons - 02-03)
 John Lee Beatty (Dinner Party - 01-02)
 Ken Billington (Too Short - 91-92)
PRODUCERS
 Lewis Allen (The Big Love)
 Gene Wolsk (Forever Plaid; Visiting Mr. Green)
 Manny Azenberg (Visiting Mr. Green)
 Chase Mishkin (Urban Cowboy)
 Leonard Soloway (Urban Cowboy)
BENEFIT PERFORMANCES
 Tony Bennett
 Elliott Gould/Victoria Principal - Love Letters - 92
 Joel Gray - 92
 Lainie Kazan 94
 Liza Minnelli/Desi Arnaz, Jr. - Love Letters - 94
 Hal David/Cy Coleman/Mike Stoller/Jerry Lieber/Charles Strouse 95

The City of Miami
 National Endowment for the Arts
 WLRN
 Gibraltar Bank
 WPBT
 The Wollowick Family Foundation Inc.
 Bacardi U.S.A., Inc.,
 Eduardo M. Sardina
 Esserman Automotive Group,
 Ron & Charlene Esserman
 The William & Tina Rosenberg Foundation, Ruth & Jack Admire, Trustees
 Union Planters Bank,
 Adolfo Henriques

One thing most of the great cities of the world have in common is a flourishing cultural scene, and in Miami, the Coconut Grove Playhouse has been at the forefront of the region's cultural life for more than 75 years. The arts are directly responsible for creating jobs, attracting tourists, boosting the economy, educating and engaging young people, and enriching the quality of life of all who are touched by them. We must take every step necessary to ensure the future of this great South Florida theatrical institution. The future and well being of our community--its vitality, its growth, its renown--is at stake. Please support the Coconut Grove Playhouse.

Greater Miami Convention Visitor Bureau - George Neary

Greater Miami Chamber of Commerce - Peter W. Roulhac & Bill Cullom

Coconut Grove Chamber of Commerce - Seth Gordon

Coconut Grove Homeowners Association - Will Johnson

Miami Dade School Board - Betsy Kaplan

Cuban American Bar Association (CABA) - Ervin Gonzalez

Jewish Federation - Jacob Solomon (Exec. Vice President)

Coconut Grove Local Development Corp. - Yvonne McDonald

St. Stevens Episcopal Church - Rev. Wilifred Allen-Saiella (Rector)

Ransom Everglade School - Ellen Mocer

Grove Merchants Association - Sylvano Bignon

Dade County Association of Chief Police - Dick Masten
 Chief of Police of Miami Shores

Women's Club of Coconut Grove - Charity Johnson

Theodore R. Gibson Memorial Fund - Thelma Gibson

Thelma Gibson Health Initiative - Thelma Gibson

Theodore R. and Thelma A. Charter School - Thelma Gibson



p a s t



p r e s e n t



f u t u r e

COCONUT GROVE: *ARTSCENTRIC* COMMUNITY

The Coconut Grove Playhouse asks to remain in the General Obligation Bond in the amount of \$15 million and will seek private and corporate support in the amount of \$10 million toward a reconstructed building and parking facility to ensure that the quality programming and economic impact to the *Artscentric* Coconut Grove community and Miami-Dade County continue and grow.

Built in 1926 with construction techniques now found to be flawed, the building is in immediate need of renovation and repair to improve its structural integrity and to add performance and education capabilities.

What will the new Coconut Grove Playhouse and Parking Facility do for Miami-Dade County?

Help satisfy the Grove's desire for year round programming resulting in economic value to Miami-Dade County

Increased attendance at the Coconut Grove Playhouse will increase visitors to Miami-Dade

Our time frame for completion will allow citizens to see early results from bond issues

State-of-the-art performance space and parking, will enhance the unique atmosphere and environment of the Grove

Continue to support the demographics and psychographics that are drawn to Coconut Grove and Miami-Dade County

Maximize significant annual County investment in theater operations

A vibrant arts community is central to the unique image of Coconut Grove as a magnet for tourism, investment and commerce.

Mission Statement

Nationally recognized for its artistic excellence, the Coconut Grove Playhouse, a not-for-profit institution, produces theater utilizing outstanding regional, national and international theatrical and musical artists. It speaks to the members of this community on a multitude of levels while enabling its audiences to share in enriching, enlightening and entertaining theatrical experiences. The Coconut Grove Playhouse also serves the community with an educational agenda that supports its commitment to reaching young people on a variety of levels.

Mission



In order to accomplish the mission of the Coconut Grove Playhouse three specific goals have been established. These goals lay the foundation for work that is developed and produced by the Coconut Grove Playhouse. They are a vital part of the Playhouse's vision of the future.

Plays and Musicals that Enrich and Entertain

to produce contemporary and classic plays and musicals from the American and international theater repertory that recognize the similarities and differences that exist among all cultures for the enrichment and entertainment of the South Florida audience.

A Commitment to the Development of New Works

to actively participate in the discovery, commission, development, creation and production of new works for the stage and musical theater as well as to perpetuate the musical theater form through the fostering of relationships for the continual growth of new works. A special emphasis is given to working with playwrights and artists who are rooted in the Hispanic culture.

Education as a Major Focus

to use theater as a tool to speak to the culturally and economically diverse nature of the Miami community and as a mechanism to positively effect change in the lives of our young people through arts education programming.

Project Goals

Our objectives:

- Develop year round programming to include related arts, particularly film, music and dance through strategic producing and presenting partnerships,
- Increase educational programming to Miami-Dade County public schools and institutions of higher learning including accredited training programs.

To accomplish this expanded vision the Coconut Grove Playhouse is planning a reconstruction effort that will:

- Alleviate structural and infrastructure deficiencies that exist today,
- Make more efficient use of the site, to include multi level parking garage and scenic shop
- Restore the façade that has characterized Coconut Grove for 75 years.

The Coconut Grove Playhouse has undertaken a master planning process that will determine:

- Timing and schedule of construction,
- Coordination with interested entities, including the Miami Parking Authority and the Coconut Grove Arts Festival,
- Integration with near-term and long-term programming priorities,
- Alternative locations during restoration of the Coconut Grove Playhouse.

The Coconut Grove Playhouse's ambitious capital project will be supported by a capital campaign raising funds from government, corporate and private sources, including the possibility of bond financing.



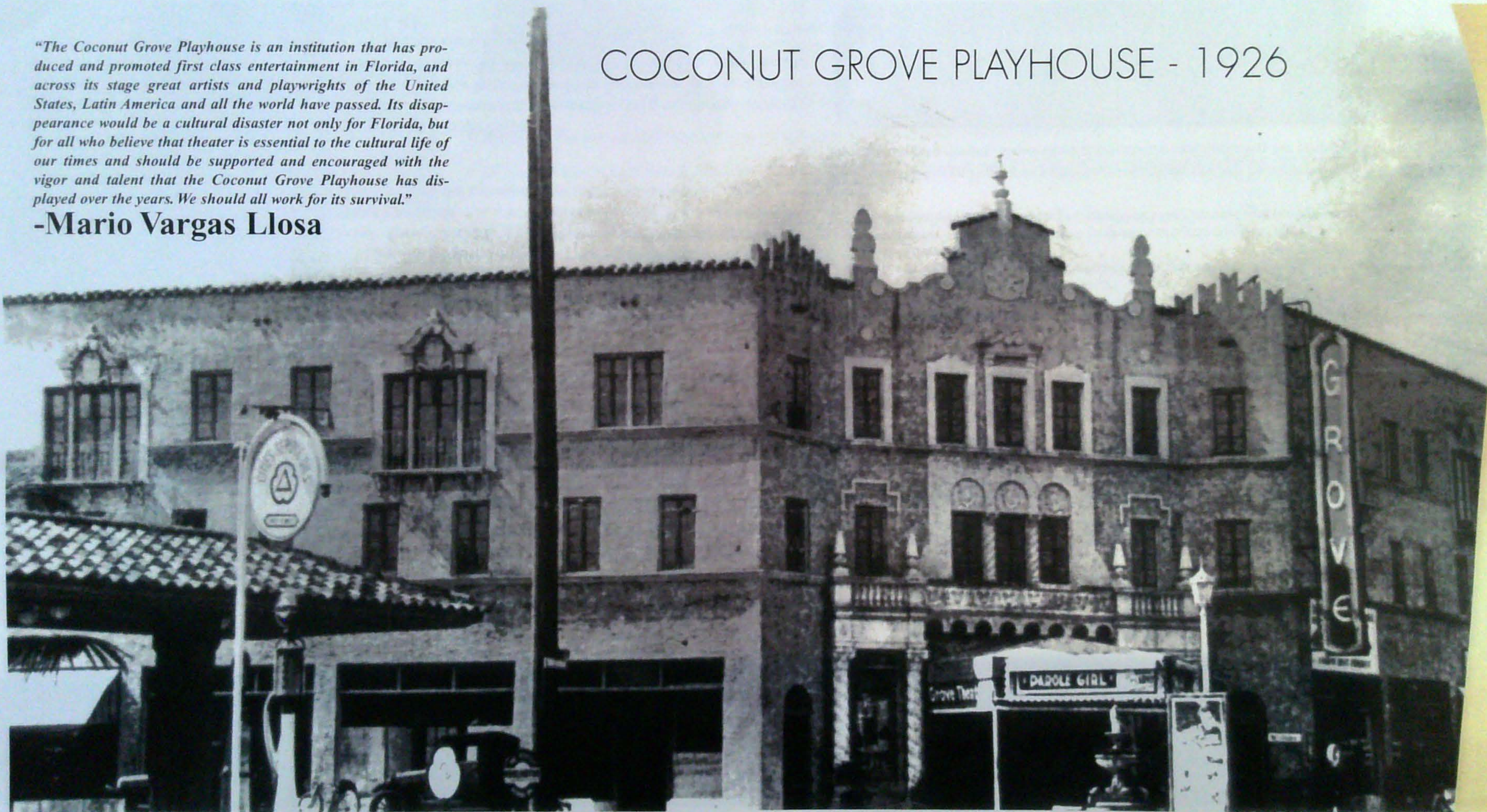
"The Coconut Grove Playhouse is an important cultural institution, not only to this community but to the American theater. It must be saved."

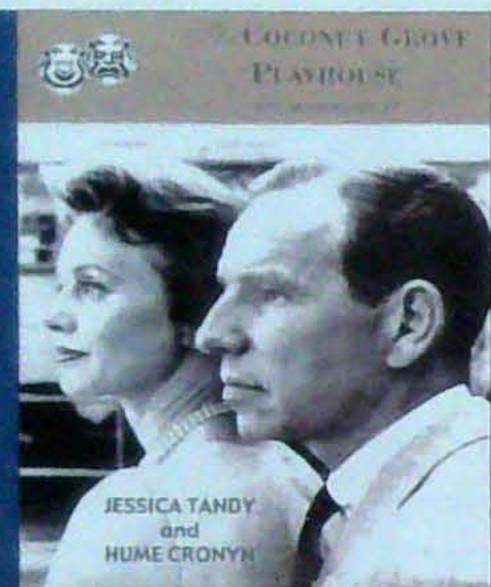
-Tony Randall

"The Coconut Grove Playhouse is an institution that has produced and promoted first class entertainment in Florida, and across its stage great artists and playwrights of the United States, Latin America and all the world have passed. Its disappearance would be a cultural disaster not only for Florida, but for all who believe that theater is essential to the cultural life of our times and should be supported and encouraged with the vigor and talent that the Coconut Grove Playhouse has displayed over the years. We should all work for its survival."

-Mario Vargas Llosa

COCONUT GROVE PLAYHOUSE - 1926



 JESSICA TANDY and HUME CRONYN	Coconut Grove PLAYHOUSE and Playhouse Restaurant  "An Evening with Beatrice Lillie"
Triple Play MONDAY MARCH 5 - THURSDAY MARCH 7 Coconut Grove PLAYHOUSE and Playhouse Restaurant  VICTOR BORGE "COMEDY IN MUSIC" Apr 13 Fri - Apr 24, 1956	Coconut Grove PLAYHOUSE and Playhouse Restaurant SHOWBILL  TALLULAH BANKHEAD "GLAD TIDINGS"
SHOWBILL  LIZA MINNELLI  ELLIOT GOULD "THE FANTASTICKS"	 "Jewel of a Theater" -Jack Klugman

HISTORIC BROADWAY BY THE BAY

The historic Coconut Grove Playhouse, which was built as a movie house in 1926, includes two stages, the 1,100 seat proscenium Mainstage theater and the intimate 135-seat Encore Room Theater. The Coconut Grove Playhouse has been a South Florida landmark for more than 75 years and an acclaimed home for live theater since 1956. Through enlightening and entertaining theatrical productions, community outreach, and its many education programs which serve South Florida residents of all ages, the Coconut Grove Playhouse strives to speak to all members of a community defined by its diversity, while continuing the pursuit of artistic excellence that has won the theater national recognition.

- The Grove Theater was built for Paramount Pictures as a glamorous movie house in 1926.
- Oil tycoon George Engle bought the vacant building in 1955 and invested over \$1,000,000 to renovate and convert it into a venue for live theater.
- January 3, 1956, the American premiere of **Waiting for Godot**, starring Bert Lahr and Tom Ewell, opened the new Coconut Grove Playhouse.
- In 1976, the Coconut Grove Playhouse moved from being a venue for touring commercial productions to a home for not-for-profit theater.
- In 1982, Jose Ferrer was appointed Artistic Advisor, and he brought a commitment to quality productions of well known American plays. In 1984, Mr. Ferrer resigned due to great demands for his talent as an actor and director, and he assisted the Board in finding his successor Producing Artistic Director, Arnold Mittelman.
- Over 30 plus productions have transferred to Broadway/London, or toured nationally or internationally; *I'm Not Rappaport*, *Fame*, *Visiting Mr. Green*, *Urban Cowboy*, *Six Dance Lessons in Six Weeks*, *Goodbye My Friduchita*, *Say Goodnight Gracie*, *Fame*, *Tallulah*, *An Evening with Jerry Herman*, *Matador* and many more.
- Coconut Grove Playhouse is one of only 75 League of Resident Theaters (LORT) in the United States. Representing the finest in regional theater
- Over the decades the Coconut Grove Playhouse has been home to hundreds of theater's most eminent artists to name a few: **Tallulah Bankhead**, **Maureen Stapleton**, **Hume Cronyn**, **George C. Scott**, **Liza Minnelli**, **Denzel Washington**, **Beatrice Arthur**, **Jack Klugman**, **Tony Randall**, **Judd Hirsch**, **Kathleen Turner**, **Lucie Arnaz**, **Hal Linden** and **Theodore Bikel**.
- Many Tony and award-winning playwrights, directors and composers have premiered works at the Coconut Grove Playhouse - including Cy Coleman, Charles Strauss, Jimmy Buffet, Tennessee Williams, Edward Albee, Herman Wouk, David Auburn, Alfred Uhry & Luis Santeiro
- For 16 years, the Department of Education and Special Projects has toured specially commissioned plays to middle and high schools which have addressed teen issues such as drug and alcohol abuse, gang and domestic violence, decision making and self discovery. The program is called Theater for a Difference. In the elementary schools, **Adventures with Louie the Lizard** (musical plays) have taught sharing, tolerance and care for the environment. These *In-School Touring Plays* annually impact more than 55,000 students, teachers, counselors and administrators.
- During recent seasons (2001-2002 and 2002-2003) the Coconut Grove Playhouse produced an American premiere, two world premieres, moved five productions to Broadway and off-Broadway, moved two productions to other regional theaters, garnered numerous award nominations and employed more than 200 theater professionals.



BROADWAY BY THE BAY...TODAY

The Coconut Grove Playhouse contributes widely to the cultural life and vitality of Coconut Grove -- by transforming a theater recognized as a local treasure, bringing compelling scripts to artistic fruition and attracting world class talent so that our expanding audiences can experience the finest theater imaginable.

—Coconut Grove Playhouse Broadway by the Bay! ...Only in Miami...

The Coconut Grove Playhouse is considered by local entrepreneurs as the Grove's leading destination and economic anchor.

- The Coconut Grove Playhouse serves over **150,000** audience members of all ages annually from a four-county region extending to -- Miami-Dade, Broward, Palm Beach and Monroe Counties.
- The service area is comprised of over 5 million residents which equates to **35% of Florida's population**.
- The Coconut Grove Playhouse annually **employs 250 individuals** and engages approximately **500 Florida vendors** and their employees.
- Restaurants generate as much as **40% of their business from Coconut Grove Playhouse audiences**.
- Operating budget FY 2003-2004 is **\$5.3 million**.
- Generates at least **\$19 million** in secondary spending throughout Miami-Dade County. (Economic multiplier according to study published by Miami-Dade Department of Cultural Affairs in 2000, adjusted for size & location)
- 10,000 underserved residents, including low-income seniors receive **free or heavily subsidized tickets** to Coconut Grove Playhouse performances.
- Over 50 middle, high school and university groups attend Coconut Grove Playhouse performances at subsidized rates.
- Classes in theater arts are taught on the premises of the Coconut Grove Playhouse to all ages.
- Summer Camp programming consists of two programs: Summer Stock Musical Theater Camp and Teen Scenes Drama Camp servicing hundreds of students annually.
- Two *In-School Touring Plays*, produced annually, **impact more than 55,000 students, teachers, counselors and administrators**.

All of the productions depicted on this page were World Premieres or transferred to Broadway



BUILDING

- Built in 1926 by Paramount as a movie house
- Last "audience enhancements" made in 1956
- "Broadway" auditorium seats 1130
- "Encore Room", a converted restaurant space, seats 130
- 49,325 square feet. Existing footprint is 31,200 square feet

PARKING

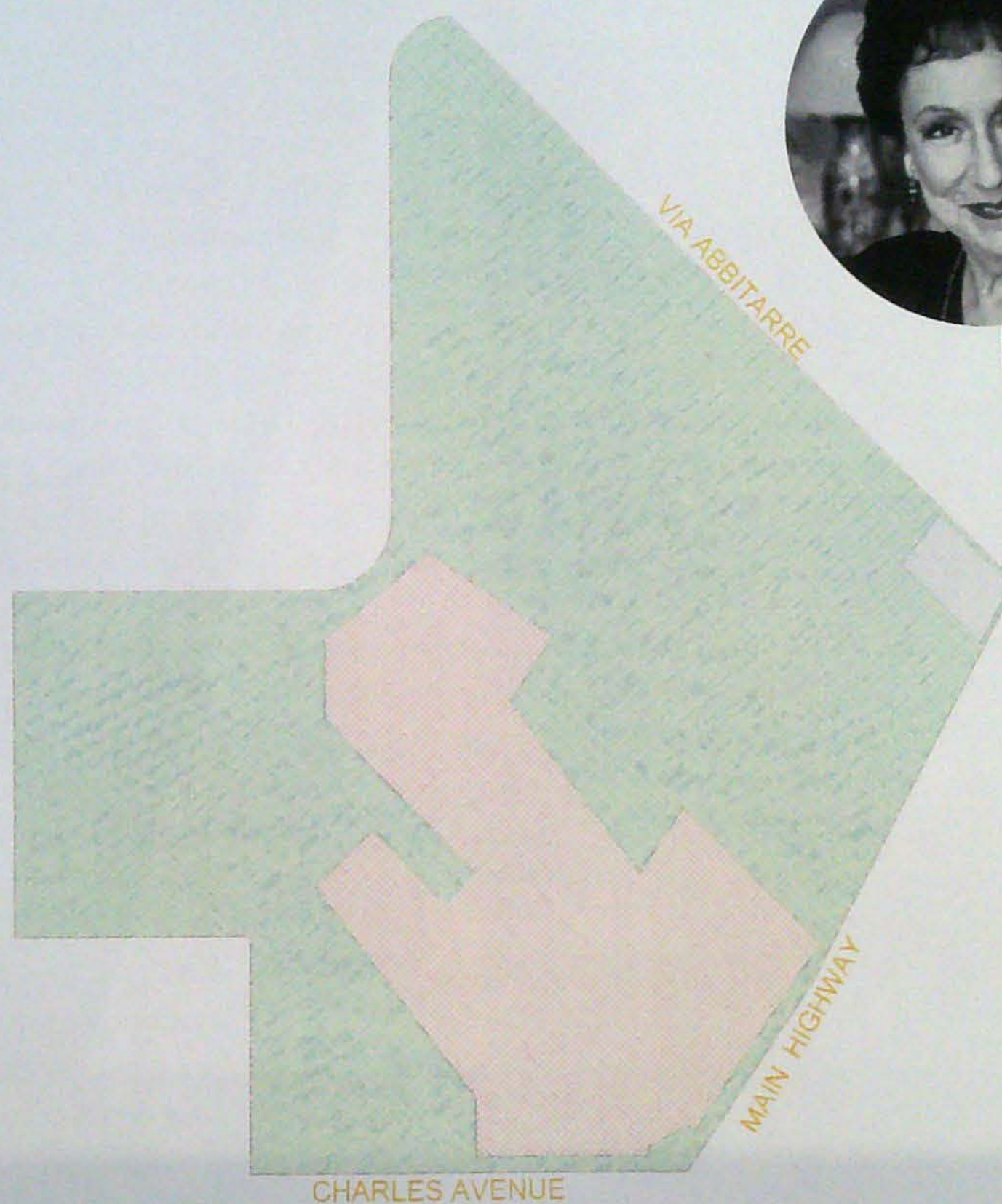
- 150 surface parking spaces
- Approximately 76,000 square feet

EXISTING NON-CONNECTED STRUCTURE

- Acquired from City of Miami in 1992
- Approximately 1,500 square feet

ZONING

- Current zoning is G / I
- 10' setback required all edges
- Maximum height is unlimited
- Floor Area Ratio is 1.72 times the lot square footage
- Maximum footprint is 0.40 of the lot square footage
- 15% of the lot is required to be "green space"
- 1 parking space per 5 audience seats is required



EXISTING SITE PLAN



"Regional theater is the lifeblood of theater in America. Coconut Grove Playhouse stands among the most respected and admired. I regard it as a privilege to work here. In the theater community, it is often regarded as a springboard to Broadway. Take away the sand, and build for an even greater future."

Jean Stapleton

THE NEED

- Severe structural deterioration, due to high salt content in the cement, requires almost total structural rehabilitation
- Antiquated theatrical, electrical, cooling and plumbing systems need updating
- Patron amenities inadequate
- Insufficient classroom and rehearsal space.
- "Backstage" space and amenities are inadequate to today's production needs
- Insufficient parking

THE FUTURE OF BROADWAY BY THE BAY

Consistent with the Coconut Grove Playhouse's Mission Statement, these broad guidelines outlay an approach to the future based on the many programs and initiatives developed in the past. Those that have proven successful are ongoing and with the reconstruction will be expanded upon while new initiatives are created. By identifying emerging and shifting community needs, patterns and trends, the Coconut Grove Playhouse hopes to institute bold solutions to keep its mission vital to the community it serves.

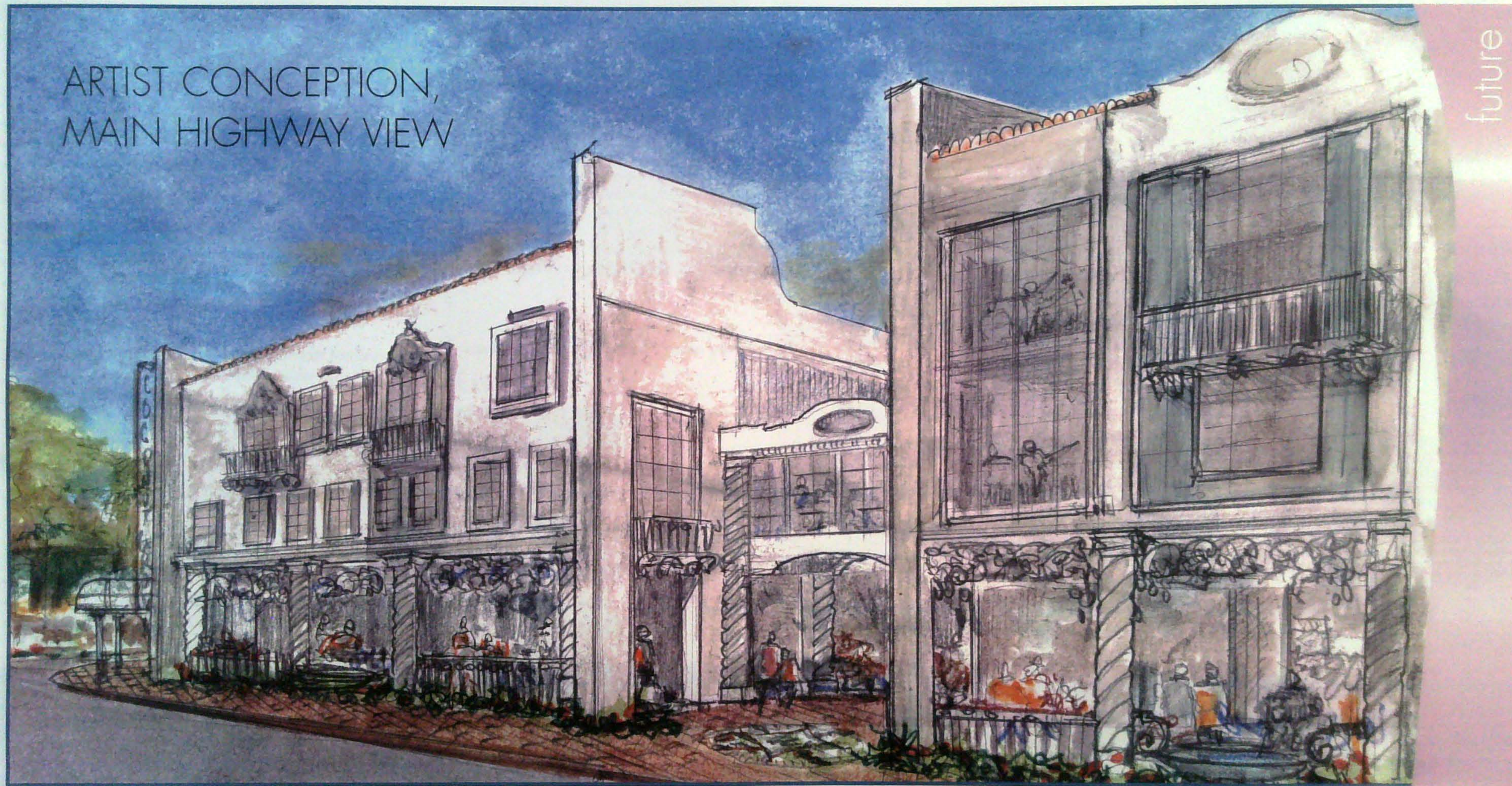
- State of the art facility will result in higher artistic quality of productions.
- Year round programming.
- Additional earned operating revenue due to patron interest in new facility augmented by year-round programming will allow for balanced operating budgets.
- New systems (plumbing, electrical, HVAC, telephone, MIS) will be more economically efficient than old deteriorating systems incurring constant emergency repair costs and threatening ongoing operations.
- Annual operating budgets in new facility will generate over \$27,000,000 in secondary spending benefitting local economy. (Economic multiplier according to study published by Miami-Dade Department of Cultural Affairs in 2000, adjusted for size & location)
- Increased capacity for national co-productions with other not-for-profit theaters and co-producers
- Early funding allows simultaneous development of both garage and site, limiting duration of impact on local parking and economy.
- Facility allows pursuit of increased audience and financial support, and the increased wing and fly space enables us to do larger scale productions including multi-set plays and musicals.
- Larger second stage yields increased attendance and a greater diversity of programming.
- New technology will allow for Spanish language subtitles, simultaneous translation and/or translated Spanish language productions of English works.
- Parking garage encourages outside residents, positively impacting Grove.
- Association with Coconut Grove Arts Festival provides shared gallery and classroom space.
- Comprehensive Masters program in association with local universities strengthens student training.
- New summer student productions as part of Master's program allows for year round audience.
- Expanded facilities for corporate members, government representatives and local charities for receptions and meetings.
- Expanded education classes will increase our association with West Grove.
- Potential to export artistic and educational programs beyond Miami-Dade County with national touring productions and Broadway transfers, and Education programming that could be packaged and licensed nationwide.
- Increased budgets and activity result in larger economic impact to Grove merchants and Miami-Dade County.

THE FUTURE OF BROADWAY BY THE BAY

Consistent with the Coconut Grove Playhouse's Mission Statement, these broad guidelines outlay an approach to the future based on the many programs and initiatives developed in the past. Those that have proven successful are ongoing and with the reconstruction will be expanded upon while new initiatives are created. By identifying emerging and shifting community needs, patterns and trends, the Coconut Grove Playhouse hopes to institute bold solutions to keep its mission vital to the community it serves.

- State of the art facility will result in higher artistic quality of productions.
- Year round programming.
- Additional earned operating revenue due to patron interest in new facility augmented by year-round programming will allow for balanced operating budgets.
- New systems (plumbing, electrical, HVAC, telephone, MIS) will be more economically efficient than old deteriorating systems incurring constant emergency repair costs and threatening ongoing operations.
- Annual operating budgets in new facility will generate over \$27,000,000 in secondary spending benefitting local economy. (Economic multiplier according to study published by Miami-Dade Department of Cultural Affairs in 2000, adjusted for size & location)
- Increased capacity for national co-productions with other not-for-profit theaters and co-producers
- Early funding allows simultaneous development of both garage and site, limiting duration of impact on local parking and economy.
- Facility allows pursuit of increased audience and financial support, and the increased wing and fly space enables us to do larger scale productions including multi-set plays and musicals.
- Larger second stage yields increased attendance and a greater diversity of programming.
- New technology will allow for Spanish language subtitles, simultaneous translation and/or translated Spanish language productions of English works.
- Parking garage encourages outside residents, positively impacting Grove.
- Association with Coconut Grove Arts Festival provides shared gallery and classroom space.
- Comprehensive Masters program in association with local universities strengthens student training.
- New summer student productions as part of Master's program allows for year round audience.
- Expanded facilities for corporate members, government representatives and local charities for receptions and meetings.
- Expanded education classes will increase our association with West Grove.
- Potential to export artistic and educational programs beyond Miami-Dade County with national touring productions and Broadway transfers, and Education programming that could be packaged and licensed nationwide.
- Increased budgets and activity result in larger economic impact to Grove merchants and Miami-Dade County.

ARTIST CONCEPTION,
MAIN HIGHWAY VIEW



future

After extensive study of the existing facility the Playhouse has come to the conclusion that, given appropriate funding, the structural and infrastructural problems are so severe that replacement is the only practical option. As can be seen in the artist's renderings our intent is to maintain the look and feel of the existing facade while providing a modern, state-of-the-art interior.

STAGE / DRESSING ROOM

- Wing space upstage and stage right increased
- Trap room added below the stage
- Dressing rooms enlarged with adequate restrooms
- Private access for talent
- Grid iron raised to current theatrical standards with modern rigging
- Upgraded lighting and sound capabilities
- Film exhibition capabilities added

SECOND STAGE

- Black box configuration
- Increased seating to between 250 and 299 seats
- Real dressing rooms and control booth spaces
- Additional height allowing improved production values

AUDITORIUM

- Wider, more comfortable seating
- Improved sight lines
- Improved lighting and amenities for patrons

LOBBY / RESTROOMS / BOX OFFICE

- Increased lobby area
- Approximately triple the restroom capacity
- Concessions and other patron amenities greatly improved

SCENE SHOP

- Scene shop located on site rather than remotely
- 10,000 square feet of construction and storage facilities

LOADING ZONE

- Loading and trash removed from public areas

PARKING GARAGE

- 490 vehicle capacity
- Covered drop off and pickup
- Direct covered entrance to theater lobby

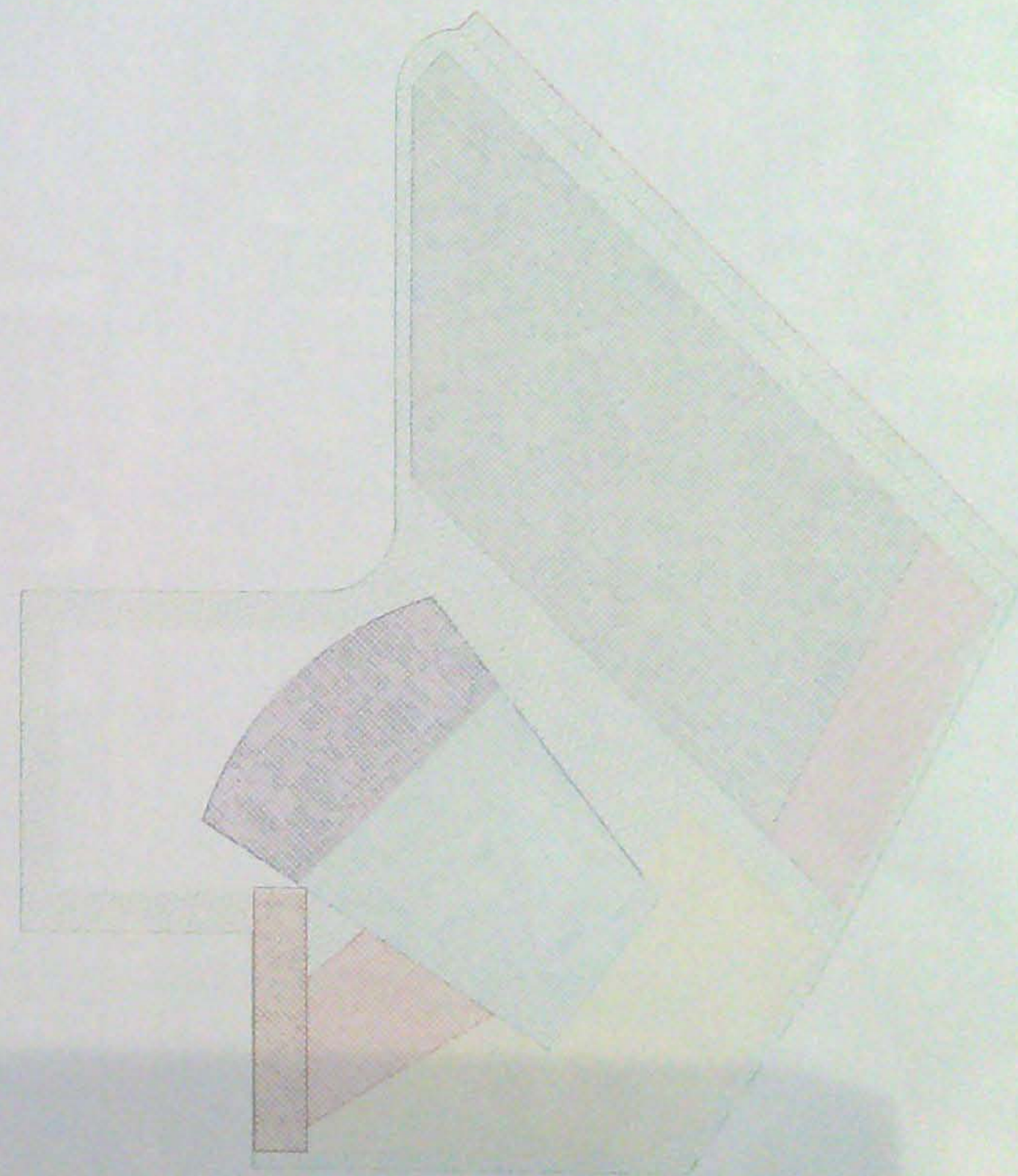
RETAIL

- Ground level space for Coconut Grove Arts Festival



"Most older theatres in America need new wiring, new paint, new sound systems, new seats or have other problems that are reasonably 'fixable.' The Coconut Grove Playhouse has gone a step further and needs structural support, that's fixable...and necessary in order to preserve this wonderful theatre for future audiences to enjoy."

-Lucie Arnaz



GROUND FLOOR

future

MEZZANINE LOBBY / RESTROOMS

- Improved access to Mezzanine seating
- Expanded restrooms and patron amenities

CONTRIBUTOR LOUNGE

- Enlarged area. Serves as Board room as well
- Private restrooms

CLASSROOMS

- An additional 1,500 square feet of classroom / rehearsal space
- Improved student access and security



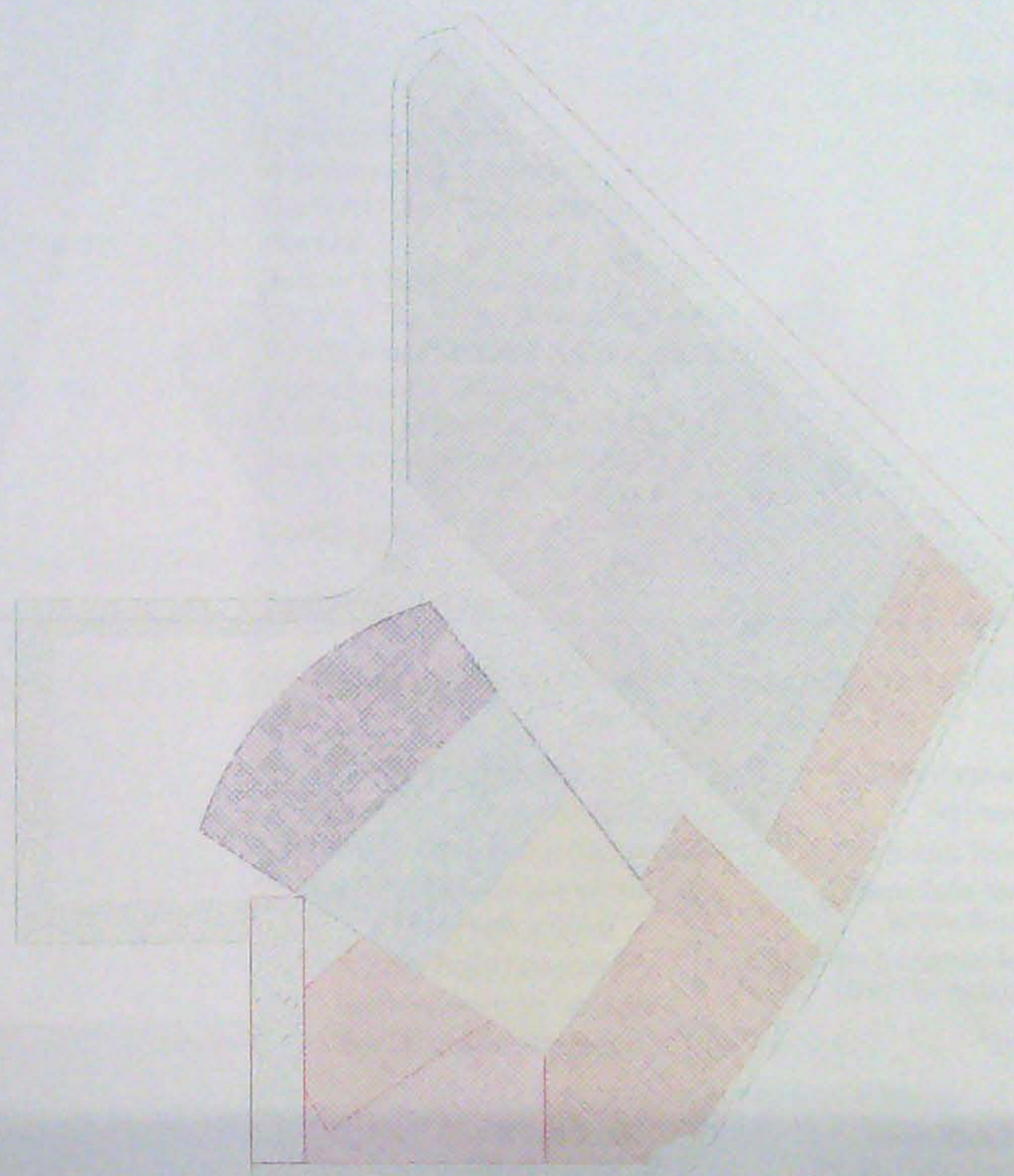
I had the pleasure of appearing at the Coconut Grove Playhouse 31 years ago in The Sunshine Boys. If you don't believe me, there's a poster in the lobby. In the 1990's I appeared in two other wonderful plays and recently appeared in The Chosen. I hope you will support this marvelous theater and its wonderful Producing Artistic Director, Arnold Mittelman, with generous financing.

-Theodore Bikel



"Anne and I, and our daughters as well, performed at the Playhouse. It was our theatrical home away from home. The sands may have hurt the structure, but the Playhouse will survive and be strengthened and grow...This is a unique theater feeding the cultural needs of the community...From The Flowering Peach to Visiting Mr. Green, this is a "Love Letter" to the Board and staff of Coconut Grove...We want to come and play for our Florida friends again. So open your hearts and wallets and rebuild."

-Eli Wallach



SECOND FLOOR

COSTUME / PROPERTY / REHEARSAL

- Enlarged and modernized properties and costume shops with additional storage
- 2,500 square feet of dedicated rehearsal space, including a space suitable to small scale performance
- Improved work flow and storage

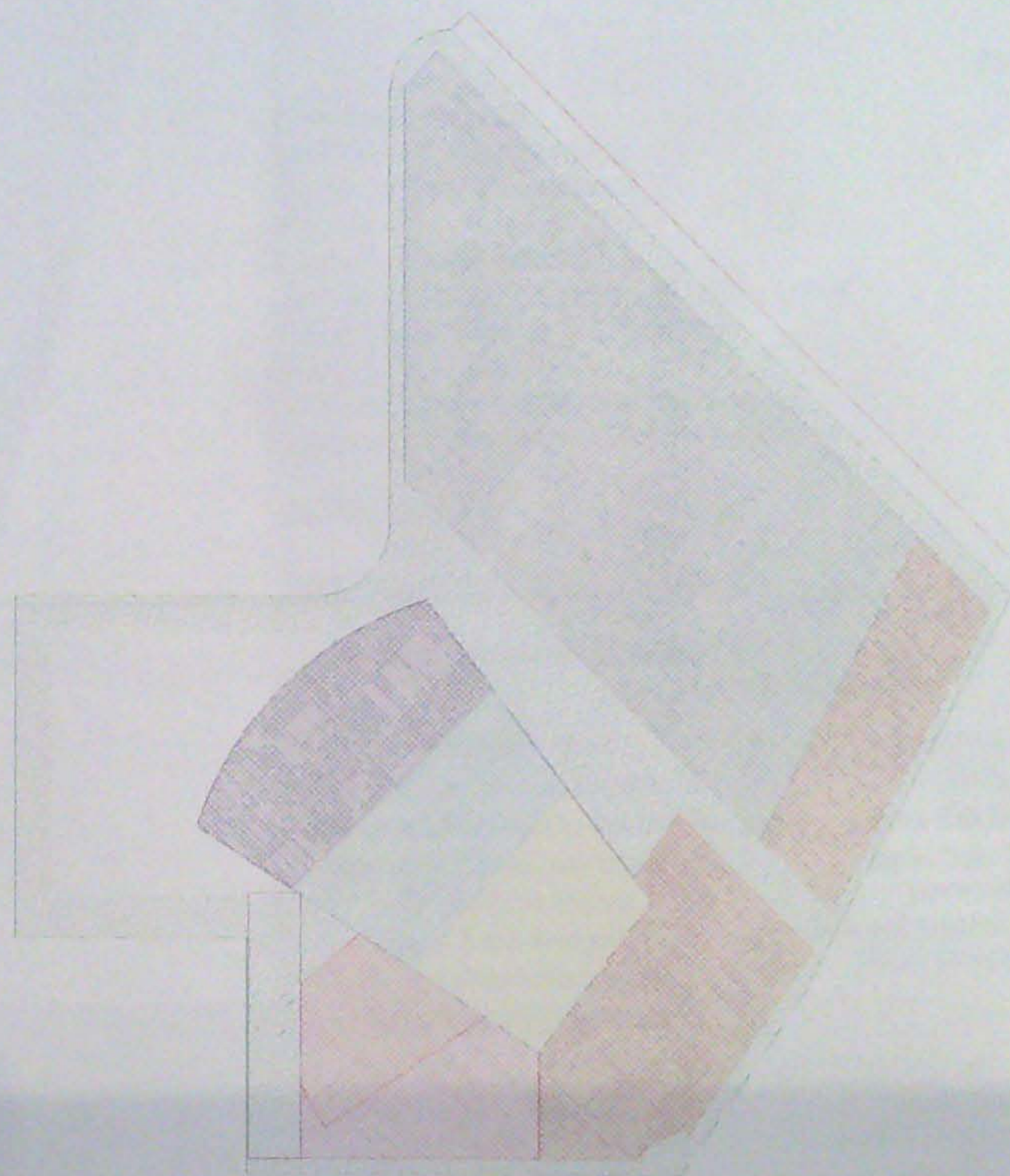
OFFICES

- 2,000 square feet of additional office space
- Improved office layouts
- Modern infrastructure



"It has been my privilege to perform at the Coconut Grove Playhouse. I, like so many artists, would like to return. The Playhouse's rich theatrical history certainly makes it another "Golden Girl" worth treasuring and saving and I hope you will do so."

-Bea Arthur



THIRD FLOOR

CAPITAL CAMPAIGN BUDGET

Sources of Income

\$15,000,000	Miami-Dade County General Obligation Bond
\$5,000,000	Miami-Dade County Existing Facilities Plan (R-1408-00)
\$6,000,000	Private and Corporate Naming Opportunities
<u>\$26,000,000</u>	<u>Total Project costs</u>
\$5,000,000	Additional Private and Corporate Contributions for Cash Reserve and Endowment
<u>\$31,000,000</u>	<u>Total Campaign Budget</u>
\$12,500,000	Additional State Contribution: Land & Building



*"Now we must open our hearts
and our pocketbooks in a large
way to keep the Coconut Grove
Playhouse free from the sands
of time..."*

-Edward Albee

PROJECT BUDGET

Project Estimate

Construction Costs	\$15,970,748
Architecture & Engineering	\$1,597,075
Owner's Rep. / Consultants	\$948,537
Permits	\$319,415
Builder's Risk Insurance	\$511,064
Testing / Surveys / Abatement / EIR / Utility	\$174,250
Furnishings, Fixtures & Equipment	\$2,500,000
Project Staff / Expense	\$339,400
Marketing Materials / Lobbying / Legal	\$150,000
Temporary Relocation / Cost to Operations	\$1,000,000
Contingency	\$2,489,500
<u>Total Project Cost</u>	<u>\$25,861,549</u>

The Budget, Timeline and Architectural program are the product of staff synthesis of the work and comments of professionals from:

RE Chisholm Architects
Brill, Rodriguez, Salas and Associates, Inc.
Pistorino and Alam Consulting Engineers, Inc.
Micor Project & Development Services, LLC
R J Heisenbottle Architects
Sharpe Project Management
Continental Real Estate Companies
Associate Consulting International

David Plummer & Associates
The Tower Group
Martin Vinik Theatrical Consultant
Charles Cosler Theatre Design and
German Boscan of Levine
Calderin & Associates Architects and Designers
(Artist's Renderings and Floor Plans)

as well as support from our Board of Directors:

William Bloom
Holland & Knight LLP

Vincent Post
Great Florida Bank

Joanne Mitchell
Property Professionals, Inc.

Mitchell Less
Grant Thornton LLP

Isaac Sredni
Premiere Asset Management

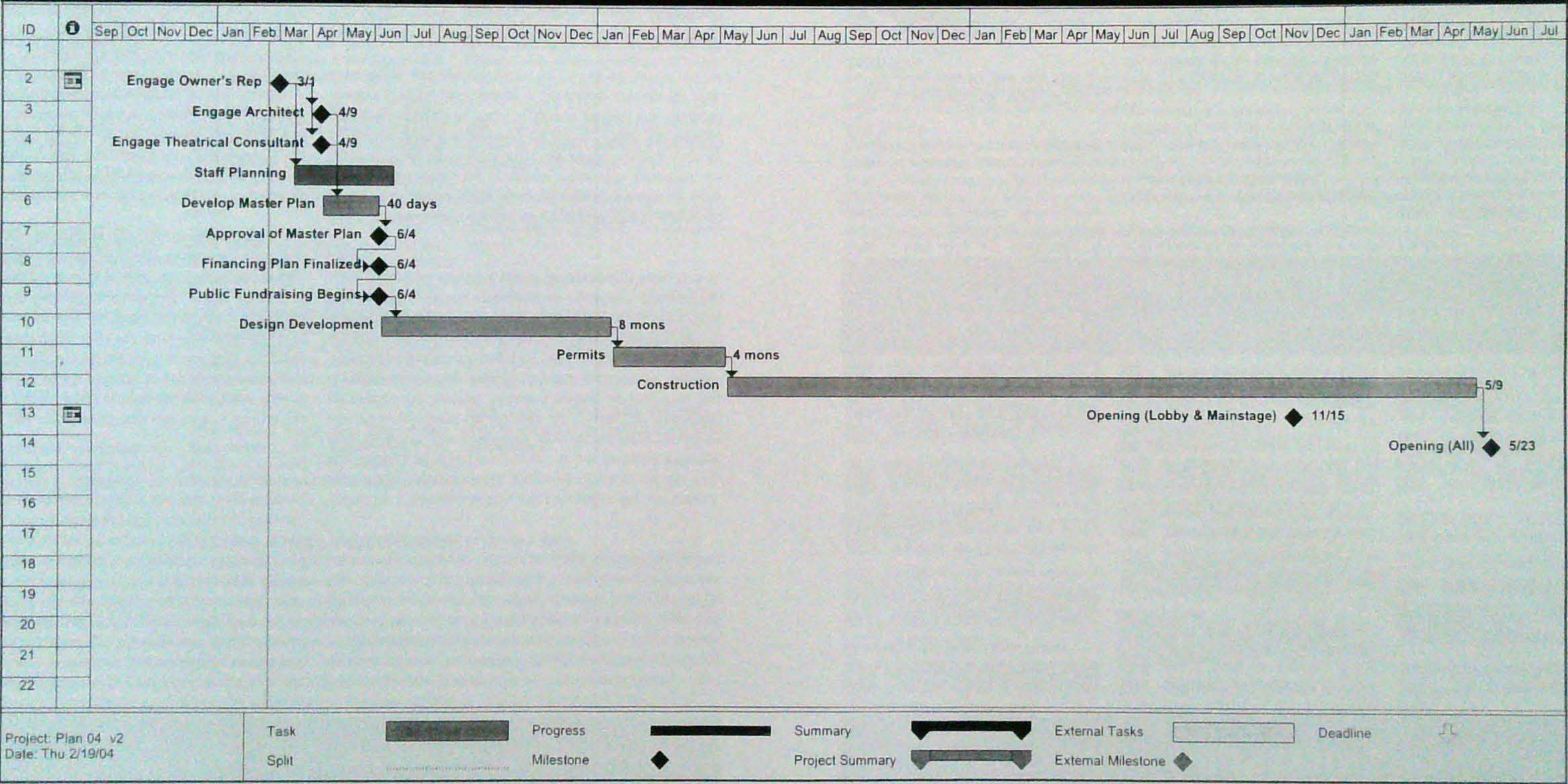
PROJECT BUDGET DETAIL

	Total Sq Ft	Cost /sq	\$ Total
Broadway Stage			
Stage	1,665	225	374,625
SL Wing	1,232	225	277,200
SR Wing	1,602	225	360,450
US Wing	1,000	225	225,000
Pit	750	225	168,750
Trap Room	1,500	150	225,000
Star Dressing Rm	300	175	52,500
Dressing Rm	800	175	140,000
Chorus Rm	720	175	126,000
Restrooms	320	150	48,000
Laundry/ Wardrobe	280	175	49,000
Green Room	224	175	39,200
Deck Carpenter	127	175	22,225
Production Office	127	175	22,225
LX Booth	334	175	58,450
Snd Booth	250	225	56,250
Orchestra Seating	7,059	225	1,588,275
Mezzanine Seating	1,991	225	447,975
Subtotal	20,281		4,281,125
Educational Theater			
Stage / Backstage	4,599	225	1,034,775
Orchestra Seating	2,928	200	585,600
Subtotal	7,527		1,620,375
Front of House			
Broadway Lobby	6,410	225	1,442,250
Broadway Restrooms	1,694	225	381,150
Edu Lobby	2,333	225	524,925
Edu Restrooms	1,200	225	270,000
Box Office	420	175	73,500
Concessions	872	175	152,600
Contributor Lounge	950	225	213,750
House Mgmt Office	200	150	30,000
FOH Storage	140	75	10,500
Subtotal	14,219		3,098,675

	Total Sq Ft	Cost /sq	\$ Total
Production			
Dir of Production	416	150	62,400
Company Mgr	210	150	31,500
Production Office	363	150	54,450
LX Office	117	150	17,550
SND Office	192	150	28,800
Props Shop & Strg	3,370	175	589,750
Costume Shop & Strg	4,313	175	754,775
Scenery Shop	10,000	175	1,750,000
Rehearsal Small	2,000	100	200,000
Rehearsal Studio	1,500	100	150,000
Loading Zone	700	75	52,500
Guest Artist's Office	200	150	30,000
Production Booth		225	-
Subtotal	23,381		3,721,725
Education			
Dir of Education	434	150	65,100
Education Office	270	150	40,500
Studios	1,580	100	158,000
Classrooms	3,100	150	465,000
Storage	350	75	26,250
Subtotal	5,734		754,850
Executive & Administration			
PAD Office Suite	806	200	161,200
ED Office Suite	800	200	160,000
Dir of Fin & Ops	155	150	23,250
Reception	241	150	36,150
HR	210	150	31,500
Business	750	150	112,500
Library	400	150	60,000
Storage	833	75	62,475
Subtotal	4,195		647,075
Development			
Dir of Development	115	150	17,250
Dev Office Pool	821	150	123,150
Storage	269	75	20,175
Subtotal	1,205		160,575

	Total Sq Ft	Cost /sq	\$ Total
Development			
Dir of Development	115	150	17,250
Dev Office Pool	821	150	123,150
Storage	269	75	20,175
Subtotal	1,205		160,575
Marketing			
Dir of Marketing		150	-
Mrkt Office Pool	825	150	123,750
Sales Office Pool	1,405	150	210,750
Mrkt Storage	100	75	7,500
Sales Storage	200	75	15,000
Subtotal	2,530		357,000
Operations			
Operatins Manager	240	150	36,000
System Manager	200	225	45,000
Security Office	140	150	21,000
Mechanical Spaces	1,356	75	101,700
Storage	3,010	75	225,750
Subtotal	4,946		429,450
Common			
Employee Lounge	289	150	43,350
Kitchen	91	150	13,650
Copy Room	254	150	38,100
Restrooms	270	150	40,500
Subtotal	904		135,600
Apartments			
Apartments 600 sq ft		175	-
Circulation			
Stairs, Elev, Etc.	10,191	75	764,298
Total	95,113	Avg 168	15,970,748

PROPOSED PROJECT TIMELINE



AT THIS THEATER

The history of the Coconut Grove Playhouse

The building known today as the Coconut Grove Playhouse was built as a glamorous movie theater in 1926 by two real estate entrepreneurs, Irving J. Thomas and Fin L. Pierce. The theater was a Spanish rococo palace, fabulous for its time. "The Grove," as it was called, won acclaim as the second movie theater on the East Coast of Florida to be so luxuriously appointed. In its earliest days, the Grove was an important addition to the Paramount chain. When it was rebuilt in 1927, after a hurricane had destroyed its rear wall, movie star Nancy Carroll attended the gala re-opening on January 3, 1927. D.W. Griffith's *Sorrows of Satan* was shown.

Unfortunately, the depression and war took a toll on the success of this movie jewel, and it declined from first to second run movies, to no movies, to amateur talent shows and the like. During World War II, the building was used for Air Force classes. In between brief moments of glory, the theater was shuttered. In 1940, Kate Smith broadcast her national radio show from the Grove. In the summer of 1953, Miami podiatrist Sidd Casell, who had been producing and directing semi-professional theater at the Coral Gables Country Club, produced a season at the Grove.

In May 1954, the theater was shuttered again. It remained closed until George Engle bought it a year later and poured more than \$1 million into renovating it from a movie house to a home for live theater. It was lavishly appointed and included five apartments to house visiting artists, a barber shop, and an elegant restaurant and lounge. On January 3, 1956, a line of limousines and a crowd of paparazzi jammed Main Highway for the theatrical debut of the Coconut Grove Playhouse and the U.S. premiere of *Waiting for Godot* by Samuel Beckett, starring Bert Lahr and Tom Ewell, directed by Alan Schneider.

Over the following decades, the Playhouse has been home to many of theater's most eminent artists, including Tallulah Bankhead, Maureen Stapleton, Hume Cronyn, Jessica Tandy, Carol Channing, George C. Scott, Colleen Dewhurst, Ethel Merman, Liza Minnelli, Linda Lavin, Beatrice Arthur, Jack Klugman, Tony Randall, Judd Hirsch, Kathleen Turner, to name a few. In 1976, the Playhouse

became a home for not-for-profit regional theater, as it remains today. A few years later, actor-director José Ferrer was named Artistic Director and brought national prominence to the Coconut Grove Playhouse. Since 1985, Mr. Ferrer's successor, Arnold Mittelman, has been responsible for creating over 200 Mainstage, Encore Room Theater and educational touring productions. The Playhouse celebrated its 75th anniversary in January 2002.

Today the Playhouse is home to two stages for live theater: the 1,100-seat proscenium Mainstage Theater and the 135-seat cabaret-style Encore Room. It has featured a diverse array of works, many of which have moved on to Broadway and national tours. In the past two years, the Playhouse premiered the musical *Urban Cowboy*, revived *I'm Not Rappaport* starring Judd Hirsch and Ben Vereen, and participated in the development of *Say Goodnight, Gracie*, all of which moved to Broadway. *Six Dance Lessons in Six Weeks* and *Addicted*, produced here last year, and *Fame: the Musical*, which originated at the Playhouse and has since toured all over the world, all opened in New York in 2003.

The Coconut Grove Playhouse's commitment to education is demonstrated in its broad range of programs for all ages. The In-School Touring program, plays with messages targeted at students in grades six through twelve, is seen by more than 60,000 youngsters each year. Other educational programs offered by the Playhouse include our Summer Theater Camps and Theater = Education classes for children, teens, and adults.

The Coconut Grove Playhouse is committed to the production of live theater and is a member of LORT (League of Resident Theaters), the service organization for the 75 most prestigious not-for-profit theaters nationwide. More than 150,000 audience members visit the Playhouse to enjoy South Florida's busiest performance schedule. Through educational programming, community outreach and enlightening and entertaining theater, the Playhouse strives to speak to all members of a community defined by its diversity, while continuing the pursuit for artistic excellence which has garnered its national recognition.

PRODUCTIONS THAT HAVE MOVED NATIONALLY OR INTERNATIONALLY

1985 **CORPSE** moved from the Coconut Grove Playhouse to an open-ended run on Broadway at the Helen Hayes Theater

1986 **RUM & COKE** was co-produced with Joseph Papp's New York Shakespeare Festival

1986 **ON THE 20th CENTURY** went on national tour following its run at the Coconut Grove Playhouse

1988 **FAME** has been produced around the world and in London's West End

1988 **BLOOD WEDDING** was co-produced with the Old Globe Theater in San Diego

1988 **RUN FOR YOUR WIFE** moved directly from the Coconut Grove Playhouse to Broadway for an open-ended run

1988 **MIXED BLESSINGS** won the AT&T On-Stage National Award

1989 **LADY DAY AT EMERSON'S BAR & GRILL** transferred to the Wisdom Bridge Theater in Chicago, Illinois for an open-ended run

1989 **MATADOR** moved directly to London's West End and was produced by CBS Records

1990 **EMRACEABLE YOU** reopened on Broadway with the new title **MIXED EMOTIONS**

1990 **ONCE UPON A SONG** moved to London's Off-West End for an open-ended run starring Anthony Newley

1992 **FAMILY SECRETS** moved to off-Broadway and became the longest running off-Broadway show in history

1994 **PAPA** transferred off-Broadway for an open-ended run starring Len Cariou

1995 **BERMUDA AVENUE TRIANGLE** moved from the Coconut Grove Playhouse to Detroit, then to Los Angeles, then to New York for an open-ended off-Broadway run

1995 **RADIO GALS** moved to an open-ended off-Broadway run

1995 **DEATH OF A SALESMAN** had a major national tour starring Hal Holbrook

1996 **VISITING MR. GREEN** moved to an off-Broadway open-ended run, and has been produced around the world in many different languages

1996 **DON'T STOP THE CARNIVAL** moved to the Bahamas for an open-ended run

1997 **LITTLE BY LITTLE** had an open-ended run off-Broadway at the York Theater

1997 **THE SUNSHINE BOYS** moved to Broadway for an open-ended run with Tony Randall's National Actors' Theater

1998 **NO WAY TO TREAT A LADY** moved to London's off-West End

1998 **AN EVENING WITH JERRY HERMAN** transferred to Broadway for an open-ended run at the Booth Theater

1998 **GOODBYE, MY FRIDUCHITA** was produced by the Directors' Company, then transferred off-Broadway for an open-ended run

1998 **TIN PAN ALLEY RAG** moved to Philadelphia and is under option for an off-Broadway production

1999 **TALLULAH** had a national tour of approximately 15 major cities, starring Kathleen Turner

1999 **ROUGH CROSSING** was produced in association with Tony Randall's National Actors' Theater

1999 **THE GATHERING** moved to Broadway for an open-ended run

2001 **SAY GOODNIGHT, GRACIE** moved to an open-ended run on Broadway

2002 **AND THEN THERE'S BEA** moved to an open-ended run on Broadway

2002 **I'M NOT RAPPAPORT** moved to Broadway for an open-ended run

2002 **THE IMMIGRANT** was co-produced with the Denver Center of Performing Arts

2002 **URBAN COWBOY** opened on Broadway on March 27th for an open-ended run

2002 **BLUE** was co-produced with Pasadena Playhouse, Arizona Theater Company and Papermill Playhouse

2003 **ROMEO AND BERNADETTE** was co-produced with the Papermill Playhouse

2003 **SIX DANCE LESSONS IN SIX WEEKS** had its pre-Broadway run at the Coconut Grove Playhouse

2003 **URBAN COWBOY** received two Tony Nominations for Best Choreography and Best Score in 2003.

2003 **ADDICTED: A COMEDY OF SUBSTANCE** moved to the Zipper Theater off-Broadway for a four month run

2003 **Xd: CONFESSION OF A MORMON BOY** will transfer off-Broadway following its run at the Coconut Grove Playhouse

HISTORY OF HISPANIC AND LATIN PROGRAMMING

1984 *Night Mother*, the Broadway hit play presented in Spanish;

1985 *Rum and Coke*, a play about the Bay of Pigs incident illustrating the failure of Kennedy to protect the brigade;

1986 The English-language premiere of *Orchids and Panthers* performed also in Spanish. Three staged readings of plays by Eduardo Machado in English and Spanish;

1987 An all-Latin casting of John Guare's *The House of Blue Leaves*;

1988 *Blood Wedding*, Federico Garcia Lorca's classic;

1989 Three staged readings of plays by Jose Yglesias, entitled *Ybor City Trilogy*. The world premiere of Luis Santeiro's comic spoof of Miami, *Mixed Blessings*; The pre-London production of *Matador*, a musical focusing on the culture and people of Spain;

1990 The world premiere of the musical *Miami Lights* based on the play *Playboy of the Western World*, but focusing on Cuban aspirations;

1991 Readings in English and Spanish by Mr. Jose Ferrer of Vargas Llosa's *Madman of the Balconies*; The production of Luis

Santeiro's comedy *The Lady From Havana* in both English and Spanish;

1992 *Tango Passion*, the world premiere of a celebration of tango, which moved directly to Broadway;

1993 The world premiere of Luis Santeiro's *The Rooster & the Egg* dealing with father and son relationships;

1994 The world premiere of Rafael Blanco's *Falling Fidel* dealing with the reality of Miami after Fidel is no longer in power, *Havana B. C.*, a celebration of the music of Cuba before Castro, that has become a part of the American mainstream;

1995 *Mama's Last Waltz*, the world premiere of a new play by Rafael Blanco about a Hispanic family;

1997 *Goodbye, My Friduchita*, a play about the life of Mexican artist Frida Kahlo was the longest running play in the Playhouse's Encore Room Theater, and was subsequently produced off-Broadway in New York;

1998 Manuel Puig's play, *Kiss of the Spiderwoman*, from which the movie and Broadway musical were created; Ariel Dorfman's *Death and the Maiden*, dealing

with the tyranny of Pinochet's Chile;

1999 The world premiere of the award-winning *Medianoche*, Melinda Lopez' story of growing up Cuban in New England; A new Latin version of Andrew Lloyd Weber's Broadway hit, *Song & Dance*, starring Lissette; *Praying With the Enemy*, the world premiere of Luis Santeiro's play about the Pope's visit to Cuba;

2000 The Miami debut of Nilo Cruz and his play *A Bicycle Country*, about rafters attempting to flee Castro's Cuba;

2001 *N.E. Second Avenue* by Teo Castellanos, a one-man show about the different people living on N.E. 2nd Avenue in Miami;

2003 *Once Removed* by award-winning Cuban-American Eduardo Machado starring Lucie Arnaz about Cubans relocating to the United States; *Rum & Coke* about the quest for identity, written-directed-performed by Miami-born, Cuban-American Carmen Dela Cruz;

2004 *Anna in the Tropics*, the Pulitzer prize winning play by Nilo Cruz. Directed by the author.

EDUCATIONAL PROGRAMS

The Playhouse has long been committed to educating its audiences and providing a forum for discussion of the relevant issues contained in its plays and musicals. Lectures and panel discussions explore how the issues reflect and embrace the community. As an example, the Coconut Grove Playhouse worked with the Florida Humanities Council to produce a discussion centering around Cuban immigration and exile which was depicted in the production of *Praying With the Enemy*, by Luis Santeiro. The panel discussion featured scholars, humanists, artists, community, religious and civic leaders engaging in discussion with the audience about the play. Additionally, the Coconut Grove Playhouse has commenced development of a project called *Community Voices - The Miami Cycle*, which endeavors to create theater based on the history and culture of Miami's diverse peoples including Latino, African-American, Haitian, Jewish and other voices.

PROJECTS WITH ESTABLISHED ARTISTS

Mario Vargas Llosa, Nilo Cruz, Luis Santeiro and Eduardo Machado are just some of the artists who will be participating in the development of future new works. We will also be revisiting the classics of Lorca, Lope de Vega and others for standard or new interpretations of their works.

HISTORY OF HISPANIC AND LATIN PROGRAMMING CONTINUED

HISPANIC PRODUCTIONS IN DEVELOPMENT

- *Carmen Libre*, a new opera/musical by Edward Gallardo, based on Bizet's *Carmen*, set in Cuba
- The extraordinarily popular Argentine play, *Venecia*, starring Broadway legend, Chita Rivera, newly translated into English
- *Pedro Pan*, a new play in development based on the Pedro Pan children being created with the assistance of Monsignor Walsh, written by Christopher Gil de Leon (Bishop)
- *Tango Puro*, by Armando Ozuza, a dance-theater celebration of the Tango direct from Buenos Aires
- *Benny Moré*, a musical based on the life of the legendary composer and stylist, by Carmen Dela Cruz and Jon Secada
- *The Martí Project*, based on the life of legendary Cuban poet and statesman José Martí

SPECIAL EVENTS

In 1999, a fundraising gala-benefit, *Rhythm to the Rescue*, was presented at the Playhouse in English and Spanish, starring Lissette, Willy Chirino and Lissette's father, Tony Alvarez.

The Playhouse will continue planning special events in conjunction with selected artistic Hispanic rooted programs. These events may include: receptions, dinners and galas associated with productions, which explore Hispanic themes, bringing Hispanic companies from Latin and South America to the Playhouse for special performances and special invited audiences from the Hispanic business community for play readings and workshop productions developed through the commissioning process.

The Coconut Grove Playhouse has engaged in segments of the International Hispanic Theater Festival.

HISTORY OF AFRICAN-AMERICAN PROGRAMMING

1985 *Home*, by Samm Art-Williams a touching play about a rural Southern African American's expectation of urban life, which takes him back to the realization, there is no place like home;

1988 *Fame*, the world premiere musical-stage adaptation of the movie celebrating the interracial relationship of talented high school students in New York City from all walks of life;

1988 *Golden Boy*, an updated version of the Broadway musical dealing with the rise to fame of an African American boxer and the controversy of his relationship with a lighter-skinned woman;

1989 *Lady Day at Emerson's Bar and Grill*, a musical tribute to Billy Holiday during the last part of her career;

1990 *The Roar of the Greasepaint, the Smell of the Crowd*, a new adaptation of the Anthony Newley musical depicting the master-slave relationship and the competition that ensues between white and black;

1990 *Driving Miss Daisy*, Alfred Uhry's Pulitzer prize-winning play which was adapted into a film depicting the relationship of a Southern, white Jewish woman and her African American chauffeur;

1991 *Blues in the Night*, a celebration of the Blues period of music through various eras and sung by major African American artists;

1993 *Sweet and Hot*, an interracial revue spotlighting white and African American choreography and singing;

1994 *Ali*, a play depicting the rise to fame and international controversy of the great Mohammed Ali;

1995 *Don't Stop the Carnival*, a Jimmy Buffet, Herman Wouk musical dealing with a white American executive who drops out to become part of the island life of the Caribbean;

1996 *The Jazz Club*, a musical piece exploring the relationship between an

African-American jazz singer and a white English piano player set in an American Harlem jazz club;

1997 *Having Our Say*, a chronicle of the lives of the African American women, the Delaney Sisters based on the story of their lives;

1998 *To Kill a Mockingbird*, Harper Lee's classic novel set in play form dealing with racial prejudice in the South;

1999 *Finian's Rainbow*, a major revival of the musical that examines white greed and prejudice in the old South and its impact upon African Americans;

2002 *Blue*, intriguing play with original jazz, about a prominent African-American family;

2004 *Cookin' at the Cookery: The Music and Times of Alberta Hunter* takes audiences on a musical journey through the life of the late blues legend Alberta Hunter.

COCONUT GROVE PLAYHOUSE HISTORICAL FINANCIALS • UNRESTRICTED OPERATING FUND

	projected 2004	audited 2003	audited 2002	audited 2001	audited 2000	audited 1999	audited 1998	audited 1997	audited 1996	audited 1995
Ticket Sales	2,740,700	2,516,592	2,341,376	2,179,049	2,846,577	3,064,712	2,669,804	2,675,018	1,831,143	1,794,525
Contributions	2,327,500	2,570,892	1,739,545	3,157,028	2,631,991	4,016,204	2,085,381	1,929,198	1,813,252	1,621,726
Other Income	453,000	1,676,429	606,403	381,012	1,867,253	170,278	250,409	1,085,373	195,909	232,671
Total Income	5,521,200	6,763,913	4,687,324	5,717,089	7,345,821	7,251,194	5,005,594	5,689,589	3,840,304	3,648,922
Programming	4,201,600	5,931,507	4,326,118	4,389,923	5,428,539	4,519,621	4,030,613	4,378,387	2,369,879	2,346,115
Administrative	572,200	504,833	566,811	879,088	478,156	511,922	604,802	708,908	989,066	807,259
Fund raising	459,600	512,561	482,229	478,080	690,756	555,820	310,497	270,529	332,832	263,853
Other	107,000	58,549	137,455	30,632	52,332	61,596	80,690	90,266	316,065	310,256
Total Expenses	5,340,400	7,007,450	5,512,613	5,777,723	6,649,783	5,648,959	5,026,602	5,448,110	4,007,842	3,727,483
Net Surplus / (Deficit)	180,800	(243,537)	(825,289)	(60,634)	696,038	1,602,235	(21,008)	241,479	(167,538)	(78,561)

Further Historicals	audited 1994	audited 1993	audited 1992	audited 1991	audited 1990	audited 1989	audited 1988	audited 1987	audited 1986	audited 1985
Net Surplus / (Deficit)	(251,225)	(273,792)	267,465	231,091	(186,142)	197,355	144,449	169,335	272,038	(196,886)

Explanations of extraordinary items:

2002-2003	Standard State funding of \$500,000 (legislated line item since 1986) was withdrawn
2002-2003	World Trade Center attacks on 9/11/2001 (01-02 season) and subsequent economic downturn
2000	Includes proceeds from settlement of lawsuit
1999	Recorded current value on future payments of multi-year pledges and received two State grants for capital renovation projects
1996	Includes substantial repairs to facility funded by operations
1993, 1994, 1995	Hurricane Andrew hit as we began the 92-93 season, resulting in three years of economic recovery

INDEPENDENT AUDITORS

1984-85 Season through 1997-98 Season
PRICEWATERHOUSECOOPERS LLP

1998-99 Season through 2003-04 Season
SPEAR SAFER & HARMON CPA

BOARD OF DIRECTORS CHAIRPERSON HISTORY

Mitchell Less, CPA
2003

Vincent Post
2001-2003

Senator Gwen Margolis
1997-2001

George Brennan
1995-1997

Stephen T. O'Farrell
1992-1995

Judy Weiser
1990-1992

Maurice Weiner
1998-1990

John Forch
1984-1985

Alvin Davis
1986-1988

Marshall Taylor
1985-1986

Dr. Phil George
1982-1984

John Benbow
1980-1981

Earl Powell
1979-1980

Gerald Pulver
1978-1980

Tom Spencer
1977-1978

BOARD OF DIRECTORS TREASURER HISTORY

2003-04	Tony Salum Southern Wine & Spirits
2002-03	Mitchell Less Grant Thornton LLP
2001-02	Mitchell Less Grant Thornton LLP
2000-01	Vincent F. Post Bank United
1999-00	Vincent F. Post Bank United
1998-99	Vincent F. Post Nations Bank
1997-98	Vincent F. Post Barnett Bank
1996-97	Doran Jason Doran Jason Group
1995-96	Doran Jason Doran Jason Group
1994-95	Doran Jason Doran Jason Group
1993-94	Doran Jason Doran Jason Group
1992-93	Doran Jason Doran Jason Group
1991-92	Sergio Sardinia Trivest
1990-91	Michelle Stutts NCNB
1989-90	Ross Roadman Ryder System Inc.
1988-89	Ross Roadman Ryder System Inc.
1987-88	Allan Pekar Lennar Corporation
1986-87	Allan Pekar Lennar Corporation
1985-86	Allan Pekar Lennar Corporation
1984-85	Allan Pekar Lennar Corporation
1983-84	Marshall Taylor Ryder System Inc.
1982-83	Marshall Taylor Ryder System Inc.
1981-82	John Forch John Forch, Esq.
1980-81	Chrysler Fisher Neiman Marcus
1979-80	Philip George Trivest

LIFETIME ACHIEVEMENT AWARD

Instituted in 1985, the Lifetime Achievement Award recognizes an individual's achievements in theater and their involvement and services to the Coconut Grove Playhouse.

Hal Linden – 2004
actor

Brian Murray – 2004
actor

Neil Simon – 2001
playwright

Theodore Bikel – 2000
actor

Jack Klugman – 1999
actor

Tony Randall – 1999
actor, producer

Jerry Herman – 1998
composer, lyricist

Edward Albee – 1997
playwright

Julie Harris – 1995
actor

Robert Whitehead – 1991
director, producer

Jose Ferrer – 1990
actor, director, producer

Chita Rivera – 1990
actor, singer, dancer

Charles Strouse – 1989
composer, lyricist

Bobby Lewis – 1987
director, teacher

Eli Wallach – 1987
actor

Victor Borge – 1986
producer, musician

Cy Coleman – 1986
composer

George Abbott – 1985
author, director, producer

COCONUT GROVE PLAYHOUSE AFFILIATIONS, MEMBERSHIPS, UNIONS

League of Regional Theaters

Actors' Equity Association

Society of Stage Directors and Choreographers

United Scenic Artists

International Alliance of Theatrical Stage Employees

Greater Miami Chamber of Commerce

Coconut Grove Chamber of Commerce

Greater Miami Convention & Visitors Bureau

Theater Communications Group

The League of American Theaters & Producers

American Federation of Musicians

United States Institute for Theater Technology

American Society of Composers, Authors and Publishers

Broadcast Music, Inc.

Dramatists Guild of America, Inc.

Dade Cultural Alliance

Theater League of South Florida

Miami Dade-Cultural Affairs Council

National Endowment for the Arts

Funding Arts Network

Beacon Council

COCONUT GROVE PLAYHOUSE MAKING A DIFFERENCE AWARDS

SPOTLIGHT AWARD

Recognizing citizens contributing to the cultural fabric of Miami-Dade County

Howard R. Scharlin
2004

The Honorable Judge Mario Goderich
2003

MAKE A DIFFERENCE AWARD

Athalie Range
2002

COMMUNITY AWARD

Leonard & Carolyn Miller
2004

Carlos Migoya
2003

David Hill
2003

Don & B. Landon Carlin
2003

Judy & Jack Williams
2003

Gwen Margolis
2001

Donald & Judy Lefton
1999

Micky & Madeleine Arison
1999

Sherwood & Judy Weiser
1999

Thelma Gibson
1998

Department of Education and Special Projects MAKING A DIFFERENCE AWARD

Recognizing citizens contributing to the positive development of Miami-Dade County youth.

2003 BOXES

Awards given to citizens helping teens make productive choices, including Dr. Robert B. Ingram, MDCPS School Board Member

2002 ROMANZA

Awards given to citizens and organizations displaying heroism in the aftermath of 9/11, including the MDC Urban Search & Rescue Team (Captain Tom Quinn)

2001 NEVER NOTHIN' AGAIN NO MORE

Awards given to those programmatically attempting the reduction of teen suicide, including Carol Ullman, National Society for the Prevention of Suicide

2000 BANG BANG YOU'RE DEAD

Awards given to students creating programs to stop guns in schools

1999 BREAKING THE CYCLE

Awards given to citizens fighting against domestic violence, including Dr. Lily Wagner, founder of the International Foundation of Domestic Violence Survivors

1998 BX BLUES

Awards given to citizens fighting gang violence in schools, including Detective Confesor Gonzalez, Miami Police

COCONUT GROVE PLAYHOUSE BOARD

COCONUT GROVE PLAYHOUSE BOARD OF DIRECTORS 2003-2004



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Mitchell R. Less
Grant Thornton
LLP



Immediate Past Chair
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Seth Gordon
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Company



Wilbert (Tee)
Holloway
Bell South



Senator
Daryl L. Jones
Adorno & Yoss,
P.A.



Betsy Kaplan
School Board of
Miami-Dade
County



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Rosario Kennedy
and Associates



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Operations, Inc.

COCONUT GROVE PLAYHOUSE BOARD OF TRUSTEES 2003-2004



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HMG/Courtland
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MITCHELL LESS BOARD CHAIRMAN

Grant Thornton LLP • Partner in Charge

Mitch is the partner in charge of assurance services and has over 16 years of experience in public accounting. Grant Thornton is the nation's fifth largest accounting firm. His experience includes serving a variety of clients in accounting and auditing, as well as consulting, with particular emphasis in real estate, hospitality, retail and distribution. Mitch's experience includes functioning as primary contact, service coordinator and financial advisor for a wide range of clients. He supervises and coordinates all services rendered to clients including audit, tax and management consulting for large public and privately held companies. Mitch has written numerous articles for trade publications and has given speeches at national and local conferences on the topics of internal control and operations in the hospitality and real estate industries. In addition, he serves on the firm's national real estate hospitality industry services group.

Education

Bachelor of Science degree in Business Administration - University of Central Florida. Certified Public Accountant in the State of Florida and a Certified Hospitality Accountant Executive.

Affiliations

Chairperson of the Board of Directors for the Coconut Grove Playhouse
Member of the Board of Trustees and Chairman of the Finance Committee for the Miami Museum of Science & Space Transit Planetarium
Member of the American and Florida Institutes of Certified Public Accountants
Member of the Florida International University School of Accounting Advisory Board
Prior Member of the National Board of Directors of the Hospitality Finance and Technology Professionals Association (HFTP). Former Chairman of the Legislation and Education Committee, and former President of the South Florida Chapter

TONY SALUM BOARD TREASURER

Southern Wine & Spirits (SWS) • V.P. of Finance

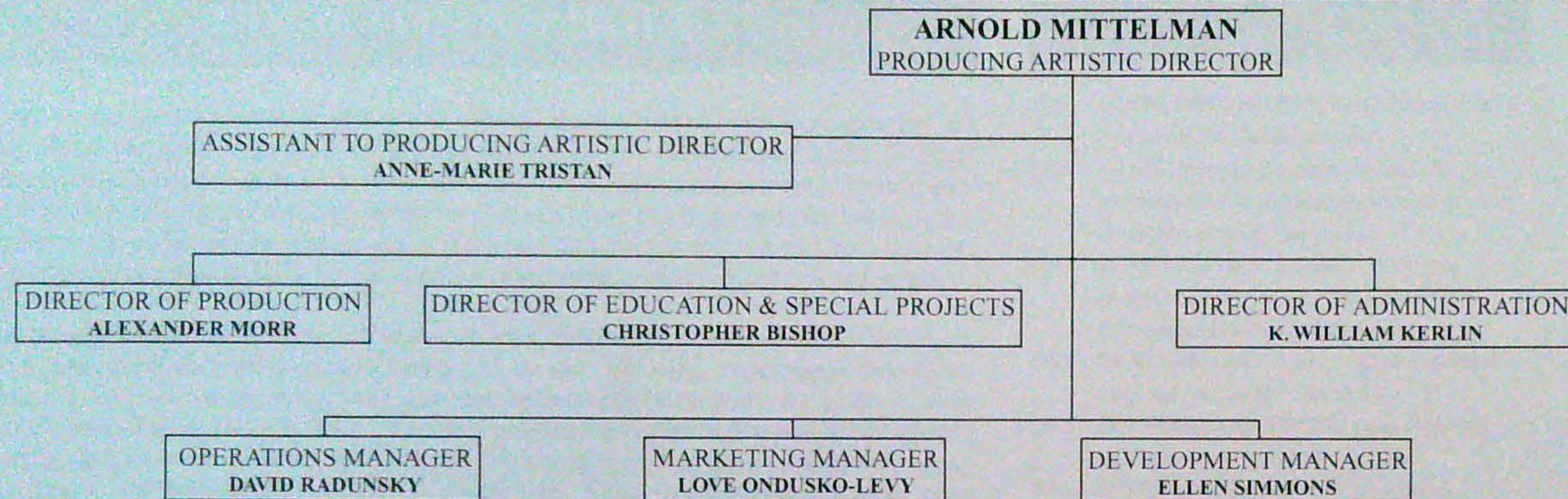
Tony Salum serves as Vice President of Finance for Southern Wine and Spirits of America, Inc. SWS is the single largest distributor of wine, spirits, beer and non-alcoholic beverages in the United States.

Mr. Salum brings to SWS more than 25 years of experience in finance and business advisory services. In his present position, he is responsible for the oversight of corporate financial affairs, financial reporting and mergers and acquisitions.

Prior to SWS, Mr. Salum joined the South Florida practice of Grant Thornton LLP in 1983, where he became a Senior Manager and handled some of the firm's most significant accounts. At Grant Thornton, he was primarily responsible for audit engagements in the Assurance Services Department. In addition, he provided strategic business and advisory services to privately and publicly held companies.

Mr. Salum graduated from Florida International University in 1979 with a Bachelor's Degree in Accounting. He is a Certified Public Accountant in the State of Florida.

COCONUT GROVE PLAYHOUSE • EXECUTIVE STAFF



ARNOLD MITTELMAN PRODUCING ARTISTIC DIRECTOR

Arnold Mittelman is a producer and director with over 30 years of theatrical achievement that has resulted in the production of more than 250 artistically diverse plays and musicals. Just prior to coming to the Playhouse in 1985, Mr. Mittelman directed and co-produced Lawrence Roman's *Alone Together* at Broadway's Music Box Theater. Since succeeding the renowned Jose Ferrer as the Producing Artistic Director of Coconut Grove Playhouse in 1985, he has brought continued national and international focus to this renowned theater. Numerous Playhouse productions have transferred to Broadway, toured, or gone to London's West End, including the current, long-running *Fame: The Musical*, soon reappearing off-Broadway. Most recently *Urban Cowboy* and *Six Dance Lessons in Six Weeks* have moved to Broadway and *Addicted* opened off-Broadway in November 2003. Herb Gardner's *I'm Not Rappaport*, starring Judd Hirsch and Ben Vereen, moved to Broadway's Booth Theater. Mr. Mittelman also produced the hit, *Visiting Mr. Green* starring Eli Wallach, which started at the Playhouse, ran off-Broadway in 1998, and has subsequently been produced all over the world. In 1995-96 Mr. Mittelman co-produced the Los Angeles hit *Bermuda Avenue Triangle* starring Beatrice Arthur, Renee Taylor and Joe Bologna, which then transferred to off-Broadway, having had its world premiere at

the Coconut Grove Playhouse. As a director, Mr. Mittelman has staged numerous plays and musicals ranging from classics to revivals and new works, including Luis Santeiro's *Mixed Blessings* (based on Moliere's *Tartuffe*), which was chosen to be part of the prestigious AT&T OnStage Program. For more than a decade, Mr. Mittelman was Producing Director of the nationally acclaimed Whole Theater Company, which he founded with other artists including Oscar-winner Olympia Dukakis. Prior to the Whole Theater he was a founder and director of the nationally acclaimed New York Free Theater where he created, for six years, plays and musicals with relevant social themes. Mr. Mittelman attended the High School for the Performing Arts and graduated with honors from Brooklyn College. He received his M.F.A. from the N.Y.U. School of Arts, where he was the first recipient of a Vincent Sardi Fellowship. Additionally, Mr. Mittelman has taught and been on the graduate faculty of Rutgers University, under a grant from the Rockefeller Foundation, developing a new doctoral program in Applied Arts. Mr. Mittelman is a member of the League of American Theaters and Producers, Actors' Equity and the Society of Directors and Choreographers.

ALEXANDER MORR DIRECTOR OF PRODUCTION

Alexander Morr brings to the Playhouse over twenty years experience as a performing arts consultant, during which time

he served as general manager for the Elizabeth Theater Group, presenting *Private Lives*, starring Elizabeth Taylor and Richard Burton and Cicely Tyson in *The Corn Is Green* on Broadway and national tours, acted as Executive Director for the Wheeling Symphony and general manager for the New Haven Symphony Orchestras, as booking and marketing consultant for Boston's Metropolitan Theater, Seattle's Fifth Avenue Theater and Washington's National Theater, production manager for the Las Vegas Hilton's seven year run of *Starlight Express*, the Washington Opera and Dance Connecticut and construction management of Clearwater's PACT. Prior to his work as a consultant, Mr. Morr served as General Manager for Washington's John F. Kennedy Center for the Performing Arts, during which time he also acted as executive producer for the American premiere of Tom Stoppard's *Jumpers* and the Broadway musicals *Pippin* and *Annie!*, as well as serving as production manager for Bicentennial presentations of the Berlin, Bolshoi, La Scala, Paris and Royal Opera companies and the Bolshoi, Kirov, Stuttgart, Royal, Royal Danish, New York City and ABT ballet companies and the Vienna State Opera and Ballet. In Washington, D.C., he received a Certificate of Performance Award from the Commission on the Arts and Humanities, served as a founding member of the Ellington School Advisory Board and is distinguished by a bronze plaque in the lobby of the National Theater.

K. WILLIAM KERLIN DIRECTOR OF ADMINISTRATION

K. William Kerlin oversees the business operations of the theater. He brings over twenty years of finance, marketing and sales experience to the Coconut Grove Playhouse. Prior to joining the Playhouse in 1988, Mr. Kerlin worked as a Senior Training Specialist at Interval International in Miami. His background includes stints in direct mail advertising sales for Advo Systems and market research for RJ Reynolds, while at Market and Research Counselors in Dallas. Mr. Kerlin graduated Magna Cum Laude with a Bachelor of Business Administration degree from the University of Miami in 1984. He completed his Master of Science degree from Florida International University in 1997. Mr. Kerlin resides in Miami Beach and is a fervent supporter of the arts, human rights, spiritual growth and local sport teams.

ANNE-MARIE TRISTAN

ASSISTANT TO PRODUCING ARTISTIC DIRECTOR
Anne-Marie Tristan develops, coordinates, and manages all aspects of the annual fundraising campaign for the Playhouse. Ms. Tristan has worked at the Coconut Grove Playhouse since 1994 as Executive Coordinator/Literary Manager until November 2000 when she was hired as Director of Development. Ms. Tristan began her career as a high school music and drama teacher (Malcolm Shabazz City High School

1975-1980, Madison Wisconsin) and continued as an administrator in Washington, D.C. and served as Managing Director. She was also Administrative Director of Library Theater in Washington, D.C. from 1990-1992. She holds a Bachelor of Music degree from the University of Wisconsin, Madison and a Masters in Business Arts from the American University in Washington, D.C.

CHRISTOPHER BISHOP

DIRECTOR OF EDUCATION & SPECIAL PROJECTS

Mr. Bishop has appeared in, produced, directed, choreographed or written over 100 plays and musicals in a career spanning thirty years. At the Coconut Grove Playhouse he has appeared in **Coconuts** (1986), **Don't Stop the Carnival** (1997), **Rags** (1999), **Death and the Maiden** (1999), **Harry Chapin's America** (which he also directed, 2000) and **Karen** (2001). He is the composer/author of three regionally produced musicals: **The Hunchback of Notre Dame**, 1492 and **Claudia**. Critically acclaimed, Mr. Bishop directed four seasons of plays and musicals at the Shores Performing Arts Theater (1996-2000) before joining the staff of the Coconut Grove Playhouse as Director of Education and Special Projects. In his first year as Education Director, he directed the Robert Spencer Knotts play **Never Nothin' Again No More**, a poignant analysis of the decision making process leading to teen suicide. In 2002, he authored and directed the play **Romanza**, a creative response to the events of 9/11, which toured Miami-Dade County Public Schools, the nation's fourth largest school system. In 2003, Mr.

Bishop wrote and directed **Boxes**, a play about teenage gang violence in which teens discover that the poor choices they are making are putting them in boxes of diminishing size. His 2004 play **The Carriage** is currently touring. Additionally, his play **Pedro Pan**, about the exodus from Cuba of 14,000 unaccompanied children in the early 1960's is under development for future production at the Playhouse. During and prior to his tenure as Producing Artistic Director at the Shores Performing Arts Theater, Mr. Bishop was a Miami-Dade County Public Schools teacher, teaching drama, chorus, art, guitar, science and gifted. He holds degrees from Florida International University, (Bachelor of Music, Voice Performance), the University of Miami, (Master of Music, Musical Theater), and the United States Military Academy at West Point, (Bachelor of Science, General Science).

LOVE ONDUSKO-LEVY **MARKETING MANAGER**

Love Ondusko-Levy brings over 16 years of marketing and communications experience to the Coconut Grove Playhouse. Now into her fourth season with the Playhouse, Ms. Levy's diverse background includes stints as a local television News Anchor and News Director with Radio WNKO Columbus, Ohio. Prior to joining the Playhouse, Ms. Levy was the Marketing Director for Prime Retail Outlets' Birch Run, Michigan Center. Ms. Levy received her Bachelor of Science Degree in Communications from West Liberty State College in 1987, and her Marketing Director's Certification from the

American Marketing Association in 1996. Ms. Levy resides in Coconut Grove with her husband and two dachshunds, where she is active in a number of community organizations.

DAVID RADUNSKY **OPERATIONS MANAGER**

David Radunsky has been with the Playhouse since 1988, with a short exception for walkabout, returning to the Playhouse in May of '99 to manage the reconstruction efforts. David has worked for over twenty theaters and children's museums. Some of the more respected being the St. Nicholas Theater and Wisdom Bridge in Chicago, the Miami Children's Museum and the Austin Children's Museum. David project managed the renovation of a 1930's SS Kress department store into the 250 seat New American Theater in Rockford, IL and looks forward to groundbreaking here at the Playhouse. Having served as Lighting Designer, Sound Designer, Technical Director, Production and Project Manager he is uniquely positioned to see that the Playhouse gets the facility that it needs.

ELLEN SIMMONS **DEVELOPMENT MANAGER**

Ellen Simmons, Development Manager, began her career with Coconut Grove Playhouse in 1997 as a grant proposal writer and development associate. She has enjoyed successful careers both on and off stage, and has more than thirty years theater related experience. Co-founder and former managing director of a small Equity professional theater in Fairfield, Connecticut, Ms. Simmons relocated to South Florida in 1985, where she

pursued her acting career full time. A member of Actors' Equity Association, the American Federation of Television and Radio Artists, Screen Actors Guild and the Theater League of South Florida, she also sits on the Board of Directors of the Hollywood Boulevard Theater in Hollywood, Florida. Ms. Simmons holds a BA in English from Central Connecticut State College.

LUIS PALOMARES **MANAGER OF PRESS & PUBLICATIONS**

Luis Palomares has been at the Coconut Grove Playhouse since September 2003. Previously he was director of public relations at the American Conservatory Theater in San Francisco for eight years as well as one of the theater's artistic associates. In this dual position, he developed, directed, and implemented all media plans for the theater's institutional campaigns, its 14-production, two-theater seasons, its acting school, and the \$21-million renovation and reopening of the historic Geary Theater, and assisted the theater's artistic director in all aspects of planning the artistic programs. Palomares began his career at the John F. Kennedy Center for the Performing Arts in Washington, DC, where he was initially press representative for the Center's theater, dance and music programs, and then its publications manager. He continues to work with the Kennedy Center as a press and editorial consultant.

THE POWER OF THEATER EDUCATION'S ROLE

Dedicated to nurturing potential creativity and serving South Florida's diverse community, the Coconut Grove Playhouse Education Department has carved an unconventional niche for itself through its distinctive approach to community outreach. While many regional theaters interact with their communities solely through acting classes, the Coconut Grove Playhouse is distinctive in its fervent dedication to social service. For the Coconut Grove Playhouse, theater is a tool, an instrument that provokes young minds to reach for confidence and self-awareness in a world that demands it.

Our increasingly popular **Education = Theater** courses, offered in six-week sessions for adults, teenagers, and children, explore various aspects of theater, including performance techniques, improvisation, creative writing, scene work and commercial auditioning skills. For children, these classes strengthen communication skills, promote a positive self-image and stimulate the creative imagination. Adult classes cover the basic principles of acting, including improvisation and character development and techniques for commercial auditioning. **Education = Theater**, however, presents only a single facet of the Coconut Grove Playhouse's eclectic educational programming.

The Coconut Grove Playhouse's unique interactive arts program, **Theater for a Difference**, was designed with the special needs of young audiences in mind. South Florida teens are faced daily with difficult situations that require informed decisions. Prejudice, peer pressure and violence require uncommon strategies. The **In-School Touring Program**, now in its sixteenth year, provides a forum where children can examine these and other critical life issues. The specially commissioned original plays, performed by the Coconut Grove Playhouse's professional apprentices, are age appropriate, socially relevant and designed to help young adults make responsible, fact-based choices. Also part of Theater for a Difference programming is the **Young Playwrights** program conducted in conjunction with Miami-Dade County Public Schools. Middle and high school drama students learn to create monologues shaped from their experiences. Not only do they learn the beginnings of the craft of playwriting, but they come to know that their own lives can be the stuff of drama and comedy. In the elementary schools, the **Adventures of Louie the Lizard** are presented by a colorful touring troupe, teaching family values, tolerance, raising self esteem and promoting concern for the environment.

The Education Department also offers workshops teaching theater techniques to interested professionals in all walks of life. "Communication is the key to social activism, to service, and to entertainment," says Christopher Bishop, Director of Education and Special Projects. Having long ago recognized the power of theater to move and challenge audiences, the Playhouse's educational agenda confronts the special needs of the South Florida community by shaping traditional entertainment into a vibrant social tool.

IN SCHOOL TOURS

- 1991 **GOING FOR THE WIN**, a play dealing with drug and alcohol abuse in teens
- 1992 **AGAPE**, an original musical dealing with brotherhood and true friendship of teens amid an atmosphere of drugs and violence
- 1993 **SWEET JUSTICE**, a drama depicting the ravages of poverty and survival during the pre-dawn hours of Hurricane Andrew
- 1994 **BX BLUES**, a play dealing with gang violence, drugs and inter-racial relationships
- 1995 **BREAKING THE CYCLE**, a play exploring issues surrounding domestic violence
- 1996 **BURNING DREAMS**, an original drama focusing on teen sexuality, AIDS and abstinence
- 1997 **ALL COLORS OF THE RAINBOW**, a direct look at racism
- 1998 **BX BLUES**, a repeat of 1994's success, by request
- 1999 **BREAKING THE CYCLE**, a repeat of 1995's success, by request
- 2000 ***BANG BANG YOU'RE DEAD**, a drama focusing on teen violence, and gun control
- 2001 **NEVER NOTHIN' AGAIN NO MORE!** An original play dealing with teen suicide
- 2002 **ROMANZA**, a play examining the events of 9/11
- 2003 **BOXES**, a play focusing on teen decision making
- 2004 **THE CARRIAGE**, a play focusing on teen self-discovery and responsibility

*All plays, except **BANG BANG YOU'RE DEAD** were commissioned by the Coconut Grove Playhouse.

CHRONOLOGY OF THE ADVENTURES OF LOUIE THE LIZARD

- | | | |
|------|--------------------------------------|----------------------------|
| 2003 | Close Encounters of the Wet Kind | Gina Montet |
| 2002 | Whose Egg Is It Anyway? | Gina Montet |
| 2001 | The Parrot of the Caribbean | Gina Montet |
| 2000 | All Is Well That Ends Well | Gina Montet |
| 1999 | Even Panthers Get The Blues | Gina Montet |
| 1998 | Quest for Little Fire | Gina Montet |
| 1997 | A Fairy Tale (reprise) | Phyllis Barash |
| 1996 | It Takes Courage To Be A Child | Phyllis Barash |
| 1995 | Mitakuye Oyasin (We Are All Related) | Phyllis Barash |
| 1994 | The Conflict | Phyllis Barash |
| 1993 | A Fairy Tale | Phyllis Barash |
| 1992 | The Wild Wind in the Wonder Wetlands | Pat Gross |
| 1991 | You Are What You Eat | Pat Gross & Judith Delgado |



THE FLORIDA SENATE

Tallahassee, Florida 32399-1100

SENATOR GWEN MARGOLIS
35th District

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Finance and Taxation, Chair
Banking and Insurance
Vice Chair
Commerce, Economic Opportunities
and Consumer Services
Communication and Public Utilities
Ethics and Elections
Rules and Calendar

JOINT COMMITTEE
Administrative Procedures

January 15, 2004

To Whom It May Concern,

It is with pleasure that I write this letter to express my strong support for the Coconut Grove Playhouse's grant request.

The Coconut Grove Playhouse is a cultural staple of South Florida that has significantly contributed to local, regional, national and international theatre. The Playhouse has enhanced the arts in our community with its innovative, exciting, entertaining and enriching productions. In addition, its educational programming has served South Florida student populations with value-based, issue-oriented experiences at all levels and it has long been a cornerstone of the Coconut Grove economy.

Support for this project is vital for the continued benefit of the arts in this community, as well as for the State of Florida. Thank you for your consideration of this most worthy project.

Sincerely,

Senator Gwen Margolis
District 35

350 West 57 St.
New York, NY 10019

January 14, 2004

To Whom it May Concern,

Just a few lines to express my admiration for the Coconut Grove Playhouse, and my strong conviction that it is an organization truly worthy of your support.

No other artistic entity in South Florida has longer tradition than the Playhouse. In the 1950s it housed the world premiere of Samuel Beckett's now legendary "Waiting for Godot." Its stage has been tread by a long list of our most respected performers, ranging from Jessica Tandy and Hume Cronyn, to Tony Randall and Jack Klugman. It has also produced the works of our greatest playwrights: Edward Albee, Arthur Miller, Tennessee Williams. At the same time, however, the Playhouse has never rested on past laurels. It constantly strives to produce works that speak to today's audiences. In the age of video games and the Internet, it has also developed programs to help attract the new generation to the timeless wonders of the stage.

The Playhouse has also been constantly mindful of the eclectic audiences of the area, and produced works that represent the African American and Hispanic experiences. In 1989, Arnold Mittleman, the Artistic Director, approached me with the idea of doing a Latin version of Moliere's "Tartuffe". That suggestion resulted in the very successful run of my play, "Mixed Blessings." Since then, the Playhouse has produced three other plays of mine, which have hopefully done their small bit in helping to bridge our bicultural gap. The Playhouse has also staged works by many other Latino writers, including Eduardo Machado, and the Pulitzer Prize winning, Nilo Cruz.

Thankfully, with the fast growing cultural life of South Florida, there are now a few other groups trying to bring theatre to the area, but none of them with the range or professionalism of the Coconut Grove Playhouse. It is with that in mind, that I urge you to support this organization in any way that you can.

Sincerely,

Luis Santeiro

MIAMI-DADE COUNTY PUBLIC SCHOOLS

SCHOOL BOARD ADMINISTRATION BUILDING • 1450 NORTHEAST SECOND AVENUE • MIAMI, FLORIDA 33132

Betsy H. Kaplan

Board Member - District # 9

March 4, 2004

Miami-Dade County School Board

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Mr. Arnold Mittelman
Producing Artistic Director
Coconut Grove Playhouse
3500 Main Highway
Miami, Florida 33133

Dear Mr. Mittelman:

Miami-Dade County Public Schools wishes to express a strong commitment to the multi-faceted programming and quality productions produced by the Coconut Grove Playhouse for more than twenty years. The specific partnership between Miami-Dade County Public Schools and the Coconut Grove Playhouse has focused on bringing theatre with a social message to thousands of students. By utilizing theatre as a tool to open a dialogue on relevant social issues, these programs have been successful in giving students a voice and an avenue to follow for help, information, and possible solutions to the real life struggles in their lives. This collaboration has enhanced the cultural and educational lives of many students in our diverse community.

The Coconut Grove Playhouse's live theatrical, educational programming has enriched the lives of the many youth it serves, in particular those living in under-served communities and in at-risk conditions. These live theatrical experiences have been developed with study guides that were written for each new production. The study guides assist teachers to structure interdisciplinary and related lessons in conjunction with the performances to provide for continued learning beyond the initial experience, as well as to assist students as they benefit from an interdisciplinary transference of the skills learned.

For the past five years, this collaboration has produced an additional project that explores the playwrights' voice through creative writing by utilizing real life experiences of the students. This new program, as well as the many others that serve our students, have reflected your mission to nurture potential creativity and to foster social service while utilizing theatre as an instrument that provokes young minds to reach for confidence and self-awareness.

We are appreciative of our working relationship with Coconut Grove Playhouse, which has potential to expand while keeping pace with the needs and demands of an increasing population. We look forward to strengthening our alliance for learning and support you in your search for additional funding and resources.

Sincerely,



Betsy H. Kaplan, Member
Miami-Dade County School Board

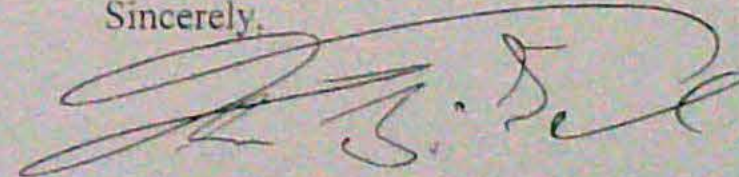
Theodore Bikel
1131 Alta Loma Road, #431
West Hollywood, CA 90069

January 12, 2004

To Whom it May Concern,

The Coconut Grove Playhouse deserves your support. There was a time, and not so very long ago, when serious theater-going meant only one thing, a pilgrimage to New York. Most theatre everywhere was considered frills, substandard, no more than a fringe enterprise. For many years now, the Coconut Grove Playhouse has given the lie to such provincial, self-deprecating notions. It has presented wonderful fare, both serious and light, invariably professional undertakings and high artistic standards. For so many years now the Coconut Grove Playhouse has been the home of artists of caliber. It was home away from home for many performers such as myself, but it also furnished encouragement for local talent and I mean true talent that stands on its own merits. I had the pleasure of appearing at the Coconut Grove Playhouse 31 years ago in The Sunshine Boys. If you don't believe me, there's a poster of it the lobby. In the 1990's I appeared in two other wonderful plays and I am appearing soon in The Chosen. I hope you will support this marvelous theater and its wonderful Producing Artistic Director, Arnold Mittelman, with generous financing.

Sincerely,



Theodore Bikel