



City Garage at Bergamot Station Arts Center



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I. Vision

For more than two decades City Garage has produced award-winning theatre that explores contemporary issues through the works of challenging playwrights. The company now plans to build on its history of success by creating at Bergamot Station Arts Center in Santa Monica a center for experimental theatre, the development of new writing, and the cultivation of emerging talent.

The City of Santa Monica, backed by the Federal Department of Housing and Urban Development has developed a master plan that will turn Bergamot and the surrounding area into a thriving, pedestrian friendly, community-based arts neighborhood, served by the light-rail connection of the coming extension of the Exposition Line from downtown through 4th and Colorado in Santa Monica. Performing arts are a fundamental part of that vision and City Garage is proud to be contributing to its fulfillment. After a year performing in temporary quarters at the Track 16 Gallery, the company has now signed a lease for a space of its own at Bergamot Station. Its objectives are to convert the space and begin Phase 1 of its long term plans which are:

- establish a permanent, professional facility at the Bergamot complex;
- create fulltime staff positions and a paid resident company;
- promote a dynamic program of new plays from nationally and internationally recognized playwrights;
- collaborate with visual artists, composers, musicians, and video artists in the creation of new theatre works;
- initiate internship programs to cultivate the next generation of directors and playwrights;
- forge institutional partnerships in order to co-produce, host, and exchange productions;
- institute educational programs focused on theatre-making for children and at-risk youth;
- promote city-wide outreach dedicated to making quality theatre accessible to underserved communities.

City Garage is seeking individual and organizational benefactors to support the first phase of this ambitious and rewarding project and to partner with it in investing in the future of their community.

II. A Brief History of the Company

City Garage was founded in 1987 by Artistic Director Frédérique Michel, who was born in Paris and studied theatre at the Conservatoire, and Producing Director Charles Duncombe, who is a writer, producer and designer. It creates and presents original works that explore contemporary ideas and issues in a distinctive, strongly physical, highly visual, multi-disciplinary style.

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It has had more than two dozen "Critic's Choice" and "Pick of the Week" productions for work ranging from Heiner Müller, Kathy Acker, and Ginka Steinwachs, to Rainer Werner Fassbinder, Boris Vian, Charles L. Mee, and Neil LaBute. It has won dozens of awards, including the Otto Rene Castillo Award in New York for Political Theatre, and the "Queen of the Angels" Award from the LA Weekly for "decades of directing and producing scintillating, politically charged theatre that challenges audiences to reconsider their assumptions about the nature of politics and the nature of theatre itself." In 2011 it won the LA Drama Critics Circle Award for Sustained Excellence.

From 1995 through 2010, it operated out of its space behind the Third Street Promenade in Santa Monica. In 2010 the landlord chose to repurpose the building for commercial use. This provided a catalyst to move on a plan that was already being pursued: a new location that would allow the expansion of the program. The target was the vibrant arts community of Bergamot Station. With the assistance of the Santa Monica Cultural Affairs Department, it met with the lease-holder, Wayne Blank, to find a suitable building. Blank introduced company staff to Tom Patchett, owner of the Track 16 Gallery at Bergamot, who generously provided an interim home that allowed the company to continue its vigorous program of critically acclaimed work until a permanent facility at the Arts Center became possible. In March, 2012, the company signed a lease with Blank for a space of its own, enabling it to launch the first phase of its ambitious program of growth.

Since relocating at Bergamot, the company has seen steady audience growth, and a gradual expansion of its fundraising. New projects are underway, most recently a recent joint production with the Berman Gallery featuring the work of acclaimed playwright and screenwriter Neil LaBute and photographer Gerald Slota. The 2012-2013 season will feature the world premiere of a new work by noted author Charles L. Mee, written specifically for the company, as well as the world premiere of a new play by Producing Charles Duncombe, funded by the City Santa Monica. Beyond the stage, City Garage is now publishing a series of original works and translations, including Duncombe's award-winning play *Patriot Act: A Reality Show*, as well as Michel & Duncombe's critically acclaimed translations of classic French comedies, including Molière's *Sganarelle*, *The School for Wives*, and *The Bourgeois Gentleman*, and Beaumarchais's *The Marriage of Figaro*.

Artistically, the company has never been stronger or more widely recognized. It is now expanding its vision of what it can be and re-examining how it can best serve its constituent communities.

III. Objectives

City Garage has identified the following objectives to be achieved as funding is secured:

1. A New Performance Space: Through 2011, thanks to owner Tom Patchett, City Garage was conducting rehearsals and staging productions at the Track 16 Gallery at Bergamot Station. This temporary arrangement came to a close in March 2012, when Bergamot Station lease-holder Wayne Blank generously stepped in to make an existing space available to the company at an affordable rent. This will allow it to create a flexible, sub-99 seat experimental space and launch **Phase I** of its program. Funding will go both to build out this space and guarantee the company's operations at Bergamot for the coming three to five years as the city further develops its master development plan. Current planning allows for the space to be ready for performance by August, 2012.

2. New Play Programming: Building on its existing relationships with nationally recognized playwrights such as Neil LaBute and Charles L. Mee, City Garage will continue a program focused on the introduction of new work by both established and emerging authors from the US and from the international community, premiering works that break boundaries, challenge the audience's imagination, and explore new ways of making theatre. A full season of fully-mounted productions will gradually be augmented by an ongoing series of staged readings, a playwrights workshop, and other programs that will expose the center's audience to the best and most innovative dramatists working today. It will open its inaugural 2012-2013 season in its new home September 1, 2012.

3. Paid Staff and Resident Company: Currently, the company operates with a minimum of paid staff and relies primarily on volunteer labor. In order to execute the vision here described, paid staff would be added in stages, tied to increases in annual revenue, with full and part-time positions in Artistic, Administrative, and Technical areas. Paid staff would be supplemented by a gradually expanding program of internships, drawing on recent graduates from professional theatre programs both locally and nationally. Once adequate funding is in place, the current sub-99 seat contract with Actors Equity under which the company operates would be replaced by a newly-negotiated Experimental Theatre Contract that would allow City Garage to professionalize both its Resident Company and the Guest Artists who supplement it.

4. Artistic Collaborations: One of the great assets of locating at Bergamot Station is the opportunity to collaborate with its diverse community of artists and gallery owners. The company has already completed its first project along those lines, working with the Berman Gallery on its joint show with photographer Gerald Slota and playwright Neil LaBute. The company plans to continue creating projects that invite the involvement of painters, composers, opera singers, dancers, and videographers in the creation of new multi-disciplinary theatre works. Further such collaborations are planned for the inaugural 2012-2013 season.

5. Education and Internships: Initial educational outreach will focus on local institutions such as Santa Monica College, Crossroads, New Roads School, and the schools of the Santa Monica/Malibu USD. Eventually, this will expand across the city, as the Exposition Line comes online. With adequate funding, the company intends to initiate a Children's Theatre program. An internship program will gradually be added, providing employment opportunities to young graduates emerging from select national theatre programs. Once revenue levels permit, annual Fellowships in Directing Playwriting, and Design can be awarded through a competitive selection process, giving select candidates their first paid professional position in their chosen field as well as the opportunity to gain hands-on, real-world experience in the company of dedicated and innovative theatre artists.

6. Institutional Partnerships & Exchanges: City Garage's history has included successful institutional collaborations, including hosting the Polish theater company Teatr Provisorium, its participation in numerous local "Fringe Festivals," and as a hub theater in the NEA funded national project with Pulitzer Prize-winning playwright Suzan-Lori Park, *365 Plays in 365 Days*. In its new incarnation at Bergamot, partnerships with theatres such as St. Ann's Warehouse in New York, ART in Boston, and La Jolla Playhouse in San Diego—companies with whom City Garage currently has relationships—will allow co-productions of new works in which a production could originate in Los Angeles and then travel to the co-producing entity (or vice versa). As funding grows, the company will also host visits from national and international companies who are engaged in a similar exploration of theatre language, providing a venue for the local audience to experience these provocative, alternative national and international voices.

7. Accessibility: Accessibility has always been a priority for City Garage. The company always offers "Pay-what-you-can" performances each week of a production's run, guaranteeing access to all. This has been particularly beneficial for senior and youth audiences. City Garage in its new location at Bergamot Station Arts Center will increase this access by outreach to local community services to insure continued access to those who might not consider live theatre as an entertainment or cultural choice, including working with the Police Assistance League, Gang Services, and Santa Monica Community Services to eventually develop a Theatre Summer Camp for at-risk youth that will provide an opportunity for self-empowerment and growth.

IV. A Budget Plan for Measured Growth

Phase 1 Annual Budget: \$250,000

- conversion/construction of T1 space;
- Expand paid Staff;
- Expand core program;
- Unpaid internships; volunteer programs
- Local educational outreach;

Phase 2 Annual Budget: \$500,000

- Sustain all activities in Phase 1;
- Grow paid staff; Paid internships;
- New Writing Program; staged readings
- Expand and fund Collaborations with visual artists, composers, etc.
- Hosting regional companies;
- Children's Theatre Program;
- City-wide educational outreach;
- Work with lease-holder/City of Santa Monica for expansion of venue;

Phase 3 Annual Budget: \$1,000,000 +

- Establish/fund permanent facility;
- Sustain all activities in Phases 1 & 2;
- Professionalize Acting company
- Fully paid staff;
- Paid Internships/Fellowship Program
- New Play Festival
- At-Risk Youth Programs

V. Sponsorship

To achieve these goals, City Garage is looking for benefactors to partner in creating an institution that will foster and sustain vigorous artistic experimentation, cultivate and provide job opportunities for emerging professionals, and serve a diverse community with the highest quality cultural experience.

We are seeking sustaining gifts of **\$5,000 to \$100,000** and above that could be renewed annually based the company's measured progress toward realizing its programming goals.

Major donors will be given naming and recognition opportunities commensurate with the size of the gift.

VI. Appendix

1. About City Garage

2. Bios

3. Review & Press

4. Letter of Support, County Supervisor Zev Yaroslavsky

5. Letter of Support, Santa Monica Cultural Affairs

6. Los Angeles Drama Critic's Circle Award for Sustained Excellence



About City Garage

The company at City Garage has been producing innovative, award-winning theater in Santa Monica for nearly 25 years. It was founded in 1987 by Artistic Director Frédérique Michel and Producing Director Charles A. Duncombe. It creates and presents original works that explore contemporary ideas and issues in a distinctive, strongly physical, highly visual, multi-disciplinary style. It is currently the resident theater company at Bergamot Station Arts Center in Santa Monica.

It has had more than two dozen “Critic’s Choice” or “Pick of the Week” productions. It received four L.A. Weekly Theatre Award nominations for its production *George Sand: An Erotic Odyssey in Seven Tableaux* (1998), four more for *MedeaText: Los Angeles/Despoiled Shore* (2000), and another two for *Frederick of Prussia/GeorgeW’s Dream of Sleep* (2001). Its staging of *The Empire Builders* (2004) by Boris Vian was nominated by the Weekly for Production of the Year, while its revival of Ionesco’s *The Lesson* (2007) received nominations in both direction and performance categories, winning the award for Best Direction. Heiner Müller’s *The Battle: ABC* was nominated for Best Direction and Best Ensemble in 2006 and won the Ensemble award. In 2007, its *Three by Mee* season received four LA Weekly nominations, including Production of the Year for *Agamemnon*. The season as a whole won in the Production Design category. In 2008, the company received seven nominations in six categories, including Best Ensemble (one-act) and Best Comedy Ensemble, and took home awards for Best Direction (one-act) and Best Performance (one-act). In 2009, the company earned six nominations including one for Best Ensemble and Best Adaptation for *The Mission (Accomplished)*. In that same year, company founders Frédérique Michel and Charles Duncombe won the LA Weekly’s “Queen of the Angels” award for decades of contributions to L.A. theater. The company’s new versions of the Molière classic *The Bourgeois Gentleman* (2009) and Beaumarchais’s *The Marriage of Figaro* (2010) were both “Critic’s Choice” in the *LA Times*, as was its 2010 original work about human rights atrocities in Darfur, *The Trojan Women: LA/Darfur Dreamscape*. *The Marriage of Figaro* was nominated for Best Female Performance, Comedy, Best Costumes, and Best Translation, which it won. Its 2011 production *Paradise Park* by Charles L. Mee was nominated for Best Comedy Ensemble and Best Production Design. In 2011 the company also won the Margaret Hartford Award for Sustained Excellence from the Los Angeles Drama Critic’s Circle—the most distinguished award a theater company can receive. Most recently, its production of Sarah Kane’s *4.48 Psychosis* was nominated for Revival Production of the year by the LA Weekly.

The company’s work with Fassbinder texts has been featured in two German documentaries: *Fassbinder in Hollywood*, and *Fassbinder: Love, Life, and Celluloid*. Three of its Heiner Müller productions have been discussed in the book *Müller in America* published in New York in 2003. In the summer of 2004, in New York, the company received an “Otto,” a national award for political theatre. (Past recipients include Laurie Anderson, Bread and Puppets Theater, Steppenwolf Theater, and Heiner Müller.) It was honored that year alongside Robert Wilson, El Teatro Campesino, and Charles L. Mee.



Frédérique Michel & Charles A. Duncombe

Frédérique Michel, Artistic Director

Frédérique was born in Paris and studied theatre at the Conservatoire. She has led the company as Artistic Director since its founding in 1987. She received a Dramalogue Award for her direction of *Dissident*. Her 1998 production of *George Sand: An Erotic Odyssey in Seven Tableaux* was nominated for four L.A. Weekly Theater Awards, including Best Director. She was nominated again for Best Director for *MedeaText: Los Angeles/Despoiled Shore* (2000). In 2005 she won the LA Weekly Award for Best Direction (one-act) for *La Leçon*. Her production of *The Battle: ABC* was nominated for Best Direction and received the 2006 LA Weekly Award for Best Ensemble. She once again won Best Direction (one-act) for *Quartet* at the 2008 LA Weekly Theater Awards and was also nominated for her direction of *The Bald Soprano*. At the 2009 LA Weekly Theater Awards, she received (along with Charles Duncombe) the “Queen of the Angels Award” for “decades of directing and producing scintillating, politically charged theater that challenges audiences to reconsider their assumptions about the nature of politics and the nature of theater itself.” She, along with her partner Charles Duncombe, won the Best Translation Award for their version of *The Marriage of Figaro*. Most recently her work with the company was recognized by its being awarded the “Margaret Hartford Award for Sustained Excellence” by the Los Angeles Drama Critic’s Circle. Most recently, her production of Sarah Kane’s *4.48 Psychosis* was nominated for Revival Production of the Year by the LA Weekly.

Charles A. Duncombe, Producing Director

Charles is a writer, director and designer. He began his partnership with Frédérique Michel in 1985, and he has designed all of her work since then. He has won two Dramalogue awards for production design and in 1999 won the L.A. Weekly Theater Award for Best Lighting Design for *George Sand: An Erotic Odyssey in Seven Tableaux* (1998). He was nominated for two L.A. Weekly awards for *MedeaText: Los Angeles/Despoiled Shore* (2000): Best Adaptation, and Best Set. He was nominated again for two L.A. Weekly awards for *Frederick of Prussia/GeorgeW’s Dream of Sleep* (2001): Best Adaptation, and Production Design. His play *Patriot Act* won the Fratti/Newman Award for Political Playwriting in 2005 and opened in New York at the Castillo Theater as part of their 2008 season. He won the 2006 LA Weekly Theatre Award for Best Production Design for the entire *Three by Mee* season and was nominated again in 2007 for Production Design for *Quartet*. In 2009 he was nominated for Best Adaptation for *The Mission (Accomplished)*. At the 2009 LA Weekly Theater Awards, he received (along with Frédérique Michel) the “Queen of the Angels Award” for their contributions to Los Angeles theater. In 2010 he was nominated for an LA Weekly Theater Award for his adaptation of *The Trojan Women*, and in 2011 for Best Production Design for *Paradise Park*. Along with Frédérique Michel, he won the 2011 Award for Best Translation for their version of *The Marriage of Figaro*.



BOARD OF SUPERVISORS COUNTY OF LOS ANGELES

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ZEV YAROSLAVSKY

CHAIRMAN OF THE BOARD
SUPERVISOR, THIRD DISTRICT

December 19, 2011

Mr. Wayne Blank
Shoshona Wayne Gallery
Bergamot Station Arts Center
2525 Michigan Avenue
Santa Monica, California 90404

Re: City Garage Theater

Dear Mr. Blank:

I am writing in support of the presence of City Garage at Bergamot Station. City Garage is a well established theater company that has been based in Santa Monica for many years. Their tenure – temporary – at Track 16 has allowed them to present their highly regarded play productions in a gallery space. This performing arts venue contributes to the synergy of the art galleries and the Santa Monica Museum of Art and their continuing residency is an important component of Bergamot Station and adds tremendous value to the community.

City Garage Theater has been a recipient of funding from the Los Angeles County Board of Supervisors as a part of the Los Angeles County Arts Commission.

I recognize that discussions are currently taking place between City Garage and yourself regarding their future at Bergamot. And, further, I understand that you envision the future to include expansion plans for a more comprehensive arts center. Their continuing residency and a possible future more permanent home will be of great value to Bergamot.

It is a pleasure to write in support of City Garage Theater and I urge your consideration of their tenancy at Bergamot.

Sincerely,

A handwritten signature in black ink, appearing to read "Zev Yaroslavsky".

ZEV YAROSLAVSKY
Chairman of the Board
Supervisor, Third District



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City of
Santa Monica[®]

15 February 2012

To Whom It May Concern:

The City Garage theater company holds a significant position in the cultural life of Santa Monica, contributing a recognizable brand and attracting a dedicated core audience. The company has distinguished itself in the L.A. region, receiving many awards and consistently positive reviews from the L.A. Times and the L.A. Weekly, and has been a grantee of the City's cultural grants program in two categories for many years. The company mounts hit shows which sell out and are booked into extended runs.

Recently, City Garage made a significant move to Bergamot Station and has turned the move into an extraordinary opportunity, collaborating with nationally known playwrights and the Bergamot art galleries on innovative theater projects. Their presence at Bergamot has helped them expand the company's reach and audience in ways that demonstrate that City Garage could have a very bright future engaging Santa Monica's newest, expanding creative district.

The City of Santa Monica Cultural Affairs Division believes that the entertaining, intelligent and challenging events the City Garage brings to audiences improve life in Santa Monica, draw visitors from surrounding communities and contribute to the creative economy of the city, all of which provides concrete advantages to the city's residents. We hope to see City Garage continue to thrive in Santa Monica for years to come.

Sincerely,



Jessica Cusick
Cultural Affairs Manager

42nd Annual Los Angeles Drama Critics Circle Awards Ceremony
Margaret Harford Award for sustained excellence in theatre
Presentation speech by Steven Leigh Morris, LA Weekly Critic at Large
March 14, 2011

I'm here to present the Margaret Harford Award for sustained excellence to Santa Monica's City Garage, and have been trying to wrap my arms, and my head, around all they've accomplished since they started their little, thriving anomaly of a theater in 1987. At that time, their theater was right on the Santa Monica pier, and I remember seeing a production of some Pinter play on a Sunday matinee, and there was the Pinter-esque void between characters, the malice lurking in the atmosphere, accompanied by the sounds of the calliope, the smell of cotton candy and the screams of kids bleeding in. After seeing their closing performance of Charles Mee's *Paradise Park* yesterday at Bergamot Station, it occurs to me that they've really done over the decades is to bring that amusement park on the tip of the continent, with its arcades and halls of twisted mirrors, and instead of allowing those qualities to leak into the theater, they've put them on their stage, and it's through these mirrors and these surreal amusements and diversions that we now see things. In some ways it's like the completion of a circle.

Perhaps I should start with they don't do. They don't charge their actors dues. They don't collaborate with other theaters. They don't rent out their theater. And they don't employ outside directors. Their leggy, A diminutive French Artistic director, Frederique Michel, has directed every show, bar none, usually three to four per year, for two and a half decades.

Frederique Michel is the Napoleon Bonaparte of Los Angeles theater. She knows what she wants, why she wants it, and how to get it. She describes herself as a rigorous and merciless task-mistress, and that description has been verified by various members and former members of her ensemble – some with great affection. Some not.

Empress Frederique of Santa Monica has been supported through the decades by her General Charles Duncombe, a playwright and designer who has designed their sets, adapted or translated or co-translated the European texts they've staged, ranging from those by Moliere to Ionesco to Boris Vian to Rainer Werner Fassbinder to Heiner Muller.

Through most of those years, their various encampments have been fortified by the efforts of General Manager Paul Rubenstein.

I don't use these military allusions loosely. First, theirs has always been an overtly physical theater. Frederique has always had a European-based style of direction in which words are largely the accompaniment to a kind of arch choreography.

Add to that the conspicuously political passions that have informed every production they've done. This is a theater that in 2000, performed an adaptation of a text by Muller, *Medea Text: Los Angeles/Despoiled shore*. This is a production that took Muller's take on the legend of a woman who murdered her children to spite her unfaithful husband, and infused it with visual and textual depictions of Southern California, of ecological catastrophe and of the sprawling interconnected effects of consumerism and mass media and pornography. And this was a production being staged in an alley behind the Santa Monica Mall – a mere stone's throw from Hooter's. Talk about a fortress.

And finally, our own empire, the American empire, has been on their mind through the entirety of their existence. The theater has gambled on the theory that telling the truth, however unpopular, embarrassing, infuriating would, in the long run, help preserve the moral and humane values that made us a beacon to the rest of the world for so many decades. That principle has, at times, come crashing down on the theater.

In 2001, the theater was preparing yet another work about empire, Another Muller text adapted by Duncombe, *Frederick of Prussia, or George W.'s Great Dream of Sleep*. As the Emperor Frederick, haunted by the memories of his sadistic father, viciously gobbles up huge swaths of Europe, the character of George W. Bush observes the action from on high, dozing through the lesson of history. As the play was in previews, three passenger jets slammed into World Trade Center and the Pentagon. Probably not a good moment to ridicule the president of the United States. The theater promptly closed the production. Sometimes theater changes the world, as in the case of Athol Fugard and Vaclav Havel. Sometimes it's the other way around.

Regardless of their various depictions of realpolitik, City Garage productions always bathe in some glow of surrealism, sometimes didactically so, sometimes farcically and sometimes gently.

Boris Vian's *The Empire Builders* staged in 2004, was a farce about a cartoon family who spends most of the action escaping some unnamed terror by climbing to the safety of ever higher floors towards their attic. At each level, they find the same bandaged, groaning creature, whom they pummel, before fleeing to the next level up. The theater, through Vian's comic-nightmare allegory for life in the Third Reich, was trying to depict our own culture of fear.

That same year, City Garage received the annual prize in political theater from New York's Castillo Theatre.

By the end the decade, the theater was finding popular success in Moliere – *The Bourgeois Gentleman* in 2008 and *The School for Wives* in 2009. *The School for Wives*, is usually treated as a farce about the folly of an old fool who thinks he can keep a young girl cloistered through her childhood in order to mold her into an obedient wife. In the City Garage production, Frederique infused Bo Roberts' lunatic old Arnolphe as a figure of pathos as much as a figure of ridicule. He just couldn't quite fathom the reality that his ward was so intelligent, and that he was no longer in his prime, that his prowess, and his empire was fading. Through what's usually an idiosyncratic and dated farce, Frederique captured the essence of a particularly American crisis of political identity in the 21st century.

Wrote Kathleen Foley in the *Los Angeles Times*, "Unconcerned with current trends or commercial appeal, City Garage is blessedly devoid of the showcase mentality that permeates so many of Los Angeles's smaller theaters -- a determinedly pure artistic pursuit."

Dany Margolies, editor of *Back Stage*, described City Garage's production of Ionesco's *The Chairs*, as "a rare treat in an increasingly absurd world"

The theater's long-extended production of Charles Mee's *Paradise Park*, which closed yesterday at the theater's latest and tenuous venue at Bergamot Station, tried to fathom, with gentle whimsy, the unfathomable exigencies of human connection: A profoundly despondent young man wanders into an amusement park, which is all of America in the 21st century. He doesn't know quite where he is, or why he feels so estranged, or why his attempts at romantic love come so close to fruition before vanishing

like a silk scarf in a magic act. He's searching for himself, and for his bearings in a kind of comedy that's almost funny, but not quite, almost tragic, but not quite.

The production's sardonic sad comedy holds hands with a song by Randy Newman called "A Few Words In Defense of Our Country:" "Our people aren't bad, nor are they mean. Our leaders we've had, though they're the worst we've had, are hardly the worst this world has ever seen. The end of an empire is messy at best. This empire is ending, like all the rest. Like the Spanish Armada adrift on the sea. Adrift in the land of the brave and the home of the free."

For almost 25 years, this little vibrant theater in Santa Monica has staged plays primarily from ideas rather than emotions, yet the body of its work is profoundly emotional. Because every play they've performed has been about being adrift, about using the tools of theater with unyielding rigor and artistry and dedication and honesty to discern where we are, and who we are, and what we're doing in this tiny yet momentous corner of history.

On behalf of the Los Angeles Drama Critics Circle, it's with great pleasure I present the Margaret Hartford Award for sustained excellence by a theater company Frederique Michel and Charles Duncombe, and to their City Garage.