

Summer in the City

First graders performing *The Tempest*. Nine year-olds learning the ancient Japanese art of Bunraku puppetry. Teens tackling the songs of William Finn and the plays of Joyce Carol Oates. It's all part of a Theatre Lab summer—where the fun comes from the no-holds-barred exploration of some of the world's most unique and challenging forms of dramatic art. More than 200 young people participated in The Theatre Lab's acting and musical theatre camps this year, making this our biggest and best summer ever.



In the Summer Acting Institute for Teens, young performers worked with theatre professionals in a conservatory program providing intensive training in improvisation, scene study, auditioning, voice and movement. At the end of the program, students displayed their skills in a showcase featuring the works of John Patrick Shanley, Tennessee Williams, and Rebecca Gilman, among others.

And the 13-and-under set dove into creative

dramatics—learning mime and comedy, exploring animal folklore, discovering Asian theatre, tackling the Greeks (*The Trojan Women* parody was an especially big crowd-pleaser), creating their own Renaissance Festival complete with ye olde texts, and performing a tribute to the songs of Broadway.

Teens interested in musical theatre performed *Double Vision*, an original revue featuring the songs of contemporary Broadway composers including Jason Robert Brown, Andrew Lippa, and the folks who conceived *Avenue Q*, along with original monologues composed by the participants themselves. It all happened under the direction of Jane Pesci-Townsend, Washington's most beloved musical theatre diva (and the Chair of the Musical Theatre Department at Catholic University) and Theatre Lab Director and Helen Hayes Award nominee Buzz Mauro.

As we approach the dog days of August, we have just one more program to launch: our incredibly popular Magic Camp returns under the direction of Karen Beriss, one of the country's top female magicians.

Thanks to our terrific faculty, the kids, and all their families for making this a summer to remember!

Theatre Lab Alum Knocks 'Em Dead



Andy Brownstein as a very bad Santa in Signature Theatre's production of *Assassins*.

Talk about arriving on the scene with a bang. Longtime Theatre Lab student Andy Brownstein has snared the attention of critics and audiences alike with his portrayal of Sam Byck in Signature Theatre's acclaimed remount of Stephen Sondheim's *Assassins*. Brownstein nearly steals the show as the man in the Santa costume who, in 1974, made a botched attempt to assassinate Richard Nixon by flying a plane into the White House (an event that has more than a little post-9/11 resonance for audiences,

Brownstein notes). "It's a great role," says Brownstein. "I get to wear a grubby Santa suit each day, impersonate Richard Nixon and yell at Leonard Bernstein, all the while mangling songs from *West Side Story*. The monologues are so well written, and run the gamut of emotions from comedy and vulnerability to rage and near-insanity. Plus, I get to sing." All of which make for a very exciting major league debut, though Brownstein admits it's not one he sought out.

"I never audition for these things," he says, meaning musicals. And, aside from his appearances in two Theatre Lab Creating a Musical Role productions—*Ragtime* and *A Man of No Importance*—it's true that Brownstein hasn't undertaken a musical theatre role since he played *Sitting Bull* in his sixth grade production of *Annie Get Your Gun*.

So how did he find himself performing at the gold standard of musical theatre venues in one of the most anticipated productions of the season working alongside acclaimed musical veterans like Donna Migliaccio and Will Gartshore under the direction of award-winning director Joe Calarco?

Theatre Lab's New Board Chair



Incoming Chair Laura Einstein

We are pleased to announce the election of Laura Einstein as the new Chair of the Theatre Lab Board. A well-known employment lawyer currently working in the Civil Rights Division of the Department of Justice, Einstein succeeds longtime Board Chair Amy Austin as just the third Board President in the organization's fourteen year history.

"She's a perfect fit for the job," Austin says of her successor. "Laura's not only been a longtime supporter of The Theatre Lab and an excellent Board member over the past three years, but she's also been a student."

Einstein has taken classes in scene study with The Theatre Lab and even performed in the Creating a Musical Role production of *Ragtime* in 2004. Austin thinks that gives her an advantage when it comes to appreciating the impact of the organization's programs, and Einstein agrees. "I had the opportunity to take some classes, which was just terrific for me...I feel so drawn to the organization because of the way the creativity manifests

itself...whether in the acting programs and how inclusive they are or the philosophy of applying acting skills to all modes of communication."

Though she admits that "she has pretty big shoes to fill," she's excited for the opportunity to "build on the accomplishments we've made and start thinking even bigger, expanding the ways that the Board could contribute to the overall well-being of the organization."

According to Austin, Einstein's "diplomatic skills, her drive and her energy" make her more than up to the challenge.

In addition to her Board work with The Theatre Lab, Einstein has served as the Chair of the Board of the Center for Childcare

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Workers and, in her spare time, tutors high school students at Next Step Charter School and does volunteer legal work for AARP.

A Fond Farewell

A typical Board Chair serves a small non-profit organization for a term of two or three years before moving on to fry bigger fish or simply take a break from the Sisyphean reality of accommodating big dreams on tight budgets. But, as many of us at The Theatre Lab know, Amy Austin is anything but typical.

In her amazing eleven year run as the Chair of The Theatre Lab Board, Austin has been a major force in transforming the organization from one that served about 200 students a year with a handful of classes in acting and playwriting to one with a constituency of more than 1,000 students each year who take part in over 75

She has worked with us in so many capacities—visionary leader, advisor, teacher, budget guru.

courses in musical theatre, improvisation, drama criticism, directing, and film classes as well as acting and playwriting,

who participate in our award-winning Life Stories outreach programs for underserved youth and adults, and who spend the summer with us in our full-to-capacity kids' drama camps. She has also been a driving force behind the centralization of all Theatre Lab programs into our beautiful new facility near Gallery Place.

"Amy has been such a tremendous part of our success," says Theatre Lab Co-Director Deb Gottesman. "As Board Chair she has worked with us in so many capacities—visionary leader, advi-

sor, teacher, budget guru—she was even willing to roll up her sleeves in the early days when we had to get big mailings out the door and we had no permanent staff to speak of. Her keen business sense and her amazing calm in the eye of the storm have made her an invaluable Chair during a period of amazing growth."

In her other life, Austin is the Publisher of *Washington City Paper*, one of the country's largest alternative newspapers, a position that makes her uniquely acquainted with the challenges of rapid growth.



Outgoing Chair Amy Austin

As she looks back on her tenure as Chair, Austin says what she is most happy about "is all of the people that Theatre Lab has been able to touch. That we've been able to grow the organization in a meaningful way and continue to expand the community of people who have been moved by the work of The Theatre Lab."

But like all good things, Austin believes it was time for her reign to come to an end. "Changes in leadership positions are beneficial to organizations and I believe that was the case here. I'm happy to continue to serve and do committee work and take on special projects that I haven't been able to do because I was the Chair."

Austin will remain on the Theatre Lab Board and serve as the Chair of the Finance Committee.

Development News

Theatre Lab Chosen for New 2006 Catalogue for Philanthropy

The Theatre Lab will be one of 71 nonprofits featured in the 2006-07 *Catalogue for Philanthropy*, due to be issued in mid-November. We were selected from a competitive field of approximately 200 candidates. Proposals were reviewed by 50 professional grantmakers and leaders at 30 local foundations and nonprofit organizations. According to Barbara Harman, Executive Director of the Harman Family Foundation, "Charities were selected for excellence, innovation, and cost-effectiveness—and for what they can teach us about the extraordinary ways that philanthropy works. These are certainly among the best small charities in the Washington, DC region." Over 30,000 individuals and hundreds of foundations will receive copies of the Catalogue this year. To date, the Catalogue has helped to raise over \$2 million in pledges and gifts for featured nonprofits. **Beginning in November, new and old friends of The Theatre Lab will be able to make online donations through the Catalogue's website, www.catalogueforphilanthropy.org/dc.** We will receive 100% of your donation!



"Send a Kid to Camp" Event Raises over \$10K for Scholarship Fund



Bill Hensel as Tevye in our production of *Fiddler*.

On Thursday, June 8, we christened our new performance space with a benefit performance of *Fiddler on the Roof* (this year's selection for *Creating a Musical Role*). The event drew an audience of more than 100 and was hosted by Bob Mondello, *Washington City Paper* theatre critic and NPR commentator, and a long-time friend of The Theatre Lab. The performance was followed by a decadent dessert party with raffle drawings, tours of the new facility, and the sweet sounds of live balalaika music. The \$10K+ in event proceeds helped The Theatre Lab to surpass its aid goal for 2006, giving \$30,000 in scholarships so that disadvantaged children could attend our summer acting camp. The Theatre Lab sincerely thanks National Tickets, Melting Pot and Cake Love for their contributions to the raffle. Special thanks go to Event Co-Chairs Traci Ball and Laura Einstein, our Host Committee and our Board of Directors for helping us organize, promote and present the "Send a Kid to Theatre Camp" event.

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Paying It Forward

What do you get the directors who have everything? The cast of *Fiddler on the Roof* came up with a creative (and incredibly generous) solution to that quandary. They pooled their resources and decided to Send a Kid to Camp this summer. "The best way we could think of to say thanks was to pass on all this great teaching to the next generation," cast member David Crowley said of the ensemble's contribution to The Theatre Lab's scholarship fund for disadvantaged youth.

Deb Gottesman and Buzz Mauro, the Directors of the *Creating a Musical Role* class that culminated in this production of *Fiddler*, were stunned by the cast's surprise gesture. In accepting the donation, a choked-up Gottesman said, "This is a cause that's very close to our hearts. And to know that it matters to you all is incredibly moving to us." Added Mauro, "It's the best closing-night gift we could have received."

Meetings of Mission and Legacy

Recently, the legacies of two creative people met with the mission of The Theatre Lab through The Community Foundation (an organization that helps facilitate individual, family and organizational philanthropy). The **Louise P. Zanar Fund** was created in February 2005 to financially support organizations in the Washington, DC metropolitan area that provide disadvantaged children with guidance and instruction in creative expression. For its first distribution of grants, the Fund provided five scholarships for children to attend our Summer Acting Camp for Kids, and supported programs at The Levine School of Music (at the ARC in Anacostia) and The DC Creative Writing Workshop. The recently formed **Bernard Myers Fund** for the Performing Arts found a match in our *Life Stories* outreach program, which provides disadvantaged and marginalized youth and adults with opportunities to use and transform their personal narratives through creating original works for film and stage.

Theatre Lab Hires Development Director

Kate McCann joined The Theatre Lab team as the part-time Development Director in April 2006. Prior to coming on board, she was the Executive Director of St. Luke's Shelter—a year-round transitional shelter for homeless men located in Glover Park. From 2000-2004, Kate served as Communications Coordinator and Development Associate for Global Rights (known formerly as the International Human Rights Law Group). She earned a Masters in Philosophy from Trinity College in Dublin, Ireland and a Masters in Theology from Garrett Theological Seminary; and studied English and Drama at Kenyon College. Kate is also a former Theatre Lab student now working as a professional actress.



Honors Conservatory Rolls On

The inaugural class of the Honors Conservatory at The Theatre Lab is more than halfway through their year, and it's been an exhilarating experience for everyone involved. The students have committed many hours and much energy in pursuit of their acting goals, and some wonderful performances have been the result, including great work in *Fiddler on the Roof* and Caleen Sinnette Jennings' new play, *Fever Longing Still*. Further evidence of these actors' talents will be on display in our production of *Othello* in October.

The Conservatory program includes, in addition to highly intensive ongoing acting classes, training in voice and movement, audi-

tioning, and the history of the theatre. Students receive personal mentoring on their progress and careers throughout the year. Our outstanding first class will graduate in December, finishing up with both a series of complete one-act plays and a showcase for directors and casting directors featuring students' favorite work from the year. For a better sense of what the Conservatory is like, please read Kelly Cronenberg's description of her experience below.

Auditions for the 2007 class of the Honors Conservatory will be held in October. Details and application forms can be found at <http://www.theatrelab.org/honors.htm>. Please call 202-824-0449 for more information or to schedule an appointment.

➔ The View from Inside the Honors Conservatory

by Kelly Cronenberg

Making the commitment to myself

I had flirted with several careers, always changing when I became bored or restless. At the same time I was taking several classes with the Theatre Lab. When I heard they were offering a year-long professional conservatory, I immediately seized the opportunity. The application and audition process wasn't daunting, but writing an essay required me to think about the commitment I was making. I needed to show myself that this was more than a passing lark.

For me, the program wasn't going to be about discovering whether or not I wanted to be an actor. It was more about giddily acknowledging that I am an actor and dedicating the time to honing my talent, building my "toolbox", and directing my gaze toward the professional stage. I knew that once I started on this path, I would not want to look back.

Course work and assignments

The instructors' expectations mirrored those of the directors.

Students were required to complete graduate level work inside and outside of class, just as a professional actor is expected to work outside the actual rehearsal time. I felt a responsibility towards my scene partners and to myself to complete the work and be prepared. Of course I expected the same from them. It was gratifying to act with others who had the same level of conviction.

The literature described the Honors course work as "intensive" and "challenging." These words were abstract until I found myself knee-deep in a scene that stretched every emotional and mental muscle I have and discovered that I have more muscles than I

realized. It was exhilarating and heady to learn new things about myself.

In addition to scene study classes, we participated in important formative classes that I probably would have skipped otherwise: Stanislavski, History of Theatre, Critiquing Theatre. The sheer depth of knowledge of the instructors coupled with the fact that we were treated as colleagues instead of "students" made the lessons and the homework fun as well as challenging.

We also had access to Honors-only workshops and were able to work with some of the most talented actors in DC.

Trusting others and letting go

One of the best things about the conservatory is getting to work with fellow students who will see you at your best and worst and then will clap and laugh with you after. The journey you take with your colleagues is incredible. As you grow and learn together, a confidence builds in you and you allow yourself to take more risks and open yourself up to roles and plays you never dreamed you would undertake.

I fully expect to see my colleagues—my friends—on stage and I hope to have the chance to work with them again.

Forward Direction

To say that the Honors Program was life changing is slightly misleading. It was an experience that was life affirming. It certainly brought into focus that though I might have waited a while to acknowledge my acting career, I now bring a wealth of life experience to all my roles and that I have so much to give.

... I found myself
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Register for Classes Today! www.theatrelab.org

Brownstein (From Page 1)

According to Brownstein, he was called in for an audition by Marcia Gardner, the former casting director at Signature, who first worked with Andy in a Theatre Lab class exploring the art of staged readings. Marcia told him that the character had several meaty monologues but, says Brownstein, "In my naiveté, I didn't even know I was going to sing until the musical director called me over."

"I would have loved for my first professional musical role to have been Linus in *You're a Good Man, Charlie Brown* or something instead of Sondheim, which still makes me wake up with the night sweats," he jokes.

"Sondheim is just so demanding. It's one thing to know that you must be constantly aware and precise in what you do, but quite another thing when an entire song and its meaning hinges on those qualities. You simply cannot coast."

And these are realities for which, he says, The Theatre Lab prepared him well. "Being in the show has been a real affirmation of things I learned in training but you don't really know with a capital K until you do them.

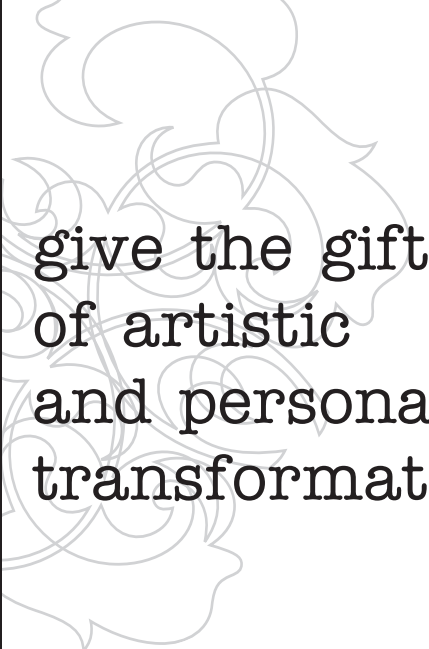
"Musicals require so much focus and precision... If I hadn't had the experience of learning at Theatre Lab how to interpret a song—that the acting doesn't stop when you start singing—and

the experience of getting over fears so you're more free in the moment, I would have been lost in this production."

"The validation that I got from my classes—and the increasingly challenging parts I was given—provided a safety net for me. It taught me that I could confront this simultaneously enthralling and terrifying theater demon and know that I'd come out OK on the other end."

Like many Washington actors, Brownstein juggles a "fairly intense" day job—he works as a journalist and education writer—with his increasingly demanding nightlife. And, though it hasn't always been easy, Brownstein admits, the journey has been incredibly rewarding. "To do a show at Signature... and to do not only a musical, but a bloody Stephen Sondheim musical... has been a real milestone for me. It's something I can say I did, and that going there again will no longer be so scary. Like playing Hamlet. Or doing a nude scene. It feels good. It feels good to know that I could play at this level, and not only survive but do well."

And, while there may be no nude scenes in Brownstein's immediate future, he does have another fully-clothed gig lined up for the fall. In September Andy will again be teaming up with director Joe Calarco, playing opposite award-winning actress Lee Mikeska Gardner at Charter Theatre, in *Short Order Stories*, a new play by Theatre Lab comedy improv instructor Renee Calarco.



give the gift
of artistic
and personal
transformation

DID YOU KNOW?

- > Class fees only cover **45%** of the cost of running The Theatre Lab.
- > Theatre Lab provided a record **\$30,000** in scholarships so that disadvantaged and at-risk children and teens could attend our summer programs.
- > Our **FREE** Life Stories outreach program will help more than 200 senior citizens, incarcerated adolescents and severely at-risk youth to transform themselves as they use their personal narratives to create compelling original dramatic works for stage and screen.

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Donate Now

Classes to Watch For

> **Ibsen: Enemy of the People**

The delightful, crowd-pleasing Kim Schraf is back with another enlightening seminar on a master dramatist – having illuminated the works of Shakespeare and Chekhov for innumerable actors, readers and theatre-goers in the past. This time it's the fascinating and central Henrik Ibsen, just in time for the Shakespeare Theatre's much anticipated production of *An Enemy of the People*. Kim will help participants understand and appreciate the importance of this play and this playwright in historical context, through close reading of the script (including reading aloud), a glance at influences and criticism, and lots of lively discussion.

> **Saturdays, Sept. 9 – Oct. 21, 10 am – 12 pm**

> **Yoga for Acting**

A lot of actors seem to regard movement training as a pill they know they should take, but one that's going to be just too bitter to swallow. Which is too bad, because various degrees of discomfort, stiffness, stagginess, and awkwardness are too often the rule rather than the exception among acting students. There are no quick fixes for any of those problems, of course, because they're all signs of a fundamental lack of physical centeredness. For years we've been looking for a fun and effective way to address this central issue that would be both effective and fun enough that people would actually do it. And we think we've finally done it. In collaboration with Elizabeth Greathouse, Director of Yoga House Studio, we've devised a yoga class that focuses specifically on the kinds of physical and mental concentration required for really powerful acting. No experience is required, and we expect the class to be a great one-time experience or a terrific introduction to a whole new discipline.

> **Thursdays, Sept. 14 – Oct. 19, 7 pm – 9 pm**

> **Thursdays, Nov. 2 – Dec. 14, 7 pm – 9 pm** (No class Nov. 23)

> **Principles of Comedy**

Theatre Lab Director and acclaimed comic actor Deb Gottesman will be taking a serious look at what's funny this fall. Have you ever thought about just exactly what it was about Lucy Ricardo that made her such a hoot? Deb's popular once-a-year Principles of Comedy class helps students do just that, and the results of the analysis are often surprising and fascinating from the audience point of view and invaluable from the actor's. Class mixes critical analysis with improvisation, comedic scene and monologue work, and practice in the art of physical comedy.

> **Thursdays, Sept. 14 – Oct. 19, 7 pm – 9:30 pm**

> **Ideas Into Action with Naomi Jacobson**

If you've taken scene study classes in the past and are looking for a next step that will be really useful, you can't do better than to study with Naomi Jacobson. The concepts of objectives and actions are familiar to every acting student, but sometimes they don't get put into practice as efficiently or as powerfully as they could be. Naomi's main strength is her ability to address that issue head-on and provide her students with concrete tools—reliable techniques—that can be applied in any acting situation. With a Helen Hayes Award and six nominations to her credit, as well as a slew of other brilliantly received performances at

Washington's major theatres, Naomi obviously knows what she's talking about—but what's more important is that she really knows how to teach it. Her own acting career keeps her from doing much teaching these days and we hope you'll take advantage of the opportunity to study with her while The Theatre Lab is lucky enough to have her. Enrollment limited.

> **Saturdays, Nov. 4 – Dec. 16, 10 am – 1 pm** (No class Nov. 25)

> **Scenes in Performance with Dot Neumann**

Dot Neumann has directed professionally in Washington for many years and has been nominated multiple times (like so many Theatre Lab instructors!) for the Helen Hayes Award. She's also a dedicated teacher and brings all her expertise to bear in The Theatre Lab's upcoming Scenes in Performance class. Dot will work intensively with each student on scenes from the contemporary theatre. Students will perform the scenes for an invited audience on the night of the next-to-last class, then meet for a final session to view the performance on video and process issues of dealing with an audience—that crucial aspect of acting that is necessarily left out of most acting classes. Enrollment limited.

Thursdays, Nov. 2 – Dec. 14, 7 pm – 10 pm (No class Nov. 23)

> **Screen Acting Classes**

The Theatre Lab would like to welcome Delaney Williams, a veteran stage and film actor best known as Sergeant Jay Landsman on HBO's *The Wire*, to the faculty. Bill (as he's affectionately known) brings a wealth of special knowledge to his course on Getting Started in TV and Film, on both the artistic and the business ends. As the title of the course implies, Bill lays out the basics of how to get started as a screen actor, but he also gets everybody on videotape and offers detailed critiques. Even more focus on the actual techniques of acting for the screen can be found in Brenna McDonough's popular On-Camera Scene Study.

> **Getting Started in TV and Film:**

Mondays, Oct. 30 – Dec. 11, 7 pm – 9:30 pm (No class Nov. 13)

> **On-Camera Scene Study:**

Wednesdays, Sept. 13 – Oct. 18, 7 pm – 9:30 pm

> **Musical Theatre Classes**

Judy Simmons, one of Washington's greatest musical theatre divas, will continue to grace Theatre Lab classrooms this fall. In September Judy will be offering Solo Performance, a course for singers who want to work on their solo singing skills, perhaps for the first time. For more advanced soloists, Judy will once again team up in November with acclaimed musical director (seven Helen Hayes nominations!) George Fulginiti-Shakar to teach Cabaret, a complete nuts-and-bolts course in the art and practicalities of cabaret performance. Both George and Judy are on the board of the DC Cabaret Network, so they're intimately tied in to the thriving Washington cabaret scene and can offer tons of advice on breaking in.

> **Solo Performance:**

Thursdays, Sept. 12 – Oct. 19, 7 pm – 10 pm

> **Cabaret:**

Saturdays, Nov. 4 – Dec. 16, 10 am – 1 pm

+ **Sunday, Dec. 17, 6 – 10 pm** (No class Nov. 25)

Where Are They Now?

Here's what Theatre Lab students and alumni have been up to this summer:

The inaugural Capital Fringe Festival—a showcase for innovative new work that featured more than 400 performances involving over 100 artists and ensembles in late July—provided an exciting artistic haven for many Theatre Lab students and alumni:

John Feist and **Kate McCann** appeared in *You Don't Know Dick* (Dick Cheney, that is!) at Flashpoint's Mead Theatre Lab; Summer Acting Institute for Teens Alumnus **Terah Jackson** wrote *Hidden Pages*, a political parable produced at the Warehouse Theatre; **Paul McClane** was part of the artistic team that produced *Doing Pretty Theft* at the Canadian Embassy, a production that featured fellow

alum **David Bobb**; and **Lonny Smith** appeared with Theatre Lab faculty member Judy Simmons in *Naked Cabaret*.

Other Student Sightings: **Catherine Deadman** played the teenage incarnation of Peppermint Patty in the Peanuts-based satire *Dog Sees God* at Studio Theatre; **John Feist**, **Erin Kaufman**, and **Hugh Staples** were all prominently featured in *The Jeweler's Shop* at the Pope John Paul II Performance Center; and **Deborah Keiffer** appeared in the comedy *!Corked* with the 21st Century Theatre, a brand-new professional production company in Falls Church.

Where Are YOU Now?

Contact us about your theatre exploits and we'll include you in the next *Behind the Scene*.

Mark Your Calendars

Don't miss our 12th Annual

CABARET BENEFIT

To benefit the Theatre Lab's Youth and Outreach programs

Dinner • Cocktails • Entertainment
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Monday evening
November 13

theatre lab
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OTHELLO

presented by the acting ensemble of
The Theatre Lab's *Creating a Role* course
under the direction of
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**October 18, 19, 20, and 21
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Dates to Remember

Magic Camp performance	Aug 18
Fall Class Registration Deadline	Sept 6
Othello performances	Oct 18-21
Cabaret Benefit	Nov 13
Scenes in Performance presentation	Dec 7
Cabaret class performance	Dec 17

Life Stories Adds New Partnerships

In the past few months The Theatre Lab is pleased to have begun two new partnerships for its *Life Stories* youth programs, in which incarcerated and severely at-risk teens learn to use their real-life experiences to create original works of dramatic art for the stage and screen. With the assistance of Joe Palka, English Teacher at I.D.E.A. Public Charter School in Anacostia, Theatre Lab *Life Stories* instructor Tom Workman used poetry, storytelling, improvisation, and playwriting techniques to help 20 middle school youth shape their stories into an hour-long film exploring fractured homes, attitudes about school, and dreams for the future. In another neighborhood of Anacostia, *Life Stories* Instructor Quique Aviles (recently featured on NPR's "This I Believe") is currently working with young adolescents who have been charged with first-time auto theft as part of a rehabilitation program run by the DC Metropolitan Police Department. Michael Rodgers, who inaugurated our *Life Stories* programs with Seniors, will be back at Chevy Chase House Senior Residence this fall.

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