

About Howard



Howard Meyer is a playwright, director and founding Artistic Director of Axial Theatre. Howard's plays include *The Kiss*, *All That's Fair*, *The Contract*, (co-created with playwright Linda Giuliano, and the Axial company) *Twenty*, *Lost in Paradise*, *AngelBeast*, *Cherrie & Jerry* and the monologue, *Calculus*. Productions of *AngelBeast* and *Cherrie & Jerry* at Axial Theatre have both received critical acclaim (Gannett). *Lost in Paradise* has been optioned for a motion picture.

Howard's most recent plays: *Radiance* was read at the Hudson Valley Writers' Center in October, 2010 and is now a semi-finalist for the 2010-2011 Eugene O'Neill National Playwrights Conference. *WELCOME, This is a Neighborhood Watch Community* was read at The Hudson Valley Writers' Center, The Barrow Group, and Naked Angels' Tuesdays at 9 (2008-2009), and was presented at Axial in November, 2010 directed by Drama Desk award-winner, Josh Hecht. The production featured LABrynth Theater Company co-founder, David Deblinger, and Emmy-nominated actor, Jon Lindstrom.

Howard's directorial assignments include the NYC premiere of Athol Fugard's original text of *Hello and Goodbye* (New York Theatre Workshop, Rattlestick Playwright's Theatre, co-produced by Kevin Spacey), the original workshop of Craig Wright's *The Pavilion* (Playwright Center), Adam Rapp's *Train Story*, Linda Giuliano's *The Last Delivery* and his own *Cherrie & Jerry* and *Lost in Paradise* (Axial Theatre). He is an inaugural member of the Lincoln Center Theatre Director's Lab.

In 1998 Howard co-founded Axial Theatre, now in its 12th season developing and presenting new plays in Westchester County, NY. Under his artistic direction, Axial has produced over 40 premieres of one-act and full length plays since the theatre's inaugural performance in the winter of 2000.

Press

Praise For *WELCOME, This is a Neighborhood Watch Community*

[A] well-acted production presented by the Axial Theater Company... [in Howard Meyer's] well-structured play. The entire cast does a nice job. Ann Gulian is Harris' wife, Lorraine, who teaches yoga to convince herself she's not rich and superficial; Rachel Ann Jones is Leila Stanton, Lorraine's pal, who always heads straight for the bar; Jon Lindstrom is particularly convincing as Warren Stanton, Leila's confident, take-charge husband, who has some unfortunate ideas about how to keep an eye on your children; and Justin's little sister, Abigail, is played by Willa DeRose, a fine little actress who is just plain adorable.

Anita Gates, *The New York Times*

Last Saturday night, I relived my children's teenage years at the Axial Theatre. Written by Howard Meyer, the play... is about parents and their teenage son dancing around issues of self discovery and the family chaos it wreaks; great ambitions, success and how these affect family values; and mentoring, as in "Who is fit to do it?" and "What does a teenager need from a role model?" If you still have a sense of humor left after you raise your kids, you'll howl at the father, played by David Deblinger when he says: "I'm a parent, son, and when you're a parent... we're capable of some extremely bizarre behavior when it comes to our kids." Josh Hecht, the director... likes to break down boundaries between the actors and the audience. He succeeds. If you close your eyes, you can feel like you are in Greenwich Village of the '60s, only closer to home.

Janet Langsam, *Westchester Business Journal*

Praise For *Cherrie and Jerry*

"It was such fun to laugh and laugh again in the theater. *Cherrie and Jerry* is uproarious and tender with performances from the actors that will make you want to run up on stage and hug them. Rachel Jones' Cherrie is wonderfully slutty and real and Jess Erick's Evelyn is so funny and authentic she steals her scenes. Bravo to Howard Meyer for writing great, insightful theater."

- **Cynthia Wetzler**, *The New York Times*

"...Relax and laugh the night away...Mr. Meyer is dead on."

- **Bob Heisler**, *Journal News*, Gannett Papers

Praise For *AngelBeast*

“*AngelBeast* is a bold new monster of play. (It’s)... an evening of adult theatre full of fascinating choices by the playwright and the actors. See it and you’ll be talking about it for a long time.”

-Bob Heisler, *Journal News*, Gannett Papers

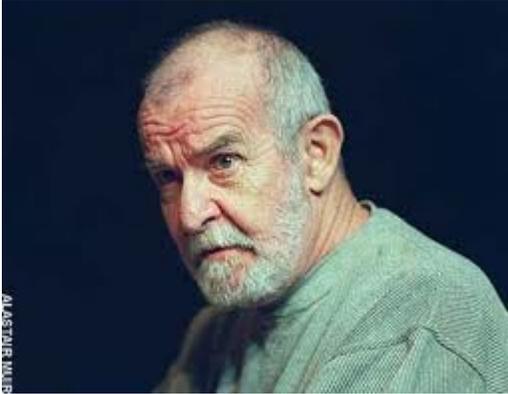
“*AngelBeast* is a play that haunts you long after you walk out of the theater. Howard Meyer has created characters with many layers and exquisite vulnerabilities brought to life by an electric cast. The ending is a show stopper.”

-Cynthia Wetzler, *The New York Times*

“*AngelBeast* is a powerful and intelligent new play with great humor and heart — a compelling new look at the “sins of the father.” You don’t have to go to Manhattan to see exciting theatre and an immensely talented company of actors.”

-John Bedford Lloyd, actor: *John Adams* (HBO), *The Bourne Supremacy*, *Philadelphia*, *Wall Street II*

Endorsements



Mr. Meyer has worked with me... and made an invaluable contribution... through his perceptive analysis of text and performance. Howard has a strong talent and considerable skill in dealing with actors. And finally there's his genuine passion for theatre, a quality I know he will communicate to others. His vision of theatre, both as a vehicle of personal truth as well as moral force in the community is one that I completely identify with.

- **Athol Fugard, Playwright**



I can think of no better place for actors young or old to learn and progress in their craft than with a teacher who understands the vulnerable nature of acting coupled with the wisdom of a curious mind. Howard possesses those qualities which I admire in the best of directors: a keen objective eye, impressive knowledge of behavior and creative spirit. I can assure any potential student that something will indeed happen in classes with Mr. Meyer.

- **Kevin Spacey, Academy-Award winning Actor**



Jon Lindstrom, Actor and Screenwriter

Having had the pleasure of appearing in the world premiere of Howard's play, *"Welcome, This is a Neighborhood Watch Community."* I can state emphatically that Howard's approach to the craft of writing is one of exploring behavior. The emotional truths that lie beneath Howard's dialogue are considered, thoughtful and genuine. His observation of human nature and how we relate to each other provides a window to humankind's tendency to say something other than what we mean, and to often act inappropriately as a result.

For any actor the dialogue and emotional journey is a true and welcome challenge. I believe any thinking actor who tests himself with Howard's material will first be confronted by his own limitations and then, with the support of the well-crafted piece Howard has created, will discover a path to exceed them.

- Jon Lindstrom, Emmy-Nominated Actor/Screenwriter



David Deblinger, actor, LABrynth Theater co-founder

I recently worked as an actor on [*Welcome, This is a Neighborhood Watch Community*] by Howard Meyer. I must say, the passionate and seemingly boundless energy with which he pursued reaching more and more depth and nuance within the emotional dynamics of the piece was inspiring. He was fearless and quite adept at finding humor one minute, and exploring the ugly side of the ego the next, all in the same speech. I was also struck by the dedication and commitment of the artists that seem to flock to be part of his company. I am grateful to have served a role in the development of a powerful and compelling new work, by an extremely talented and generous artist.

-David Deblinger
Co-Founder, [LABrynth Theater Company](#)

Howard Meyer 1305 White Hill Road, Yorktown Heights, NY 10598
Phone: 914-439-1933 E-mail: hmaxial@gmail.com

PLAYWRITING RESUME

Plays/History

Welcome, This is a Neighborhood Watch Community

Production: Axial Theatre, November 2010, directed by Josh Hecht

Readings: The Barrow Group, November 2009; Hudson Valley Writers Center, September 2009

Development: Naked Angels Tuesdays at 9, NYC Play Development Collective, Axial Theatre Play Reading Series

Radiance

2010-2011 Semi-Finalist at the Eugene O'Neill National Playwrights Conference

Readings: Hudson Valley Writers' Center, October 2010, directed by Josh Hecht

Development: Naked Angels Tuesdays at 9, Axial Theatre Play Reading Series

Cherrie & Jerry

Production: Axial Theatre, March 2009

Critically acclaimed: Robert Heisler, Gannett

Jerry: HERE Arts Center, November 2003

Cherrie: Samuel French One-Act Festival, August 2002

Development: Axial Theatre Play Reading Series

AngelBeast

Production: Axial Theatre, May 2008

Critically acclaimed: Robert Heisler, Gannett

Readings: The Barrow Group, November 2009

Development: Axial Theatre Play Reading Series

Twenty

Production: Axial Theatre Ten Minute Play Festival, February 2007

Development: Axial Theatre Play Reading Series

Lost In Paradise

Optioned for motion picture, December 2006

Production: Axial Theatre, May 2006

Development: Axial Theatre Play Reading Series

Howard Meyer Resume, Page 2

The Contract

Production: Axial Theatre, November 2005 (Created in collaboration with The Axial Theatre Company)

All That's Fair

Production: The Colleen Dewhurst Theatre, March 2002

The Kiss

Production: The Colleen Dewhurst Theatre, March 2001; workshop production, The Schoolhouse Theatre, August 2000

SWIM

Production: Commissioned and presented by Barnspace Productions, June and November 1998 (Created in collaboration with teen and young adult actors)

Related Experience

Founding Artistic Director of **THE AXIAL THEATRE**, a Westchester, NY based ensemble, developing and presenting original plays (1999 to present); www.axialtheatre.org

Program Director and senior teacher of **HOWARD MEYER'S ACTING PROGRAM**, a full scale Acting Program offering classes for teenagers and adults in Westchester, NY (1994 to present); www.hmacting.org

PROFESSIONAL DIRECTOR (1992 to present): Assignments include: Athol Fugard's *Hello and Goodbye* (NYC premiere of original text, New York Theatre Workshop, Rattlestick Playwrights Theatre), Craig Wright's *The Pavilion* (Playwrights' Center), Adam Rapp's *Train Story* (Axial Theatre), Eric Bogosian's *SubUrbia* (The Schoolhouse Theatre), and my plays *The Contract*, *Lost In Paradise*, and *Cherrie & Jerry* (Axial Theatre). Assistant Director to Athol Fugard, *Playland* (Manhattan Theatre Club, featuring Kevin Spacey). Formerly represented as a director by The William Morris Agency & Helen Merrill Ltd.

Directing Member of the **USUAL SUSPECTS** at **NEW YORK THEATRE WORKSHOP** (1994-1998). Member of the **LINCOLN CENTER THEATRE DIRECTOR'S LAB** (1995-1996)

The Plays

RADIANCE | © 2010 Howard Meyer, All Rights Reserved. | HowardMeyer.info

RADIANCE

In this drama set on the outskirts of Sante Fe, New Mexico, Lindsay Kountze is forced to reexamine her life altering choice made days before the 60th anniversary celebration of the opening of Los Alamos National Laboratory. As a 21 year old soon-to-graduate college senior, Lindsay, her father Billy and their lifelong Native American friend Paddy (both employees at Los Alamos) are forced to confront unresolved moral and personal issues that have been building between them for years. In the wake of the controversial national celebration, they are on a collision course that will leave all their lives forever changed.

PADDY

Sending me down into that radioactive hole with the other dark skinned grunts. What kind of bullshit is that?

BILLY

This is an important assignment. You're the best assayist we got.

PADDY

I could give a shit about that fucking celebration, OK. What I want is to be a supervisor.

BILLY

You are a supervisor.

PADDY

Supervising a mound of radioactive shit ain't supervising... They're scared. Scared of hat we'll do if they give us authority... Give us Casinos. That's the best they do. Keep us drunk and gambling.

BILLY

Hopis don't have Casinos.

PADDY

That's right. We didn't get suckered.

RADIANCE | © 2010 Howard Meyer, All Rights Reserved. | HowardMeyer.info

WELCOME... This is a Neighborhood Watch Community

The Long Island private school that Justin Campbell attends has hired an esteemed English teacher with a famous literary last name. This teacher, who holds very opposite views than Justin's father, quickly becomes Justin's mentor, much to his father's consternation. This family drama, set in the affluent community of Montauk, centers on the power struggle between these two role models, Justin's father, a hedge fund manager with financial power and influence, and Justin's mentor, a man with powerful ideals, and the impact this struggle has on the family and the developing 16 year old that lies between them.

JUSTIN

Shatter the bullshit. That's what you teach, right? That's what I'm good at. Waking people up. Thoreau and your great great. That's what they did.

EMERSON

Yes, but it was through thought. Carefully constructed thought and word.

JUSTIN

Tossed into jail.

EMERSON

A genuine belief in what was good in a person. Extracting that. There is a huge difference between that and reacting out of frustration. Lester railing against "the man," you taking advantage of kids who want pizza for lunch.

JUSTIN

Shit, we're back to that again?

EMERSON

There is very little difference between that and what you did in Madrid. It's superfluous. You didn't need to shoot those arrows and you certainly don't need that spare change.

JUSTIN

If felt good. What can I say?

EMERSON

Like you're entitled?

JUSTIN

Yeah. Sure.

EMERSON

That's the problem with the entire world. Excess and entitlement. And then fear of losing it all. You think you are so unique, such a rebel when you're behaving like that? You are just like everyone else. A cliché.

Calculus

In this monologue Marianne Malamud relays to a group of rapt young wives of new business owners, her successful strategies in the business of keeping her man.

I read somewhere that the entire universe is held together by numbers. I bet you that's true. Practicality, down to earth stuff. "The calculus of life." Whatever the hell that means. Everything's an equation if you think about it long enough. This plus this equals that. And most of the time you have to multiply. Finding the right multiplier. Now that's the bitch... Like with getting a man, not just any man, but the right one, there are lots of little mystery multipliers. Algebra, I guess you could say. But keeping him. Now that's, I don't know, that's on a whole other plane. That's definitely calculus.

AngelBeast

A year after graduating High school where he was a football star, Charlie Leventhol is now struggling with the effects of his violent and mentally ill father and fearful and struggling mother. A year ago his father accidentally murdered Charlie's younger brother and soon after was admitted to the State mental hospital. Charlie moved out of the family home and into a basement apartment, frequented by his friend Mick, who provokes more trouble for Charlie. Charlie has inadvertently assumed the role of protector of Mick and often jumps to Mick's defense during fights at the bar they both work at. Struggling with the implications of the murder of his brother and his readiness for the upcoming football tryout at Penn State, Charlie deals with an age old dilemma: how to move out of the shadows of one's parents and into one's own life. The play also addresses the issue of the legacy of violence and how that violence can transfer from generation to generation.

FRANK

I coulda ya' know... I shoulda'... Your mother. Your damn mother... If only she---

CHARLIE

Dad.

FRANK

Bitch. Leaves me to rot in this godforsaken---...Shacking up with that, that fucking, that motherfucking---

CHARLIE

Dad. We agreed. No talking about---

FRANK

What, now you're going to defend her? Making eyes at him. Long before.... Long before we---

CHARLIE

Frank. Stop this.

FRANK

I saw them. I saw them. Didn't I tell you, didn't I ever tell you?

CHARLIE gets up to leave.

FRANK (Again)

He might have been your coach. But it was me. Me who taught you everything. Who do you think he went to when he needed---? What? You got nothing smart to say. You always have something to say... Big man. Big important man. Never has time for his old man any more. Just that fucking second rate replacement, that stand-in... Who was it practiced with you every day? Starting when you was old enough to hold a football... Me... Who took you to every game? Snow. Pouring fucking rain... He stole what I started... Go... Go... practice with him... Be his pal now. You don't need me.

Lost In Paradise

Philip Ratner and Jeremy Weiss have been living together in Phil's inherited condominium apartment in Flushing, Queens in the neighborhood where they both grew up, since Jeremy was asked to leave his marriage a year ago. Phil has been living off his inheritance and trying to write (with great difficulty) a murder mystery set in the porn world. Jeremy has been practicing a year of celibacy, a commitment he made to himself to try and change his relationship to women and sex. The play opens on the last day of Jeremy's successful completion of his year and Phil and Jeremy's one year anniversary living together. Phil wants to celebrate by going to a NY Yankee game where their old NY Met hero Dwight Gooden is taking the mound for the Yankees. Jeremy, a fashion photographer, has chosen to celebrate by taking out a lovely actress/model, Diane, who he just worked with in that day's photo shoot. He is convinced that she is the reward for his year of restraint. Phil goes to the game where he meets Dahlia, the check-out girl from the "adult" shop where he gets his porn films. Jeremy has a terrific date with Diane and believes that she is his next serious relationship. These two women enter Jeremy and Phil's lives and reveal the dishonesty that lies behind their friendship and the truths that each are hiding from themselves.

PHIL

---No. No. You remember. I could never recreate that light. How many times did I try? Fifty, a hundred times? But I could never do it. And last night as I'm soaping up the fucking loofa, it hit me. Holy shit, this is it. This is that light.

JEREMY

A power surge, something.

PHIL

This is way beyond logic Jeremy. Way beyond everything.

JEREMY

You have to get over her Phil. Your grandma. She's been dead four years?

PHIL

I looked up at that circular bulb and I thought. That light, that bulb. It's like a halo... Just like in all those pictures of Jesus.

JEREMY

So you're saying that Jesus was visiting you? That your grandma was visiting you?

PHIL

Maybe not her as we knew her.

JEREMY

Delusional. Drifting away.

PHIL

Right here Jeremy. That's where I am.

JEREMY

But now suddenly you're not an author anymore. You're a medium contacting spirits. And let me tell you something. If she ever knew you were talking about Jesus she'd come back from the dead and kill you... And that, that music thing. I thought you said you were over that.

PHIL

I thought I was, but then I thought about the light, that glow, and all that electricity shooting through me. Like it had done all those other times. Then I thought maybe it was OK to glow like that. Like I was being given permission.

Cherrie & Jerry

From Robert Heisler's *Journal News* Review....

“Meet the desperate housewives of Ozone Park, breathing fire and failure in Howard Meyer’s double helping of neighborhood sex farce, “*Cherrie & Jerry*” at Pleasantville’s Axial Theatre. The husbands here are as desperate, of course. They just expect less. Imagine if your high-school friends were unable to escape and had to create their own society populated by the nerd, the jock, the convenient boyfriend, the investment-minded girlfriend, the one most likely to succeed as a hairdresser and – at the center of it all – the girl who developed first. There but for the grace of God, eh? Wait a minute. There’s no way on God’s green earth that could ever happen to me. If you believe that, you can relax and laugh the night away. If not, you’ll see Meyer’s very adult comedy as a guide to “how did I wind up in this place.”

DENISE

Does anybody want to hear what I got to say already?!

EVELYN

‘Face the fuckin’ music Evelyn.’ That’s what my mother always told me. Lay it on me Denise.

DENISE

OK. Here goes. Now don’t go shootin’ the messenger.’

EVELYN

Fuck it. Spill.

JERRY

Donnie’s givin’ it to Cherrie.

EVELYN

What did he say?

DENISE

Well not exactly given it to her---

EVELYN

My Donnie...and his wife??

JERRY

Can you fuckin’ believe it??

EVELYN starts laughing hysterically. Uncontrollably.

JERRY (Cont'd)

What? What is it??

EVELYN

Oh. Oh God. That's a beauty. Oh. Oh.

DENISE

Evelyn. Get a grip.

EVELYN

Aha. Aaahhaaaa. The thought of my little Donnie sleepin' with that ball buster.

JERRY

Now wait a minute. She's not exactly a---

EVELYN

---Your words Jerry, your exact words. Oh that's rich. Oh. Oh. My sides. I'm gonna start peein' on myself in a minute.

Contact

Howard Meyer

E-mail: hmaxial@gmail.com

Phone: 914.962.8828

Management

Deborah Smith

E-mail: debsmith@cityofvisions.org

Phone: 914.631.3622