

# wet

## Selected Press

**WET Productions**

441 Lexington Ave, PH \* New York, NY \* 10017 \* 212-682-0265

[www.wetproductions.org](http://www.wetproductions.org) \* [www.risktakers.us](http://www.risktakers.us)

*WET is a 501(c) 3 non for profit production company*

# WET Productions:

## *Selected Credits*

**Theatrical Productions:** The world premiere of *A Perfect Couple* by Brooke Berman, directed by Maria Mileaf; The world premiere of *BFF* by Anna Ziegler, directed by Josh Hecht (published by The Dramatists Play Service, and in the Smith and Kraus anthology, *The Best American Playwrights of 2007*); The world premiere of *Big Times*, by Mia Barron, Maggie Lacey, Danielle Skraastad, directed by Leigh Silverman; The world premiere of *St. Scarlet*, written by Julia Jordan, directed by Chris Messina (published by Dramatists Play Service); The world premiere of *Scab*, written by Sheila Callaghan, directed by Hayley Finn; The New York premiere of *Bold Girls* written by Rona Munro, directed by Hayley Finn; *I Stand Before You Naked* written by Joyce Carol Oates, directed by Heather Scarlet Arnet at the NY Int'l Fringe Festival and The Harold Clurman Theatre (with original material written by Ms. Oates, exclusively for WET's production).

**Events:** *LOVE*, a one-night only event featuring short plays on the subject of love by some of the hottest female playwright read by celebrated actors. *LOVE 2009* featuring performances by Debra Messing, Blythe Danner, Perrey Reeves, Emmanuelle Chriqui, Maulik Pancholy, David Alan Basche, John Lloyd Young, Tracie Thoms, Andre Royo, Alysia Reiner, JD Williams, Alex Frost, Sabine Singh, with plays by Jenny Lyn Bader, Annie Baker, Lucy Boyle, Laura Eason, Ann Marie Healy, Ellen Melaver, Susan Miller, Anna Ziegler. *LOVE 2008* featuring performances by Lauren Ambrose, Martha Plimpton, Jane Alexander, Ricki Lake, Neil Patrick Harris, Gretchen Mol, Peter Hermann, Laila Robins, Michael Cerveris, Josh Hamilton and Sabine Singh, with plays by Jenny Lyn Bader, Lucy Boyle, Brooke Berman, Julia Cho, Julia Jordan, Liz Tucillo and Francine Volpe. *LOVE 2006*, hosted by Diane von Furstenberg at the DVF studios featuring performances by Emmanuelle Chriqui, Ally Sheedy, Mark Feuerstein, Cady Huffman, Jessica Hecht and Jackie Hoffman; *Letters to A Young Artist*, a performance of the book written by Anna Deavere Smith, Hosted by Daryl Roth, read by Ms. Smith, Olympia Dukakis, Eve Ensler, Bill T. Jones, Josh Hamilton, Eugene Jarecki, Lisa Kron, and James C. Nicola; *Waitress*, a reading of the then un-produced, original screenplay, written and directed by Adrienne Shelly, starring Paul Rudd, Gretchen Mol, Amy Sedaris and Michael Cerveris; *The New York Film Premiere of Friends With Money*, presented in association with Sony Pictures Classics, followed by a talk-back with writer/director Nicole Holofcener and actor Catherine Keener. *Bottom Of The World*, a new play commissioned by WET, written by Lucy Thurber at The Eugene O'Neill Theater Center, The Tribeca Theater Festival and The Public Theater; *The Morgan Stories*, written and directed by Adrienne Shelly, starring Billy Crudup, Ally Sheedy, Jessica Hecht and Paul Rudd; *The Modern Woman Unbound I and II* with New York Times Best Selling authors, including Nicola Kraus and Emma McLaughlin ("The Nanny Diaries"), Amy Sohn ("Run Catch Kiss" and "Kiss and Tell"), Beth Harpaz ("Girls in the Van") and Lorene Cary ("Pride", "Black Ice"); *Laugh 'til You WET Your Pants parts I and II*, stand up comedy nights of all star female talent held at Gotham Comedy Club and Gramercy Comedy Club featuring Judy Gold, Corey Kahaney, Vanessa Hollingshead and other notable female stand up comics.

**Script Development:** *The INKubator: The Ray and Kit Sawyer Development Series* develops work (plays or screenplays) written by selected women writers throughout the year, providing dramaturgical, promotional and creative support for new material. Playwrights in the INKubator have included Brooke Berman, Francine Volpe, Sarah Schulman and Julia Jordan, Cusi Cram, Neena Beber. As a part of the INKubator, WET has partnered with The Williamstown Theater Festival, Naked Angels, The National Theater Institute at The Eugene O'Neill Theater Center.

**Educational Outreach Program:** In 2004 WET launched educational the educational wing of the company with a unique, psychologically based outreach program, *WET's Risk Takers Film Series*. *Risk Takers* is a free, city-wide media literacy & leadership program for adolescent girls, that accepts over 100+ girls annually, from over 40 participating NYC schools. The program features leading female role models in the media, as master teachers, addressing issues girls are facing daily, such as peer pressure, drug and alcohol use, body image, teen pregnancy, sexuality, safe sex, discrimination, sexual assault and rape, education, class, race, friendship, and family dynamics. Special guests have included: Frances McDormand, Olympia Dukakis, Mary-Louise Parker, Kerry Washington, Ally Sheedy, Kelly McGillis, Alison Lohman, Michelle Monaghan, Nicole Holofcener, Jessica Sharzer, Kirsten Smith, and Lili Taylor and more. [www.risktakers.us](http://www.risktakers.us) [www.wetweb.org](http://www.wetweb.org)

# World Premiere Productions: Press Highlights

## The World Premiere of *A Perfect Couple* by Brooke Berman, directed by Maria Mileaf

“An enjoyable comedy-drama” – **The New York Times**

“A sleek production from WET” – **Variety**

“Beautiful acted” – **New York Post**

“Berman’s charming, taffeta-light plays give voice to the delights and disappointments of contemporary young womanhood” – **The Village Voice**

**New York Magazine and Time Out NY Critics’ Pick**



## The World Premiere of *BFF* by Anna Ziegler, directed by Josh Hecht

“An unmitigated pleasure” – **The New Yorker**

“Masterful” – **Variety**

“the actors deliver highly appealing performances”

– **The New York Post**

“Three gifted young actors star...Ziegler’s script is punchy and streamlined” – **The Economist.com**



## The World Premiere of *Big Times* by Mia Barron, Maggie Lacey, Danielle Skraastad, , directed by Leigh Silverman

“The kind of play that can actually get a laugh out of “Why did the chicken cross the road”, it would take a true curmudgeon to withstand its charms” – **The New York Times**

“Zippily directed by Leigh Silverman.... The talented writer-performers play their multiple roles with zest, slinging jokes at a ping-pong pace.” – **TimeOut New York**

“Fresh and fun.” – **Flavorpill**



## The World Premiere of *St. Scarlet* by Julia Jordan, directed by Hayley Finn

“Despairing about the future of the theater?...It might do you good to pop in on “St Scarlet”....independent, enterprising young people doing polished, professional work, the kind that bespeaks attention to detail, respect for craft.” – **The New York Times**

“Jordan crafts an often hilarious and more, surprisingly, moving meditation on the ties that bind both lovers and families” – **The New York Post**

“Julia Jordan’s promising debut ...there’s a generous heart at the center of this drama “ – **Time Out New York**



## The World Premiere of *Scab* by Sheila Callaghan, directed by Chris Messina

“A textbook example of promising work” – **The New York Times**

“a stylish production with snappy pacing, clever musical accents and design“ – **The Village Voice**

“sparkling dialogue....the romantic entanglements are handled with wit and sensitivity.“ – **Time Out New York**



## Other Past Productions include:

The New York Premiere of *Bold Girls* by Rona Munro.

The World Premiere of *I Stand Before You Naked II* by Joyce Carol Oates with additional text written by Ms. Oates for WET’s production.



# Arts & Leisure

THEATER

## From Very Private Schools to Very Public Stages

The founders of Women's Expressive Theater just love to play against type.

Beth Schenkenberger



Beth Schenkenberger

**A**FTER A muggy morning spent in last-minute rehearsal for their new play, "Big Times," a tribute to vaudeville, the play's three actresses fled to the cool, brick-walled dressing room of Walkerspace in Tribeca. They threw off their old-time costumes, slimmied into light summer outfits and pulled sandwiches out of bags. Instantly, the cluttered offstage space assumed the atmosphere of a summer party.

The three actress-playwrights — Maggie Lacey, Mia Barron and Danielle Skraastad — were soon joined by the show's director, Leigh Silverman, its producers, Sasha Eden and Victoria Pettibone; and its co-producer, Maria Ratner. The giddiness level climbed.

"The play is about friendship and refusing to suffer," Ms. Barron said, "but it's also a ribald entertainment."

"Did you just say 'rye bread entertainment'?" asked Ms. Silverman.

"Rye bread!" the women began chanting. "Big Times," which opened on Saturday, is the latest production from the on-the-rise company Women's Expressive Theater (primarily known as WET). Founded in 1999 by Ms. Eden, 31, and Ms. Pettibone, 30, WET is known in the low-budget theater world for its unusual combination of glamorous fund-raising parties and old-school feminist politics. WET's mission statement is teeming with words like "empower," "sisterhood" and "women-centric," but WET's parties hardly feel like political action meetings; the drinks are strong and the guest lists elite, with attendees like Billy Crudup, Amy Sedaris, Paul Rudd and Ally Sheedy.

"We're putting the sparkle back in feminism," Ms. Eden said.

Ms. Eden and Ms. Pettibone, Upper East Side natives, met at an interschool singing group. (Ms. Pettibone attended Brearley, and Ms. Eden attended Chapin.) They became friends and began meeting once a week before school for iced coffee.

"Even then we were having power breakfasts," Ms. Eden said.

Ms. Pettibone added, "Except back then, our meeting agenda was boys and skin." The women lost touch but reunited after college; Ms. Pettibone was Anna Deavere Smith's assistant, and Ms. Eden was the office manager of Bernard

Telsey Casting, which was casting Ms. Smith's "House Arrest."

Though successful, Ms. Eden and Ms. Pettibone discovered a mutual frustration with the way women (themselves included) were treated in the acting world.

"I'm the brunette and I look ethnic, so I'm not going to be the ingénue," Ms. Eden said. "One of my best friends is a beautiful blonde, and she never gets to play anyone intelligent. We were following our dreams and making things happen, but something didn't feel right."

Sexism, she said, "has just been swept under the carpet." She cited a New York State Council on the Arts report that only 17 percent of the plays produced in the 2001-2 season were written by women. "We decided we should just produce the kind of work we're not seeing out there," Ms. Pettibone said. "It's not about teaching the world a lesson. It's about producing media that we love."

WET's first show was "I Stand Before You Naked" by Joyce Carol Oates, which appeared at the 1999 New York International Fringe Festival. Ms. Oates saw the show and wrote additional material for WET that became "I Stand Before You Naked II." In 2002, the company staged Sheila Callaghan's "Scab" about two female roommates sharing a boyfriend. And in 2003, WET's production of Julia Jordan's "St. Scaeler" — the first and arguably the best of four plays by Ms. Jordan that were produced in New York that season — became a must-see for followers of *Off Off Broadway*. "Big Times" WET's new offering, is a play with live music that follows an orphan who models herself after Jimmy Durante; a ukulele-toting burlesque performer; and an unemployed wait with a dove impression. Ultimately, the three stage hopefuls discover that their solo acts are going nowhere but that, as a vaudeville producer tells them, "individually you're awful; together you're awful good."

Ms. Silverman recalled the plays that she and WET considered collaborating on before they chose "Big Times": "Plays about rape! Big-ory! Murder! Transgender issues! And then I invited Sasha and Victoria to the workshop of this play."

Ms. Eden said: "We saw this show, and it was a big yes. The women in the play are desperately trying to get in a door. It's a true representation of life as an artist."

# QUEST

THE QUEST

# 400

Philanthropy:  
The Next  
Generation

## THE NEXT GENERATION OF GIVING

BY ZIBBY RIGHT

Two other native New Yorkers, Sasha Eden and Victoria Pettibone, started WET (Women's Expressive Theatre, [wetweb.org](http://wetweb.org)), a non-profit addressing another social challenge: the stereotypical depiction of women in the media and the dearth of projects written, directed, and produced by women. They resolved to produce plays and projects that challenged the status quo. They teach teenage girls how to look at the media with a critical eye and to take smart risks. Eden, a Chapin graduate, and Pettibone, a Brearley alum, credit their all-girls education with "inspiring us to find what we wanted to do and how to drill down how to do it," Pettibone says. Both their parents taught them: "If you don't like something the way it is, go out and make it happen," says Eden. "It's your responsibility to make a change in the world."

The biggest challenge for Eden and Pettibone is having patience and not letting the apathy of others get them down. "Change can be slow and when you're in it, it's hard to see it happening," says Pettibone. "We're so passionate and committed to making things happen, but the rewards aren't always tangible or measurable," Eden echoes. "This is not about instant gratification. You have to stay committed to really making an impact in your community and know that big ideas are great, but you have to boil them down to a step-by-step program to implement change."

Eden and Pettibone are surprised by how often their peers thank them after seeing one of their productions for just getting them out of the house. Eden says, "People in our

generation don't want to buy tickets to plays. They think the theater is too expensive or high-brow, so we have to work hard to get rid of every excuse for them not to come. By just buying one ticket to one play, they're effecting more social change than they probably ever imagined."

Finally, Eden adds, "Don't be afraid to fail. The surest way to fail is to worry about it. Just do one small thing. It's our job as a universe to put the penny in the pail. If it's that simple, why aren't we all doing it?" ♦



Sasha Eden and Victoria Pettibone started WET (Women's Expressive Theatre) to challenge the written word of cultural depictions of women. Above: The cast of their production of *5 Continentsville 5*, with guests Paul Newman and James Woodward. Below: Non-profit expert Claire Goldstein.

MIN  
LAU  
AMA



**BART:** Studio number crunchers have their way. **Page 3**

**FILM:** Does 'Sex and the City' signal a chick pic trend? **Page 5**

**TV:** CBS rewrites formula for sitcom success. **Page 14**

**LEGIT:** B'way lands hits, but overall biz dips. **Page 45**



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# VARIETY

VARIETY.COM ■ THE INTERNATIONAL ENTERTAINMENT WEEKLY ■ JUNE 9-15, 2008

## Legit companies rely on power of one

By **MARK BLANKENSHIP**

**NEW YORK** If you skip "The Perfect Couple," which starts previews at Off Broadway's DR2 Theater June 9, you not only will miss the latest play from Brooke Berman ("Hunting and Gathering") but also the entire 2008 season from Women's Expressive Theater.

Founded in 1999 to support female artists, WET produces just one play a year, and it's not the only New York company opting for that unorthodox model.

But orgs that choose to go the one-a-season route invariably grapple with funders and audiences expecting more.

In the world of charitable giving, for instance, guidelines often oppose a single-show slate. The American Theater Wing recently rejected a funding application from WET, stating in a letter sent to the company that it "is not producing a sufficient number of productions, with a sufficient aggregate number of performances, to meet our criteria."

That's a regular refrain for single-show nonprofits. "You're not doing anything that deserves a slap on the wrist, but it feels like that's what you're getting," says Sasha Eden, WET's co-exec producer. (The company's annual budget of \$300,000 is supported by some grant money, as well as individual contributions and in-kind donations.)

And the longer a company lasts, the more expectations increase. Consider Edge Theater, which has mounted one-play seasons since 2002, including several world premieres by Adam Rapp.

"There are always forces pressuring us to do more, coming from our funders and our board of directors," says Edge

a.d. Carolyn Cantor. "There's a lot of discussion about how, eventually, you can't keep growing at this level. The assumption is that you want to own a space and produce these massive seasons, but that's not always the case."

that it can find an ideal space for each production. Its 2005 staging of Craig Wright's "Orange Flower Water" was moved to an in-the-round theater at the last minute, because Cantor felt it would help the show.

For some theaters, a one-show season is crucial to maintaining other programs.

Before Page 73 Prods. preemmed Jason Grote's "1001" in 2007, or Quiara Alegria Hudes' "Elliot (A Soldier's Fugue)" in 2006, it gave both writers a yearlong fellowship. The company, which has an annual budget of about \$225,000, also hosts a writer's group, a residency program at Yale U. and regular workshops for its stable of scribes.

"We want to provide comprehensive support, and to us, that doesn't just mean productions," says Page 73 co-exec director Asher Richelli. "It means providing other resources that writers need."

This fall, Page 73 will mount Dan LeFranc's play "Sixty Miles to Silver Lake" as a co-production with Soho Rep, but that theater has a bigger profile and a broader audience base.

"We've been very careful in terms of marketing materials," Richelli says. "Soho has been respectful of the fact that we don't want to get lost in the mix. We want it to be clear this is our production this year."

To extend its brand beyond a single annual production, WET also mounts readings and workshops of films and screenplays (including an early run-through of Adrienne Shelly's "Waitress" that helped galvanize that indie production), also running an education program that teaches high school girls how to evaluate cultural portrayals of women.

"When our one show and our outreach program are fully funded and staffed, then we'll think about adding another production," Eden says.



Jason Grote's "1001," left, and Brooke Berman's "The Perfect Couple" rep single shows that constitute entire theater seasons for two separate companies.

For one thing, a one-show commitment provides the luxury of time. At Edge, designer David Korins, who founded the company with his wife, Canto, might build dozens of set models for a production, which he can rarely do when he works with other companies. And Cantor, who regularly helms regional and Off Broadway projects, might rehearse with an Edge ensemble for months, instead of the scant weeks given to most shows.

The company also stays small — its annual budget is roughly \$200,000 — so

In 2004, the company even experimented with mounting two shows simultaneously, pairing a high-profile run of Rapp's "Stone Cold Dead Serious" with "Now That's What I Call a Storm," by lesser-known scribe Ann Marie Healy. It was a short-lived endeavor. "We had this idea that doing two plays at once would feel really exciting, but ultimately it stretched us too thin," Cantor says. (Citing personal reasons, she adds that Edge won't produce in 2008, though it will likely return in 2009.)

# REAL SIMPLE

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John Hancock presents Pivotal Conversations

## Empower Play

With the launch of their Women's Expressive Theater (WET), Sasha Eden and Victoria Pettibone hoped to challenge gender inequality and create more opportunities for women in the arts. But as their successful non-profit organization began to outgrow its makeshift workspace in the bedrooms of their small New York City apartments, it became clear that they were depriving themselves—and WET—of the opportunities needed to thrive.

When a longtime inspiration and advisor, producer Daryl Roth, asked why the women didn't have an office, she not only validated their need for physical space, she also empowered them to have a new level of respect for the work they were doing.

**Sasha Eden:** "When you're running a non-profit, the whole concept is taking care of a 'bigger picture.' Sometimes you forget that, if you don't take care of the core company *and* yourselves in the process, you cannot support that larger picture."

**Daryl Roth:** "It's like being a mother and putting your child first. The last thing to get satisfied is yourself. So a physical office didn't feel as important as raising money for the other things WET really needed."

Daryl encouraged Sasha and Victoria to work an office space into their budget, to raise money, and to make it happen. "You deserve an office," she said. "It's time."

**Daryl Roth:** "My motivation was to help them feel that what they were doing was valuable and honorable. Having an office means hanging up your shingle and putting yourself in business officially. Once you get set up, you can be more powerful—and feel stronger—going forward. The hard part is making that first step and deciding that 'okay, we need this, too.'"

**Victoria Pettibone:** "What made the difference to us was that the advice came from Daryl, an extraordinary businesswoman who knows the delicacy of our industry. There was a validation that made it feel possible, and a trust that it was good. Once we were given her respect, the next step was manifesting it in an office space—and giving WET a true home."

Savvy bartering skills and the generosity of supporters helped move WET out of Sasha and Victoria's bedrooms and into an incredible professional space. Everyone agrees that the results have been unbelievable for the growing non-profit.



From left to right: Sasha Eden, Daryl Roth, and Victoria Pettibone. Inset: scene from WET's production of "BFF" by Anna Ziegler.



**Sasha Eden:** "The work tripled in the first month. Our focus—the way we handle our day-to-day, our ability to build a strong support system—is now much more developed so we can better fulfill our goals."

**Daryl Roth:** "It's been a natural progression; Sasha and Victoria have grown the seeds that they had sowed initially. It feels to me that, everything they were really good at in the beginning, they're even better at now."

WET's world premiere of "Perfect Couple," a play written by Brooke Berman and directed by Maria Mileaf, is running in June and July 2008 at the DR2, Daryl Roth's theater in New York City. For tickets and information, visit [www.wetweb.org](http://www.wetweb.org).

To read more Pivotal Conversations, visit [www.pivotalconversations.com/RealSimple](http://www.pivotalconversations.com/RealSimple).

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# Finding their voices

By ABBY LUBY

Sunday, February 18th, 2007

Two years ago, a very shy 14-year-old New Yorker named Alexandra Campos tried to open up to girls she'd never met. She was encouraged by what she called a "safe haven" - a place where you could express yourself without the fear of rejection.

The safe haven is actually a self-esteem program for teen girls started by the Women's Expressive Theater, Inc. (WET), a non-profit group that aims to dispel female stereotypes. Known as the "Risk Takers Film Series," the program screens films that the girls can relate to and talk about.

"It's the best thing I could've ever done," said Campos, now 16 and a theater student at Beacon High School in Manhattan. She was back at Risk Takers last month for the program's kickoff session.

Risk Takers, now in its third year, is the brainchild of WET executive producers Sasha Eden and Victoria Pettibone, professionals in Off-Broadway theater production.

"We were frustrated by how women were seen in the media," said Pettibone. "We wanted to teach girls how to look at 'airbrushed' women with a critical eye and know they don't have to be all the images they see."

An active force of volunteers in more than 50 city high schools recruits girls ages 12-17 for the free series.

"We visit all high schools - public, magnet, private schools," said Eden. "The girls fill out a simple application and all they have to do is show up."

For one Saturday a month, girls come to the Calhoun School on West End Ave., watch a film chosen specifically for the program, then talk about it in small groups. After a free lunch, the teens meet the woman who wrote or directed that film.

One of the program's goals is to explore racial issues among teenage girls, but finding films about women of color can be a challenge, said Eden. "There are not a lot of movies appropriate for teen girls directed or produced by women of color."

On a Saturday in late January, a racially mixed group of about 80 girls watched "Lovely & Amazing," a film written and directed by Nicole Holofcener. Holofcener has directed episodes of "Sex and the City" and is known for her earlier film "Walking and Talking," starring Anne Heche and Catherine Keener.

"Lovely & Amazing" explores the relationship between a mother (Brenda Blethyn) and her two adult daughters (Emily Mortimer and Catherine Keener) who are obsessed with how they look, and a third, adopted daughter who is 8 years old and African-American (Raven Goodwin).

After a Q&A with the filmmakers, volunteer mentors with backgrounds in psychology lead discussion groups.

"The mentors try to draw the girls out," said Lisa Borneman, a clinical social worker and a psychotherapist who oversees the 30 mentors in the program. "We start with how the movie relates to the girls' own lives.

The idea is to talk about body image and self-esteem and get them to access their feelings."

For 15-year-old Mischa Bedasee, speaking in the Risk Takers discussion group was a real challenge.

"You try to feel comfortable about what you think," said Bedasee, a student at the High School of Fashion Industries. "It gives females a chance to open up and to express themselves. It gives us a voice."

Bedasee said girls talk a lot about appearance. "We want to look better to other girls - it's how we compete for guys."

When the entire group met with Holofcener, she was joined by Oscar-winning actress Frances McDormand, a strong supporter of WET and Risk Takers. The women spoke frankly and joked with the crowd during the Q&A.

"Self-respect was the key when I was a teen," said Holofcener. "I remember it was so difficult to pick new friends. I chose friends who were bad - they were cool and sexy - the girls who teased somebody and stole things. My friends didn't get me. But I had a strong moral sense."

Meeting these professional women was inspiring for 17-year-old Holland Hamilton, a student at the Professional Performing Arts School

"There is the fame factor," said Hamilton, who has been participating in the Risk Takers series for all three years. "I get to talk to these famous people and see that they are just like me."

Another perk of the program is accessing a list of internships provided by WET. Interning with a stage manager gave Hamilton a different focus on her future. "I had an amazing experience and it helped me decide that I was going to college," she said. "I'm going to Oberlin."

Campos said that the risks she took in the program were hard but satisfying.

"In the beginning, everyone has that wall up that says, 'I don't know you and I don't know what I should say.' But as time goes on, that wall starts breaking down and it's very rewarding." u

The next Risk Takers session is on Feb. 24 at the Calhoun School. To apply or learn more, call (212) 682-0265 or visit [www.wetweb.org](http://www.wetweb.org).



Rosier NEWS

**Frances McDormand and WET co-founder Sasha Eden during a Q&A session with director Nicole Holofcener.**



Rosier NEWS



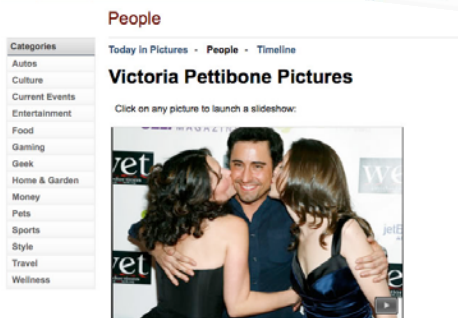


**Print:**  
**New York Times-Sunday Styles** (February 15, 2009)-Photos and Event description in "Evening Hours" By Bill Cunningham  
**New York Magazine** (February 16, 2009)-Party Lines, pages of Photos featuring cast  
**New York Observer** (February 4, 2009)-Interview with Lucy Boyle and David Alan Basch  
**New York Post** (February 8, 2009)-Agenda  
**Daily News** (February 9, 2009)- Monday In New York Listing  
**Time Out New York** (February 4, 2009)-Pre-show listing  
**The Village Voice** (February )-Pre-show listing  
**Resident** (February 24, 2009)- Lee Fryd's Social Life

**Video:**  
**MSNBC** (March 2, 2009)-Cause Celeb

**Online:**  
**In Touch Online** (March 3, 2009)-Feature  
**CharityHappenings.org** (February 9, 2009)-Feature  
**Huffington Post** (February 10, 2009)-Feature  
**Gothamist.net** (February 10, 2009)-Feature by John Del Signore  
**Instyle.com** (February 10, 2009)  
**Pure People** (February 9, 2009)  
**Celebs-Fashion.net** (February 10, 2009)  
**Guest of a Guest** (February 10, 2009)-Feature by Kendra Seay  
**Retna** (February 10, 2009)  
**Partiesyouwillnevergetinto.com** (February 10, 2009)-Pulled from Guest of a Guest  
**JustJarad.com** (February 9, 2009)  
**Patrick McMullan** (February 10, 2009)  
**Wire Image** (February 10, 2009)

**LOVE PRESS**



**LOVE Benefit to Support WET's 10th Season**  
 (L-R) Producer Sasha Eden, actor David Alan Basche and producer Victoria Pettibone attend the LOVE benefit to support WET's 10th season



**Online:**

- Celebs-Fashion.net** (February 10, 2009)
- Hip Celebrity.com** (February 10, 2009)
- Hot Celebs Home** (February 10, 2009)
- People Buzz.com** (February 10, 2009)
- Zimbo.com** (February 10, 2009)
- Supirior Topics.Com** (February 10, 2009)
- Nowatermark.net** (February 10, 2009)
- Wordpress.com** (February 10, 2009)
- Jollypeople.com** (February 10, 2009)
- Fafarazzi.com** (February 10, 2009)
- Zimbo.com** (February 7, 2009)
- Putu.us Blog** (February 7, 2009)
- vpqv.net** (February 7, 2009)
- rantsthoughtsmerde.blogspot.com** (February 7, 2009)
- X17.COM** (February 7, 2009)
- Exposay.com** (February 7, 2009)
- debra-m.com** (February 7, 2009)
- Womanaroundtown.com** (February 8, 2009)
- Times Square Gossip.com** (February 10, 2009)
- Insider Management Group** (February 10, 2009)
- StarMAXinc.com** (February 10, 2009)
- Exposay.com** (February 10, 2009)
- Nachophoto.com** (February 10, 2009)
- Celebutopia** (February 10, 2009)
- widgetbox.com** (February 10, 2009)
- celebritieswonder.com** (February 10, 2009)
- famegame.com** (February 11, 2009)
- www.putu.us** (February 11, 2009)
- Yahoo Buzz** (February 14, 2009)
- Smallworld.com**

**Broadcast:**

- Kjoy 98.3 WLBG 96.1** (February 6, 2009)
- Kjoy 98.3 WLBG 96.1** (February 13, 2009)
- NBC MOBILE** (March 2, 2009)-Feature