

# corey fischer

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To Whom it May Concern:

I'm delighted to write this letter in support of Michael Navarra. I can praise – without reservation – his acting, his passionate concern for theatre and his qualities as a human being.

I had the good fortune to act with Michael in two different productions for Traveling Jewish Theatre, a company I founded in 1978, in a third production at TheatreWorks and directed Michael in a workshop and in the premiere production of my play, *In the Maze of Our Own Lives*, in which he created the central role of Harold Clurman.

In addition to our theatre work together, Michael and I worked together on two film projects: a short which I wrote, *You Were Great* and an independent feature that Michael co-produced and starred in, *Us*. In all these experiences, I found Michael to be an incredibly supportive, inventive, reliable and generous collaborator, on stage and off.

The first time we acted together, in 2003, was in an original work developed by TJT and the Word for Word Performing Arts Company, with whom TJT was collaborating. Michael played at least a half dozen different characters, clearly differentiating each one using only his own actor's instrument.

In 2007, Michael rejoined us for TJT's major re-imagining of *Death of a Salesman*, playing Biff to my Willy. In a sense, this project was the polar opposite of *Windows and Mirrors*. Michael's work was amazing. Night after night he reached a level of vulnerability, of truthful intensity available to very few actors. Once again, I found partnering with him to be an unusually powerful experience. His presence never wavers, his concentration is exemplary. He understands which elements of a performance require consistency and which require spontaneity. He has a thorough understanding of dramatic structure, rhythm and pacing on one hand, and, on the other, a deeply felt knowledge of character, motivation and the wild diversity of human experience.

In addition to our time together on stage, I had many long conversations about theatre and acting with Michael. It became clear to me that in addition to his great gifts as an actor, he was also steeped in the culture of theatre – its history, its challenges and its vital importance to all human societies. I recognize in Michael the kind of actor who approaches theatre-making not as a job, but, rather, as a calling.

All these qualities of Michael's were an essential factor in the success of the development and the premiere of *In the Maze of Our Own Lives*.

Please feel free to contact me with any questions.

Sincerely,



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