

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

To Whom It May Concern:

Marcello Rollando was engaged by The Juilliard School for an Internship in Opera Administration for a period extending from August 20, 1984 to April 20, 1985. Since he worked directly under me during the term of this internship, I have offered to give a few comments.

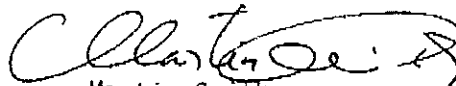
Although Mr. Rollando was well beyond the age at which one would normally expect to receive an internship, he was anxious to do so in order to effect a move to New York City and have a small guaranteed income. His background in theatre direction and administration, I felt, gave him a more than adequate preparation for the duties we would assign him.

He was, in fact, an outstanding success from every point of view: he comprehended not only the duties assigned with speed and efficiency, but also was able to improve and elaborate on these tasks. He related extremely well to both faculty and students, showed a very good grasp of dealing with sometimes difficult artistic personalities, and generally made himself indispensable to the functioning of the American Opera Center.

I regret to say that the internship offered too limited an amount of money for Mr. Rollando to consider accepting for a second year, but he certainly goes back to his former career with a great deal more knowledge and first-hand experience of performing musicians, and opera performance in particular.

I am therefore delighted to recommend him for any position that relates to any of the above, and would also be happy to answer further inquiries.

Sincerely yours,



Martin Smith
Acting Director
American Opera Center

MS:drw

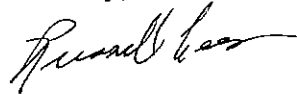
Russell Lees
2218 South 22nd East
Salt Lake City, Utah 84109
(801) 466-3918

Dear Artistic Director,

During the developmental stages of my play, *Nixon's Nixon*, I was lucky to have the script serendipitously fall into the hands of Marcello Rollando. Mr. Rollando directed my play as an Equity Showcase at Circle Rep in New York City. I am not a resident of New York and was unable to attend rehearsals. This was the first full production of the play, and I flew in to see the show with some trepidation. The play is not a straight-forward work by any means. It demands frequent and fluid changes of tone and rhythm. Marcello mastered these tricky transitions, often bringing a power and pathos to the play far beyond the written word. He also expertly walked the difficult line between realism and surrealism that underpins the play. Thanks to his production, the potential of the script was made clear to me, and, after assiduous rewrites, the play was remounted and produced Off-Broadway at the Westside Theatre.

I understand Marcello is again interested in directing a full production of the play. I would like to give my unhesitating recommendation and support to this man and his excellent work.

Sincerely,





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 **RETAIL INSIGHTS**
The Video Advantage

To whom it may concern:

As a division of Maclean Hunter Media, Retail Insights produces video magazines and special reports to the grocery industry. These videos are sponsored by major corporations. As Director of Creative Services, I manage a project team of writers and producers who act as on-camera anchors for these programs.

In September 1990, I hired Marcello Rolando to train two new project managers who would be acting as anchors. These individuals had no prior on-camera experience. Having witnessed Marcello's professional directorial talent in rehearsing actors in a well-structured yet gentle style, I felt he was the perfect choice for training my staff.

In three, 2-hour sessions, Marcello focused on warm communication skills, involving eye contact, relaxing body language, and emotional motivation with very positive results. As a result of this training the project managers have become very good on-camera representatives for our programs and are well received by both our viewers and our clients. They have used the skills they learned not just in front of the camera, but in the many client meetings they have to direct.

I highly recommend Marcello Rolando's ability to motivate and train.

Sincerely;

Mary Johnson
Director, Creative Services

COMBS COLLEGE OF MUSIC

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CENTENNIAL YEAR

464 SOUTH ROBERTS ROAD
BRYN MAWR, PA 19010
(215) 527-8900

To Whom It May Concern:

As a professional singer, I found that working with Marcello Rolando has helped me tremendously in realizing the completeness of my operatic characterizations.

Mr. Rolando works in an intense but unobtrusive way clarifying actions and motivations while allowing the music and singing full rein. So often, acting coaches impose inflexible ideas on a singer which are incompatible with the music. I find his instructions and ideas liberating both vocally and dramatically.

His work habits are totally professional yet his manner is gentle, allowing nervous performers to relax their defenses so that their abilities can come through. As a teacher, I feel that acting for singers is such an important but often neglected part of a singer's training and I have sent my pupils to Mr. Rolando always with excellent results.

If talent exists, he can certainly bring it out and I would highly recommend his marvelous ability in this area.

Sincerely,

Walter Sauer
Director of Applied Music



P.O. Box 1052, New Harbor. Block Island, RI 02807

Dear Marcello,

I want to thank you for inviting me to your Circle Rep Theatre production of "Nixon and Kissinger." As you know, I've produced in New York City at my River West Theatre for eleven years, and at our Summer Theatre on Block Island, RI.

After hearing glowing reports from my co-producer of how well you directed our Primary Stages production of "Murder on the Eve" (which, unfortunately, I was unable to see), I was especially eager to see your work for myself.

Let me tell you, if your work on "Murder on the Eve" was anything like what I saw in "Nixon and Kissinger", then hiring you in 1992 was a stroke of genius on my part.

Clearly, two character shows pose a very special set of challenges for any director, but your deft, yet unintruding directional hand maneuvered both characters and audience through a maze of transitions and a roller-coaster ride of emotions. Truly, if Nixon and Kissinger didn't have a night like this before the infamous resignation of a President, they most assuredly should have.

In closing, if for any reason Circle Rep is unable to pick up your option of this marvelous play, Please call me and I promise you I will find a place for it in my upcoming season.—provided, of course, it comes with your stellar direction.

Thanks again, for as a producer, I rarely get an opportunity to enjoy myself as an audience member.

Sincerely,

A handwritten signature in black ink, appearing to read "Nat Habib". The signature is fluid and cursive, with a large initial "N" and "H".

Nat Habib