

Directors Lab West Steering Committee
In association with Pasadena Playhouse and the Theatre @ Boston Court
present

DIRECTORS LAB WEST
May 20 - 27, 2006

Welcome to Directors Lab West. You are welcomed to the Lab as a very special group of directors. This week provides an opportunity available to only a few each year. This is a chance for you to meet with fellow directors and other notable theatrical artists, in order to exchange ideas, discuss the process of theatre in our nation and hopefully guide its course. In addition to the artistic exchange with your peers, there is also an opportunity to expand your approach and add to your directing skills through discussion, demonstration and observation.

THIS IS YOUR LAB, MAKE OF IT WHAT YOU WILL!

GENERAL NOTES:

- Hang on to your Lab ID's. Security at all locations will require a valid Directors Lab West ID.
- **Sessions are subject to change.** Any and all changes or additions after May 20 will be posted on the Lab Callboard. ***Please check this board frequently!***
- We have arranged for many free and discounted tickets for special theatrical events around Los Angeles. Sign up sheets will be provided for all such events however **please take special note:**
Transportation and Parking is a Lab member's responsibility.
- Information on any other off-site sessions, or 'Special Events', will be posted on the callboard. If required, sign-ups will be taken until the day prior to the event. After that, seating for all activities will be on a first come, first serve basis at the door.

ATTENDANCE:

We hope you will choose to attend each and every session offered during this week, or as many as you are able.

Theatrical artists from all over the country donate their time to the LAB so please take advantage of every opportunity.

- All events are FREE except for possible arranged performances. (Any costs will be indicated on the sign-in sheet.)
- Look for any event that requires a sign-in sheet! If you sign up you **MUST** attend. (We know where you live!)
- You must sign-up to receive special instructions for any "Special Events" or Evening performances.
- All events of the Lab (*other than the Tuesday evening open session*) are by invitation only and are for Lab members, participants and special invited guests. **PERSONAL GUESTS ARE NOT ALLOWED.** This includes: spouses, significant others, industry friends, or personally owed favors. DO NOT bring them. They will not be allowed in.

THE FOLLOWING IS A FULL SCHEDULE OF LAB ACTIVITIES

*Directors Lab West has been made possible through the generous support of
Innumerable artists donating time and resources to this event.
Special financial support for Directors Lab West has been received from:*



society of stage directors and choreographers

*Special support and extended dedication of time has been provided by
the staff at the Pasadena Playhouse, Artistic Director, Sheldon Epps, and the
Staff at the Theatre @ Boston Court, Executive Director, Z. Clark Branson, Producing Director Eileen T'Kay,
Managing Director, Michael Seel, Jessica Kubzansky, Michael Michetti, Co-Artistic Directors,
and the*

**Directors Lab West Steering Committee: Directors Nick D'Abruzzo, Ernest Figueroa, Kappy Kilburn, Andrew Sachs
Production Coordinator - Jessica Bard**

Directors Lab West Sessions 2006

SATURDAY, MAY 20, 2006

CHECK IN

SATURDAY, MAY 20, 2006

10:00am - 10:30am

* **PATIO** *

ORIENTATION

Directors Lab West Steering Committee

Nick D'Abruzzo, Ernest Figueroa,

Kappy Kilburn, Drew Sachs

SATURDAY, MAY 20, 2006

10:30am - 11:30am

In 1995, Anne Cattaneo, Literary Manager, and Andre' Bishop, Artistic Director of Lincoln Center Theater, formed the LCT Directors Lab in New York City, now celebrating its 12th year. In 2000 a Steering Committee of LCT Lab Alumni launched Directors Lab West in Los Angeles based on the Lincoln Center Theater model.

Each year since its inception, Directors Lab West has hosted a jam packed eight-day week of seminars, symposia, lectures, workshops, and demonstrations by directors and theatrical notables. Welcome to your year!

* **LIBRARY** *

LUNCH

SATURDAY, MAY 20, 2006

11:30am - 12:30pm

PIZZA & MORE provided by the Directors Lab West Steering Committee. Get to know your fellow directors.

SETTING YOURSELF ON FIRE

Sheldon Epps

Moderator: Kappy Kilburn

Saturday, May 20, 2006

12:30pm-2:30pm

As Artistic Director of the Pasadena Playhouse, Sheldon Epps graciously hosts the 2006 Directors Lab West. Mr. Epps will address the directors sharing his thoughts on community and will speak on his nine-year tenure at the Pasadena Playhouse including his upcoming direction of August Wilson's *Fences*.

* **LIBRARY** *

PANTALONE'S BOX

Workshop: John Achorn

Moderator: Jessica Bard

SATURDAY, MAY 20, 2006

2:30pm - 5:00pm

Actor, director and teacher John Achorn has specialized in the commedia dell'Arte technique for some 35 years. He studied under the late Carlo Mazzone-Clementi, with whom he helped found the noted Dell-Arte School in Humboldt County. In this workshop, Mr. Achorn covers the art form of Commedia Del 'Arte, which includes a bit of historical context, as well as interactive demonstrations of commedia's lively characters.

* **BALCONY THEATER** *

TAKING FLIGHT FROM A CHAIR

Speaker: Adriana Sevan

Moderator: Andrew Sachs

SATURDAY, MAY 20, 2006

5:00 pm - 7:00 pm

Playwright and performer Adriana Sevan talks about her process creating the one-woman show *Taking Flight* which is now on stage at the Kirk Douglas Theatre as part of the *Solomania* Festival. She will address the influence of her collaboration with director Giovanna Sardelli on her work as an artist. She will also address her amazing journey bringing this piece to the stage.

* **BALCONY THEATER** *

DINNER

SATURDAY, MAY 20, 2006

7:00pm - 9:00pm

Go Explore Pasadena!

IT'S A MYSTERY!

Sherlock Holmes, The Final Adventure

Performance

SATURDAY, MAY 20, 2006

9:00 pm- 11:00pm

The Pasadena Playhouse offers FREE tickets to Lab members to *Sherlock Holmes, the Final Adventure*. Enjoy Steven Dietz' the latest work as he pits Holmes against his two most vicious foes: certain death and impassioned love. Dietz's adaptations (from Anton Chekhov's *The Seagull* to Bram Stoker's *Dracula*) and original plays (including the widely lauded *Lonely Planet* and *God's Country*) have been produced in over 100 regional theatres, off-Broadway, and abroad.

***PASADENA PLAYHOUSE MAINSTAGE** *

Sign- up Sheet Required- Callboard

Directors Lab West Sessions 2006

SUNDAY, MAY 21, 2006

JUMP BABY JUMP

Workshop: Tanya Kane-Parry

Moderator: Nick D'Abruzzo

SUNDAY, MAY 21, 2006

10:00 am – 1:00pm

Lab Alumni Tanya Kane-Parry shares her process in creating her latest work *Tosca Jumps!* Inspired by Puccini's iconic work, this athletic multi-media melodramatic romp explores the complications of love, and the inability of language to meet the demands of emotion.

BALCONY THEATER

KUBZANSKY EXPLORES COMMUNITY

Conversation: Jessica Kubzansky

Moderator: Ernest Figueroa

SUNDAY, MAY 21, 2006

1:00 pm – 2:30pm

Kubzansky, Co-Artistic Director of the Theatre @ Boston Court is an award-winning director working often in regional theatre. Many of her productions have traveled around the world. She will speak on her personal passions of directing followed by Q. & A.

*** REHEARSAL ROOM ***

LUNCH / TRAVEL

Drive to Culver City

SUNDAY, MAY 21, 2006

2:30pm - 4:00pm

WATTS TOWERS PROJECT & TALKBACK

Performance

SUNDAY, MAY 21, 2006

4:00pm – 7:00pm

Inspired by Italian immigrant Simon Rodia's iconic towers, Roger Guenveur Smith, the Peabody Award-winning writer/actor of *A Huey P. Newton Story*, creates an intriguing new piece that mines his own history and that of the Los Angeles monument, an improvised assemblage of found materials that has stood steadfast through decades of earthquakes, riots and civic indifference.

***KIRK DOUGLAS THEATER ***

***Sign- up Sheet Required- Callboard* ***

CREATING COMMUNITY

Dinner and Directors Roundtable

SUNDAY, MAY 21, 2006

7:00pm – 9:30pm

Join us for an open discussion and be prepared for anything!

*** CULVER CITY ***

Directors Lab West Sessions 2006

MONDAY, MAY 22, 2006

C'OPERA

Collage Dance Theatre

Speakers: Heidi Duckler, Officer Sara Fadden

Moderator: Ernest A. Figueroa

MONDAY, MAY 22, 2006

10:00am-12:00pm

Heidi Duckler of Collage Dance Theatre and Officer Fadden talk about *C'Opera*. During the show, performers gave the audience an inside and untraditional look at the experience of a police officer recruit and lead spectators from the Gymnasium, to the Rock Garden, the Coffee Shop and to the Bonus Firing Range. The dancers were joined by members of the Los Angeles Police Department, for this one-of-a kind performance. The Collage Dance Theatre is a site-specific performance company that has presented shows in the L.A. River, the Subway Terminal Building, the Ambassador Hotel and 40 other non-traditional sites around Los Angeles.

BALCONY THEATER

LUNCH

MONDAY, MAY 22, 2006

12:00pm - 1:00pm

COMMUNITY TIES

Panel: Mary Huls (Lab West 2003)

Anthony Runfola (LCT 98- West '00)

Kate Warner (LCT 98 - West '01)

Ron Celona (Lab West 2002)

Moderator: Ernest Figueroa

MONDAY, MAY 22, 2006

1:00pm - 3:00pm

This panel includes Alumni from Directors Lab West and Lincoln Center Theater Directors Lab in a talk about community comparing and contrasting various experiences in: professional and community theater, educational theatre, urban theatre, rural theatre, theater with elder communities and youth theatre.

*** FRIENDSHIP CENTER ***

THEATER OF FAITH

Panel: Sue Berkompus, Amick Bryam,

Paul Graham, Scott Nolte

Moderators: Karen Lund & Marianne Savell

MONDAY, MAY 22, 2006

3:00pm - 5:00 pm

Faith Based Theatres interact with their audience in a deep and personal way -- the very way all theatres need to if they are going to be successful regardless of faith. Our panelists will discuss their process as both artists and administrators and how that process is influenced by their faith.

*** REHEARSAL ROOM ***

DINNER

MONDAY, MAY 22, 2006

5:00pm - 7:00pm

LEADER OF THE PACK

Conversation: Michael Ritchie

Moderator: Kappy Kilburn

MONDAY, MAY 22, 2006

7:00pm - 9:00pm

Michael Ritchie will speak on his career path, which has been from Stage Manger on Broadway to Artistic Director of Williamstown Theatre Festival to his new position as Artistic Director of Center Theatre Group.

*** LIBRARY ***

Directors Lab West Sessions 2006

TUESDAY, MAY 23, 2006

ALEXANDER THE GREAT!

Workshop: Laurel Fahmy
Moderator: Kappy Kilburn
TUESDAY, MAY 23, 2006
10:00am - 12:00pm

The Alexander Technique is an internationally renowned mind-body learning method which promotes ease of movement, freedom of breath and voice, resiliency of posture, deeper presence and greater sensory awareness. Please dress in loose, comfortable clothing you can move freely in. Jeans are not recommended.

* **BALCONY** *

LUNCH

TUESDAY, MAY 23, 2006
12:00pm - 1:00pm

SOMETHING'S IN THE AIR

Workshop: Aloysia Gavre, Rex Camphuis
Moderator: Ernest Figueroa
TUESDAY, MAY 23, 2006

1:00pm - 4:00pm
Aloysia Gavre and Rex Camphuis bring a unique approach to the creation of circus performance. Asking more of the cast in a creative collaboration to find a theatrical context for each performer's unique skill set. It is an attempt to create a specific sense of time and place in the audience's mind before opening up that world to the amazing feats of the circus arts. San Francisco's Pickle Circus has afforded them a wonderful opportunity to bring this approach to light over the course of 4 productions in the last 2 years. The 30-year reputation of The Pickle's has granted Aloysia and Rex access to some of the world's finest circus artists, all of whom are thrilled by this more directly theatrical approach to the circus arts.

* **THEATRE @ BOSTON COURT** *

LIFE IS A CABARET

Conversation: Vincent Paterson
Moderator: Che'Rae Adams
TUESDAY, MAY 23, 2006

4:00pm - 6:00pm

Renowned Choreographer/Director and Lab Alumnus Vincent Paterson will speak on his transition from choreographer to director focusing on his experiences in staging a new version of *Cabaret* in Berlin. He will touch on his experiences working with high profile artists such as Madonna, Michael Jackson and Chita Rivera in *Kiss of the Spiderwoman*. As well as his upcoming production with LAOpera.

* **BOSTON COURT - Branson** *

DINNER

TUESDAY, MAY 23, 2006
6:00pm - 7:30pm

**** SDC FOUNDATION OPEN SESSION ****

CASABLANCA, THE DANCE

The re-designing of an icon in China

Panel: Christina Giannini, John Iacovelli, Marc Rosenthal

Moderator: Trefoni Rizzi
TUESDAY, MAY 23, 2006

7:30pm - 10:00pm

In keeping with this year's theme of "Community and Connection" Directors Lab West and SDCF will present an elite designers panel led by designer Marc Rosenthal, projection, lighting and sound designer, which will also include scenic designer John Iacovelli and Costume Designer Christina Giannini involved in the design, production and re-envisioning of *Casablanca, The Dance* produced in China.

* **THE THEATER @ BOSTON COURT** *

****The above session is an OPEN session offered to SDC members, Lab Alumni and other interested theatre professionals. ****

Directors Lab West Sessions 2006

WEDNESDAY, MAY 24, 2006

LOST TEXT

Part One of Two

Workshop: Lab '06 Directors

Moderators: Ernest Figueroa, Nick D'Abruzzo

WEDNESDAY, MAY 24, 2006

10:00am - 1:00pm

A group examination of Menander's lost text *The Priestess*. We know it existed because of a papyrus record, summarizing all of Menander's plays, that surfaced in an ancient dump. *The Priestess* even comes with some seven lines of text fragment.

* **PASADENA PLAYHOUSE** *

Various Rooms

LUNCH

WEDNESDAY, MAY 24, 2006

1:00pm - 2:00pm

MAKING A CONNECTION

Director's Roundtable

WEDNESDAY, MAY 24, 2006

2:00pm - 5:00pm

Join us for an open discussion and be prepared for anything!

* **GREEN ROOM** *

DINNER/TRAVEL

WEDNESDAY, MAY 24, 2006

5:00pm - 6:30pm

GRENDDEL LECTURE

Opera

WEDNESDAY, MAY 24, 2006

6:30pm - 7:30pm

The LA Opera offers FREE tickets to Lab members to the pre-performance conversation and final Dress Rehearsal for the world premiere of *Grendel!* Created and directed by Julie Taymor. Tickets are limited.

Travel and parking are up to Lab Members

Sign- up Sheet Required- Callboard

GRENDDEL

Opera Performance

WEDNESDAY, MAY 24, 2006

7:30pm - 10:30pm

Academy-Award winning composer Elliot Goldenthal and Tony-Award winning director Julie Taymor collaborate on *Grendel*, a groundbreaking operatic premiere inspired by the Beowulf legend. Over 1,000 years ago, two anonymous scribes wrote down an epic poem about a Scandinavian hero who ended the bloody reign of the monster Grendel. John Gardner's 1971 novel approaches the classic story from the monster's viewpoint. Estranged from nature and outcast from the world of men, Grendel is a passionate thinker trapped in the body of a beast, who struggles with his own existential conflicts and observations about humanity, and about himself. Using projections, puppetry, masks and Goldenthal's richly layered and highly emotional score, Taymor creates an enthralling visual landscape. In this world of kings, queens, storytellers and warriors, Taymor and her co-librettist, J.D. McClatchy, present a *Grendel* that is a quintessentially modern anti-hero. With language ranging from medieval to modern, *Grendel* serves as a gripping theatrical allegory of the human struggle.

* **DOROTHY CHANDLER PAVILIAN** *

Sign- up Sheet Required- Callboard

Directors Lab West Sessions 2006

THURSDAY, MAY 25, 2006

VIRGINIA AVENUE PROJECT

Playmaking with Community

Workshop: Leigh Curran

Moderator: Jessica Bard

THURSDAY, MAY 25, 2006

10:00am - 1:00pm

Playmaking is an inventive writing workshop designed to teach young people how to write plays. It is also a refreshing process for adult writers and artists interested in thinking outside the box. Playmaking was conceived by Daniel Judah Sklar who trained Leigh Curran to teach Playmaking when she started the Virginia Avenue Project in 1992 and, one way or another, she has been teaching it ever since. The workshop is fun, experiential and great for writers at all levels. It is also extremely useful for directors and dramaturges who want to acquaint themselves with the writing process.

* **REHEARSAL ROOM** *

LUNCH

THURSDAY, MAY 25, 2006

1:00pm - 2:00pm

SUNDANCING

Conversation: Philip Himberg

Moderator: Drew Sachs

WEDNESDAY, MAY 24, 2006

2:00am - 4:00pm

Director Philip Himberg speaks on his process directing the premiere of Terrance McNally's new play *Some Men*. He will also address the Sundance Theatre Laboratory process. The Sundance Theatre Lab is a three-week development workshop that offers playwrights, directors, choreographers, composers, solo performers, and ensembles the time, space, and support to develop new plays and musicals or to explore new approaches to existing scripts.

* **LIBRARY** *

AN AMERICAN JOURNEY

Conversation: Scott Davidson

Moderator: Ernest Figueroa

THURSDAY, MAY 25, 2006

4:00am - 6:00pm

Director Scott Davidson speaks on his experiences in Theatre of Youth. His journey marks a path from the Laguna Playhouse to Head of Theatre for *American Girl* musical which he oversees for the Mattel corporation.

* **GREENROOM** *

DINNER

THURSDAY, MAY 25, 2006

6:00pm – 7:00pm

“FABULOUS, BABY!”

Conversation: Peter Schneider

Moderator: Kappy Kilburn

THURSDAY, MAY 25, 2006

7:00pm - 10:00pm

Mr. Schneider, producer of *The Lion King* and director of *Sister Act The Musical* (premiering this fall at the Pasadena Playhouse), will share his experiences and process in creating new musical theatre. He will address both the artistic and administrative challenges he has faced during his many projects.

* **BALCONY** *

Directors Lab West Sessions 2006

FRIDAY, MAY 26, 2006

LOST TEXT

Part Two Of Two

Workshop: Lab '06 Directors

Moderators: Ernest Figueroa, Nick D'Abruzzo

WEDNESDAY, MAY 24, 2006

10:00am - 1:00pm

A group examination of Menander's lost text *The Priestess*. We know it existed because of a papyrus record, summarizing all of Menander's plays, that surfaced in an ancient dump. *The Priestess* even comes with some seven lines of text fragment.

* PASADENA PLAYHOUSE*

LUNCH

FRIDAY, MAY 26, 2006

1:00pm - 2:00pm

DIRECTOR AS CURATOR

Conversation: Stephen Wadsworth

Moderator: Rachel Katz Carey

FRIDAY, MAY 26, 2006

2:00pm - 4:00pm

It is no simple thing to bring an age-old opera to life on a 21st century stage: a director must respect his modern audience as well as the intentions of both composer and librettist. Celebrated opera and theatre director Stephen Wadsworth, talks about his process directing The Met's critically acclaimed production of *Rodelinda*, and addresses the responsibilities he faces as an interpretive artist.

* LIBRARY *

LOUIS FANTASIA

Antigone in the Age of Oprah

Conversation: Louis Fantasia

Moderator: Kappy Kilburn

FRIDAY, MAY 26, 2006

4:00pm - 6:00pm

Lab Alumni Louis Fantasia discusses *Antigone* and how the classic tragedy resonates in a modern world.

* BALCONY *

PIZZA DINNER

WHO THE HELL ARE YOU?

FRIDAY, MAY 26, 2006

6:00pm - 10:00pm

Come and find out!

* LIBRARY *

Directors Lab West Sessions 2006

SATURDAY, MAY 27, 2006

DANCE, BABY, DANCE

Workshop: Lab Alumni

Director/Choreographers

Moderator: Kappy Kilburn

SATURDAY, MAY 27, 2006

10:00am - 12:00pm

Over the years Directors Lab West has had Director/Choreographers attend the Lab with their own special bent toward theatre, dance and creation of work. Many of these alumni have joined us for the week. Here they help you strut your stuff.

* **BOSTON COURT- Branson Theater** *

LUNCH

SATURDAY, MAY 27, 2006

12:00pm - 1:00pm

NOTORIOUS D.I.G. AND DIETZ

Conversation: David Ira Goldstein, Steven Dietz

Moderator: Kappy Kilburn

SATURDAY, MAY 25, 2006

1:00am - 3:00pm

Director David Ira Goldstein and Playwright Steven Dietz will discuss their long history of collaboration and creation. David will also talk about his interaction with the community as the Artistic Director of Arizona Theatre Company.

* **GREENROOM** *

LAB LAZZI!

Workshop: Lab '06 Members

Moderator: Drew Sachs

SATURDAY, MAY 27, 2006

3:00pm - 6:00pm

Exploring a week of community and connection!

* **PATIO** *

OUT, OUT, DAMN SPOT!

Wrap up!

SATURDAY, MAY 27, 2006

6:00pm - 7:30pm

* **LIBRARY** *

Directors Lab West 2006 Participants

LAB MEMBERS

Anthony Barnao
Terry Barto
Roderick Bauer
Bob Boross
Jay D. Brock
Andrew Carter
Pavel Cerny
Sandy Cockrell
Wendy Davidson
Niva Dorell
Brian Feehan
Eric Hayes
David Henderson
Bryant Hernandez
John Kaufman
Carrie Klewin
Mahayana Landowne
Saundra McClain
Matthew McCray
Barry McNabb
Oanh Nguyen
Marc Santa Maria
Jocelyn Sawyer
Randy Symank
Lori Craig Torok
Patrick Varon
Max Williams
Daniel Wilson
Lisa Wolpe
Naisa Wong

GUEST ARTISTS

John Achorn
Che'Rae Adams
Sue Berkompus
Amick Byram
Rex Camphuis
Ron Celona
Esther Chae
Leigh Curran
Scott Davidson
Steven Dietz
Heidi Duckler
Sheldon Epps
Sara Fadden
Laurel Fahmy
Louis Fantasia
Aloysia Gavre
Christina Giannini
David Ira Goldstein
Paul Graham
Philip Himburg
Mary Huls
John Iacovelli
Tanya Kane-Parry
Rachel Katz-Carey
Jessica Kubzansky
Karen Lund
Michael Michetti
Scott Nolte
Vincent Paterson
Michael Ritchie

Trefoni Rizzi
Marc Rosenthal
Anthony Runfola
Marianne Savell
Adriana Sevan
Peter Schneider
Roger Guenveur Smith
Stephen Wadsworth
Kate Warner

STEERING COMMITTEE

Nick D'Abruzzo
Ernest Figueroa
Kappy Kilburn
Andrew Sachs

PRODUCTION COORDINATOR

Jessica Bard

INTERNS

Mark Frankos
Suzanne Karpinski
Will Pellegrini

JOHN ACHORN (Pantalone's Box) is an actor, director and teacher. He has specialized in the *commedia dell'Arte* technique for some 35 years. He studied under the late Carlo Mazzone-Clementi, with whom he helped found the noted Dell-Arte School in Humboldt County, where he has returned several times over the years to teach *commedia*. As a Visiting Assistant Professor, Mr. Achorn has taught acting and directed productions at UCLA, USC, UC San Diego, UC Riverside, UC Santa Cruz and The American Academy of Dramatic Arts. Recently he directed *I Do! I Do!* At Theatre Forty, *The Divine Madness of Isabella* at the Write Act Theatre, *Who's Your Daddy?* with Craig Shoemaker at the Coronet Studio Theatre, and *Tremendously Tall Tales* co-directed with Peter Brosius for The Childrens Theatre Company of Minneapolis. He has given numerous workshops and master classes in improvisation, mask, physical comedy and *commedia* for groups such as The Deaf West Theatre, The Odyssey Theatre Ensemble, Stages, The Honolulu Theatre for Youth and The Antaeus Company, of which he is a long-standing member. He currently teaches Shakespeare and *commedia* at Santa Monica Emeritus College and Creative Dramatics for the Virginia Avenue Project. Mr. Achorn has contributed physical comedy routines for The Childrens Theatre Company production of *Reeling*, Theatre 40's production of *Roar of the Crowd*, and Joseph Chaikin's Taper, Too production of *Waiting for Godot*. He has performed in numerous stage, television and film productions, along with many commercials. He recently participated in the Annenberg School's tribute to the legendary radio writer Norman Corwin, and has appeared at the Mark Taper Forum in *Master Class* and *the Wood Demon*. Current projects include a documentary on Carlo Mazzone-Clementi, and the translation & adaptation of a French Baroque *commedia* play by Jean de Palaprat.

CHE'RAE ADAMS (Moderator: Life is a Cabaret) Director and Dramaturge, Che'Rae Adams has been developing and directing new work for almost two decades. She has been a Development Executive with Playhouse Pictures Studios, Co-Artistic Director of the award winning Road Theatre Company, and Managing Producer for the Los Angeles Women's Theatre Festival. She has also worked in development for Showtime Networks, and Alliance/Atlantis Film & TV and was trained to direct television by Jimmy Burrows. She has worked on the writing workshops of Pulitzer Prize winning plays such as *Angels in America, Part II: Perestroika* at The Mark Taper Forum and *The Cider House Rules* at Seattle Repertory Theatre. She has been on the writing faculty at UCLA Extension, and has taught acting and writing workshops at various institutions such as Catholic University, The Kennedy School of Government at Harvard University The University of Cincinnati, College Conservatory of Music, and California State University, Fullerton, The Los Angeles Women's Theatre Festival, The California African American Museum, The Susan McIntyre Playwrights Festival, The Lankershim Arts Center, and The Learning Annex. She has an MFA in directing from The University of Cincinnati, College Conservatory of Music and a BA from California State University, Northridge. She is the founder of The Los Angeles Writer's Center, which serves playwrights in the Los Angeles by providing them writing workshops and a public reading series, which is co-produced by Syzygy Theatre Company and The Attic Theatre and Film Center.

JESSICA BARD (Production Coordinator) has been the Production Coordinator for the Directors Lab West for the past four years. She has worked as a Director, Stage Manager, and Educator since graduating from Hampshire College in 1999. Jess has worked as a Directing Assistant with Gordon Davidson at the Mark Taper Forum (*Stuff Happens*), Warner Shook at the Mark Taper Forum (*The Goat or Who is Sylvia?*), Gordon Davidson at the Kirk Douglas Theatre (*A Perfect Wedding*), Tom Moore at the Ahmanson (*The Royal Family*), and Jennifer J. Yun at Playwright's Arena (*Gumsimao*). Other projects: directed a reading of *[sic]* for Project 601, interned on Baz Luhrmann's *La Boheme*, and co-produced and co-directed *Dime*, a Director's Festival. Currently, she is an artist and the Production Coordinator for The Virginia Avenue Project, an arts mentoring program for at-risk kids.

SUSAN K. BERKOMPUS (Theatre of Faith) (Producing Artistic Director/Dept. Chair) received her B.F.A. in acting/directing from the University of Montana and her M.F.A. in acting/directing from California Repertory Company, and she has studied Shakespeare in Oxford with the British American Drama Academy. She is a member of Society of Stage Directors and Choreographers as well as AFTRA, and she is a alumna of the Kennedy Center Directors Lab West. Susan serves on the Education Committee at SCR and is the recipient of the 2005 Kennedy Center American College Theatre Festival "Excellence in Theatre Education" award. She has taught acting and directing for universities all over Southern California as well as for The Young Americans. Her favorite shows she has directed are: *Macbeth*; *A midsummer Night's Dream*; *Quilters* and *Charley's Aunt*. Her favorite roles are: *Velma Kelly* (Chicago); *Frau Schneider* (Cabaret); *Eleanor* (Lion In Winter); *Desdemona* (Othello); *Queen Elizabeth* (Richard III); and *Queen Hecuba* (Agamemnon) and the witch (*Into the Woods*).

AMICK BYRAM (Theatre of Faith) was an original co-producer of the New York premiere of the stage musical, *Radio Gals* at the John Houseman Theater on 42nd Street. He also produced *Great Gershwin!*, *The Best of Broadway*, and *A Hollywood Tale* which he also wrote. Amick also produced and directed world premiere of the play, *David* which has toured internationally. As a director, Amick has directed five world premieres of new musicals including *Ben Hur* in Orlando, Florida, an 8 million dollar stage production, *1 : 1*, an original rock/multimedia musical, the world premiere of *Pinocchio and Mounette*, a new adaptation of the classic tale for the stage written by Allan Jay Friedman and Bob Merrill (*Carnival, Funny Girl, Sugar*), and most recently completed the world premiere workshop staging of *Aesop* based on the life of the classic Greek writer. Amick also directed *Les Miserables*, *Brigadoon* and *Into the Woods* at the Lyceum Theater in Orange County, California. Both *Brigadoon* and *Into the Woods* were voted best production of 2004 and 2005 by Daily Pilot/LA Times. Amick has also directed television, as a musician has two Grammy nominations, and has directed many award winning cast albums and dramatic recordings. He is also an alumni of the prestigious Director's Lab West and is an adjunct professor of theater at Vanguard University in Southern California. As an actor, Amick was seen in several Broadway shows including *Phantom of the Opera*, *Les Miserables*, *Sunset Boulevard* and over 50 professional Equity productions. He has worked extensively in television and has made many appearances on prime time including *Frasier*, *Kristin*, *Ally McBeal*, *Friends*, and *Star Trek: The Next Generation* to name just a few. Trekkies may recognize him as Ian Troi, counselor Troi's father. Amick also sang the role of Moses in the animated feature *The Prince of Egypt*.

REX CAMPHUIS (Something's in the Air) went to high school at The San Diego School of Creative and Performing Arts and is a graduate of San Diego Jr. Theater Training Program. He attended theater school at Cabrillo College in Santa Cruz, and was hired by Tandy Beal to first work for her dance company, and to then run away to the circus when she became the Pickle Circus' Artistic Director. Rex met his partner Aloysia while working on the Pickles show Tossing and Turning from 1992-1994. He went on to stage-manage Jump Cuts, and in 1996 he moved to Los Angeles to begin work in film and television production. His film credits include *American History X*, *My Baby's Gone* and *The Mighty Morphin' Power Rangers TURBO*. He also served as Production Coordinator on the Touchstone Television shows *Felicity* and *Alias*. Rex served as the Board President for Pasadena Jr. Theater, a youth theater school, for 4 years. Rex co-directed and was the Musical Director the Pickle Circus production *Birdhouse Factory* in '04. He was the co-creator of the most recent Pickle show *High Water Radio*. He and Aloysia also created this spring's *Elevation 63: Vertigo* with the Circus Center's Youth Circus in San Francisco.

RACHEL KATZ CAREY (Moderator: Stephen Wadsworth) Rachel's work as a director/dramaturg/instructor has been seen in Australia, across the US and Canada in a 20 year career that spans Moliere, Shakespeare, Stoppard, Dostoevsky, singing appliances and, *Starball—A Dreamy Musical Astronomy Show*, that has been seen across the US and in Spain. She has taught at Lewis & Clark College, University of Minnesota-Duluth, University of Washington and Taproot Theater in Seattle. She is a proud member of Seattle's theater simple, AGMA and the Director's Lab West. For Seattle's Annex Theatre, she just directed *Passport—8 Short Plays of Love, Lust and Betrayal* by Bret Fetzer. Each play is set on a different continent, with the last play set in orbit around Earth. She recently assistant directed Stephen Wadsworth's production of *Lohengrin* at the Seattle Opera and remounted her hit production of *Three Viewings* with Seattle's award winning company, theater simple. In her off hours she stirs martinis and reads too much P. G. Wodehouse. Last year (just before the Lab, in fact) she also produced a son named Griffin who is definitely cutting into the drinking and the reading, but somehow, she doesn't seem to mind.

RON CELONA (Community Ties) is the Artistic Director of the Joslyn Center Theatre and the Joslyn Players, a company whose mission is to produce senior related theatre. Ron has directed all of Joslyn Players in-house productions with only one exception, garnering a number of Desert Theatre League nominations and several awards, as well as critical acclaim. Prior to this position he has been a guest director for Playwrights' Circle in Palm Springs, and was the Artistic Director of the American Musical Theater Repertory in Beverly Hills, CA, a company that produced workshops of new musicals. In addition to his work at the Joslyn Center, where he is also Program Director, he has been a teaching artist for the McCallum Theatre Institute, a branch of the Lincoln Center Institute as well as the Riverside Arts Council's Sky's The Limit Program. Both are educational programs that reach out into the Coachella Valley, California school system. Although an actor for most of his career, he has devoted the last 10 years to producing and directing. Ron studied Theater Arts at the American Musical and Dramatic Academy in New York and at California State University, Los Angeles. He is a 2002 alumnus of the Directors LAB West.

LEIGH CURRAN (The Virginia Avenue Project) is the Artistic Director of The Virginia Avenue Project, a project that brings children growing up under difficult circumstances together with professional writers, actors and directors to create original theatre. After three years of working as a writer, performer, director and teacher with the 52nd Street Project in New York City, Leigh moved to LA (in 1991) and founded the Virginia Avenue Project to bring young people in touch with their full potential through long term collaborations with adult mentors. Leigh's first full-length play, *'The Lunch Girls'* had its world premiere production at the Long Wharf Theatre under the direction of Artistic Director, Arvin Brown. It was a finalist for the Susan Smith Blackburn Award and was ultimately directed off-Broadway by Stuart Ross (*Forever Plaid*). Her second play, *'Alterations'*, was produced off-Broadway at the WPA Theatre under the direction of Austin Pendleton and also at the Whole Theatre Company, co-directed by Academy Award Winner, Olympia Dukakis (*Moonstruck*). *'The Lunch Girls'* and *'Alterations'* are both published by Samuel French. Leigh's third play, *'Walking the Blonde'* was first produced in New York City at Circle Rep under the direction of Paul Benedict (*Frankie and Johnny and the Claire du Lune*) then at La Mama by the Barrow Group under the direction of Leonard Foglia (*Masterclass*). In the fall of 1995, Kathy Bates and Sharon Gless presented the west coast premiere of *'Walking the Blonde'* at the Geo Theatre in Hollywood under the direction of Linda Carlson (*Murder One*). Leigh's first novel, *Going Nowhere Sideways*, was published on May 1st, 1999 by Fithian Press and was highly praised by Publishers Weekly, Inscriptions Magazine and Spillway Magazine. Her poetry has appeared in Slant: A Journal for Poetry, Onthebus, The Bark, Spillway and Rattle Magazines as well as in the on-line e-zine, The Junkyard. As an actress, Leigh has performed on, off and way off Broadway working with the likes of George Abbott, Arthur Penn and Kathy Bates. In Los Angeles she has appeared in the Los Angeles Women's Shakespeare Company's acclaimed productions of *Romeo and Juliet* (as Lord Capulet) and *Othello* (as Iago) and in Tina Packer's production of *Measure for Measure* (as Escalus). She appeared in the Wilton Project's award-winning production of *The Dybbuk* and in *The Fragile Fire* under the direction of Paul Winfield. TV/Film credits include: *Once and Again*, *Indictment: The McMartin Trial* (HBO), *LA Law*, *St. Elsewhere*, *Homefront*, *A Little Sex* (Bruce Paltrow, dir.) and *Reds* (Warren Beatty, dir.)

NICK D'ABRUZZO (Steering Committee) a member of the 1999 Lincoln Center Theatre Directors Lab, has previously directed for Lab West, the Jewel Box (Diamond Award), Stella Adler Theatre, Circle X, LA Repertory Theatre, Theatre Palisades, California Youth Theatre and has assistant directed for the Mark Taper Forum's New Work Festival, Great Lakes Theatre Festival, Dallas Theatre Center, Indiana Repertory Theatre, National Youth Theatre Playwriting Conference, Backstage/Drama-logue's Best Production award-winning Broadway at the Actors' Gang and LA Weekly's Best Production award-winning Berlin Circle at the Evidence Room. He has been a directing intern, reading coordinator and casting assistant for the Taper Wing, where he received a Flintridge Foundation scholarship to study with Anne Bogart. He has authored a weekly theatre review for KCLA and has co-authored the Directors Lab West feature article "The Future Is Now" for SDCF's The Journal. He also teaches mathematics and mythology at LA County School for the Arts and mathematics at Jaime Escalante Accelerated Math & Science Program. Nick is a graduate of the University of Michigan Department of Theatre & Drama, where his text work with Shakespeare and O'Neill received him honors from the National Society of Arts & Letters, and his text work with Pinter and Shepard received him honors from the Ann Arbor News.

STEVEN DIETZ (The Notorious D.I.G.) (Playwright) is the author of twenty-plus plays which have been seen at over one hundred regional theatres in the United States, as well as off-Broadway. International productions have been seen in England, Japan, Germany, France, Australia, Sweden, Russia, Slovenia, Argentina, Peru, Singapore and South Africa. His work has been translated into seven languages. This is the sixth play by Mr. Dietz to premiere at ATC, following *Over the Moon* (adapted from P.G. Wodehouse), *Inventing van Gogh*, *Dracula* (adapted from Bram Stoker), *Private Eyes* and *Rocket Man*. Mr. Dietz received the 2002 Kennedy Center Fund for New American Plays Award for his play *Fiction*, produced off-Broadway by the Roundabout Theatre Company; the PEN USA West Award in Drama for *Lonely Planet*; and the Yomuri Shimbun Award (the Japanese "Tony") for his adaptation of Shusaku Endo's novel, *Silence*. Other widely produced plays include *God's Country*, *The Nina Variations*, *Still Life with Iris*, *Trust*, *Halcyon Days*, *Ten November*, and *Handing Down the Names*. His award-winning stage adaptations include *Force of Nature* (from Goethe), *The Rememberer* (from Joyce Simmons Cheeka), *Paragon Springs* (from Ibsen) and, with Allison Gregory, *Go, Dog. Go!* (from P.D. Eastman). His latest play, the Pulitzer-nominated *Last of the Boys*, ran earlier this season at Steppenwolf Theatre in Chicago

SCOTT DAVIDSON (An American Journey) is a multiple award winning director, writer and actor originally from the West Coast. He is a graduate of the prestigious Professional Actor Training program at U.S.C. where he studied with individuals like Anna Deavere Smith, Duncan Ross and Stephen Book. Scott is the founding Artistic Director of two Professional Theatres for Family Audiences: The Laguna Playhouse Youth Theatre and Serendipity Theatre Company at the Coronet, both of which have been recognized by the American Alliance for Theatre and Education with the "Most Outstanding Children's Theatre in America" Award. In addition to working for his own companies Scott has directed and performed for numerous theatres and Performing Arts Centers on the East and West Coast. His extensive work in arts and education led him to the Long Beach Civic Light Opera where he served as the Education and Outreach Director, overseeing and implementing a wide variety of arts in education programs which serviced over twenty thousand people annually in both Los Angeles County and Orange County. Scott's productions have been recognized on "Best of the Year" lists and "Critic's Choice" lists in both Los Angeles and Orange County. He has garnered awards and accolades from the L.A. Times, The Orange County Register, Drama-logue, The Valley Theatre League, A.A.T.E., L.A. Parent and I.A.T.A. In 1990 his production of *Troubled Waters* represented the United States at the International Children's Theatre Festival in West Germany and was subsequently invited to be performed in Russia. Scott was a guest director for the 1993 I.U.P.U.I. Bonderman Playwriting Competition in Indianapolis. His production of *If You Give A Mouse A Cookie* toured nationally. His production of *To Kill A Mockingbird* won the MOSS HARTAWARD for North/Eastern Regional Theatre. As a professional acting coach he has worked with young performers on the sets of numerous commercials, TV shows and film shoots including: *Duet*, *Highway to Heaven*, *The A-Team*, *Marilyn and Me*, *Beverly Hills 90210*, *Gimme A Break* and many others. Scott is an active member of A.S.S.I.T.E.J. and A.A.T.E. He has been involved with A.A.T.E. for many years where he has served in numerous capacities including 2nd Vice President. His work for the organization has included assignments to the Executive Board, the Nominating Committee, Conference Site Selection and Contract Negotiation, the Awards Committee, Annual Board Meetings, Planning Retreats and three years as the Chairman of the Professional Theatre for Young Audiences Committee. Scott has presented panels at a number of conferences and his work has appeared in professional journals for Theatre and Young People. He co-edited a monograph on Education and Outreach programs in Professional Theatres for the National Corporate Theatre Fund and the American Alliance for Theatre and Education. His adaptations of *Little Women* and *The Velveteen Rabbit* have been performed by Theatres across the U.S. including The Dallas Children's Theatre, Children's Theatre of Charlotte, The Rainbow Company Children's Theatre, Northern Stage and others. Currently Scott is residing in Chicago where he serves as the Director of Theater for *American Girl* – Chicago/New York/Los Angeles. He is settling into Mid-Western life and continues to appear professionally in regional theatre when time allows.

HEIDI DUCKLER (C'Opera) (Artistic Director) My company is called Collage Dance Theatre. 'Collage' because my work is about layering objects, activities, space, history. All aspects specific to a particular site come into play as a piece is developed. 'Dance,' obviously, because movement is the fusing element of the work, although not always the primary one. 'Theatre' because the work is less about movement than it is about performance. I trace my influences from Dada, from the action painters of the 1950's and the Fluxus artists through the "happenings" era of the late 60's. I feel a strong relationship to artists who express motion in different media. I have been particularly engaged by Robert Rauschenberg, with his focus on found objects. The clutter of everyday life purses, underwear, fishing rods, trashcans, and cars inspires my movement and ideas. I transform overlooked spaces and everyday objects into art through dance. When I approach a new site for a performance, I consider the site's physical characteristics, its history of function and its past and current residents. Within the site, I select the spaces or architectural and historical details that resonate most strongly. A cavernous underground subway tunnel becomes a metaphor for the body on its journey through life; a matched pair of neo-classical stairways suggests a tap-danced call-and-response. If there is something lying around that looks interesting, a vacuum cleaner, a martini glass, a suspended ladder. I incorporate it into the work as well. Because I often use more than one section of a building or site, I look at the empty spaces between in terms of audience flow and movement. It is important that the audience be not just an appendage, but an integral part of each work. Because rehearsals take place at the performance site, which is open to the public, accidental passers-by frequently become a rapt audience. In the end, I choreograph not only dancers, but site, artifact, function and audience as well. Collage. Dance. Theatre.

SHELDON EPPS (Artistic Director, Pasadena Playhouse) conceived and directed the Duke Ellington musical *Play On!* which received three Tony Award nominations and was produced at the Goodman Theatre in Chicago, where it received four Jefferson Awards including Best Musical. The Pasadena Playhouse production was taped by PBS for broadcast as part of the "Great Performances" series. He also conceived and directed the highly acclaimed musical revue, *Blues in the Night*. The Broadway production was nominated for a Tony Award as Best Musical of the Year, and the London production, which he also directed, was nominated for two Laurence Olivier Awards, and ran for over a year on the West End before being broadcast in Europe by Thames Television. Mr. Epps was a co-founder of the off-Broadway theater, TheProduction Company, where he staged the world premiere of *Scenes and Revelations*, which he also directed on Broadway at the Circle In The Square Theatre. Mr. Epps has directed plays and musicals for many of the country's major theatres including the Guthrie, the Old Globe Theatre, Manhattan Theatre Club, Seattle Repertory Theatre, Playwrights Horizons, Crossroads Theatre, Cleveland Play House, Arizona Theatre Company, and Coconut Grove Playhouse. He directed the world premiere of *Blue* at Arena Stage Theatre, which was also produced off-Broadway by the Roundabout Theatre. Following a record breaking production at the Pasadena Playhouse, *Blue* was produced across the country on a six month national tour. For television he has directed episodes of *Frasier*, *Friends*, *Everybody Loves Raymond*, *Out Of Practice*, *Joey*, *Less Than Perfect*, *In Laws*, *Veronica's Closet*, *What I Like About You*, *Evening Shade*, and *Sister, Sister*, and many others, as well as several pilots. For five seasons he was also producer/director for the hit series *Girlfriends*. He is currently a member of the Executive Board of the Society of Stage Directors and Choreographers. Mr. Epps is a two-time recipient of the Theatre Communications Group/Pew Charitable Trust National Theatre Artists Residency Grant, which supported his four-year tenure at the Old Globe Theatre as Associate Artistic Director. Mr. Epps was pleased to join Pasadena Playhouse as Artistic Director in 1997. His directing credits at the Playhouse include *As Bees In Honey Drown*, *Blue*, *Play On!*, *Les Liaisons Dangereuses*, *The Importance of Being Earnest*, *The Old Settler*, *The Real Thing*, *On Borrowed Time*, *Mr. Rickey Calls a Meeting*, *Blues in the Night*, and *Purlie*, a co-production with the Goodman Theatre. Under his leadership, the Pasadena Playhouse has once again become one of the premiere theatres in the country, and has established a reputation for outstanding productions distinguishing themselves in their artistic excellence and theatrical diversity.

LAUREL FAHMY (Alexander, The Great) is an AmSAT-certified teacher of the F.M. Alexander Technique. She completed her 3-year training at the Alexander Training Institute of Los Angeles. In addition to working with numerous individual students in her private practice, Laurel has taught Alexander Technique at the American Academy of Dramatic Arts in Hollywood and CalArts in Santa Clarita.

LOUIS FANTASIA (Antigone) Critics from Los Angeles to Beirut and Jerusalem called Louis Fantasia's 2005 staging of the American premiere of Robin Soan's *The Arab-Israeli Cookbook* at the MET, "striking", luminous" and "brilliant". Other L.A. productions include world premieres of plays by Kobo Abe, Peter Turrini, Felix Mitterer and Eduardo Manet, as well as his own performances Patrick Süskind's one man play, *The Double Bass* and Peter Turrini's monodrama, *Enough*. Well know for his work at the Shakespeare Globe Centre in London, Louis was the first American to direct on the reconstructed London Globe stage, with workshop production of *Much Ado About Nothing* in 1996. His book, *Instant Shakespeare*, is published by Ivan R. Dee in the US and by A&C Black in England (www.InstantShakespeare.com). He is currently at work on his second book, *Tragedy in the Age of Oprah*. Beginning in July, 2006 Louis becomes the director of the Shakespeare teacher training institute at the Huntington Library, Museum and Gardens in San Marino. In 2003, the Council of Europe named the theatre collection in its library at the European Parliament in Strasbourg in honor of Louis Fantasia who holds both US and European Union citizenship and whose career has covered five continents.

ERNEST A. FIGUEROA (Steering Committee) has been a dedicated director, producer, actor and playwright in theatre, film and television throughout the country. He served as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company in New York, then working on the production at the Pasadena Playhouse, finally guiding the play onto the Arizona Theatre Company, Coconut Grove in Florida, and the Paper Mill Playhouse in New Jersey starring Leslie Uggams. He works as a Director and Associate Producer with Bonnie Franklin's staged reading and outreach program, C.C.A.P. – Classic and Contemporary American Plays. As well as directing their staged readings of *All My Sons* starring Ms. Franklin in February 2004, *A Touch of the Poet* starring David Birney in February 2005, he will also direct *Death of a Salesman* starring Michael Gross in March 2006. He currently serves as a Director with the *American Girl Revue* opening in Los Angeles in May 2006. Ernest was a director and presenter for the Lincoln Center Theater Directors Lab in New York in 1998 and 1999 and from 2000 to the present he has been a producer and director serving on the Steering Committee for Directors Lab West in Los Angeles. He directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Directors Lab Festival @ HERE in New York. In 2001, he was honored as a Drama League Fellow at the Roundabout Theatre. In 2000, he directed *Oleanna* at the Third Street Theatre in Los Angeles, which won a Critic's Pick Award from Backstage West. Figueroa served as the Associate Artistic Director for the Sacramento Theatre Company from 1996 – 1998 where he directed several productions on the Main Stage, Second stage, and school tours including: *A Christmas Carol!*, *Trashed!*, *Shakespeare's Circus*, *Apparently Shakespeare*, and *The Search for Signs*..... He also served as Associate Producer for *Love Letters* and the Great Performances Festival Rep. He worked as the national Education Director for Plays for Living, Inc. in New York City and worked twice on the professional staff of the Pasadena Playhouse. Figueroa's academic instruction experience also includes teaching positions at Fairfield University, University of Hawaii at Manoa, University of Alaska at Fairbanks, and the Alliance for Drama Education in Hawaii. Figueroa won the '96 W.A.V.E. award for his talk show *Adelante!* featuring Hispanic role models. He received his Masters of Fine Arts in Directing from the University of Hawaii at Manoa, and his Bachelor of Arts in Speech and Theatre Education from McPherson College in Kansas. His professional training includes his improvisation studies at the Groundlings School in Los Angeles and studies at the American Academy of Dramatic Arts. Figueroa is an Associate Member of SSDC.

CHRISTINA GIANNINI (Casablanca, The Dance) A. Christina (Stia) Giannini, a native of New Jersey, is an internationally recognized costume and theatre designer. Audiences at ballets, theatrical productions and operas around the world have enjoyed costumes and scenery designed and constructed by Ms. Giannini. Her excellence in design has been accorded critical acclaim and recognized with international awards. Her dance design credits include costumes for: Alvin Ailey Dance Company, American Ballet Theatre, American Repertory Ballet, Ballet Florida, Martha Graham Dance Company, The Joffrey Ballet, Pennsylvania Ballet Company, Jose Limon Dance Company. Although Ms. Giannini's costumes have toured the world in the repertory of these and other companies, audiences in Europe, South America, Canada and the Far East have also seen her work with Ballet du Nord (France), Ballet of Flanders (Belgium), Royal Danish Ballet (Denmark), Hong Kong Ballet (Hong Kong), Teatro Colon Ballet Company (Argentina), Ballet Terese Carrena/Ballet National de Caracas (Venezuela). In 1987, she was the artistic, scenic and costume designer for Chiang Ching's historic eight city tour of China. Stia's career has included designing costumes for on and off-Broadway theatre and opera companies. She has worked for the New York Shakespeare Festival, Hartford Stage Company, Roundabout Theatre, and Portland Stage among others. She designed costumes for *Dancing In The Streets* a break-dance musical choreographed by Donald McKayle for Kibbutz Khafblum (Israel). Her opera credits include scenic collaboration for Robert Wilson's *Einstein On The Beach* and costumes for *Traviata* under the direction of Fabrizio Milano with the Santa Barbara Opera. Ms. Giannini has served as the resident designer for the Ohio Ballet, North Carolina School of the Arts, Spoleto Festival, U.S.A. in Charleston, South Carolina, Dennis Wayne Dancers, and Playhouse In The Park, Philadelphia. She is the resident designer at the Chautauqua Summer Festival. Choreographers describe her dance designs as "painterly" and "Strongly emotionally evocative". Her design philosophy is to integrate the costume with the choreography to create works that are sculptural and complement the dancers' movement and the set. With her broad base of experience in a global artistic arena, she has been compelled frequently to accomplish stunning results with limited budgets and resources. Costumes designed by Ms. Giannini have graced the cover of *Dance* magazine on several occasions. In 1996, a Christmas ornament designed and constructed by Ms. Giannini was chosen to hang on the White House Christmas Tree. She has twice won the Venezuelan Oscar for Design, most recently with her designs for the 1996 Ballet National de Caracas' production of *The Nutcracker*, choreographed by Vicente Nebrada. Her most recent work includes *La Lupe*, *Three Pharses* and *Don Quixote* for Puerto Rico Traveling Theatre, *Fiorello* for Snug Harbor Cultural Center, three plays summer 2005 for Penguin Repertory Theatre. Spring 2005 she opened in Beijing *Casa Blanca The Dance* choreographed by John Clifford, scenery by J. Iacovelli, produced by Warner Theatrical. Examples of Ms. Giannini's costumes can be seen on her website: www.costumesbystia.com

DAVID IRA GOLDSTEIN (The Notorious D.I.G.) (Director) has been Artistic Director of Arizona Theatre Company since 1992, a period that has seen unprecedented growth in artistic programming, educational outreach, diversity initiatives and international exchange. He has directed over 35 mainstage productions at ATC ranging from classics to new plays to musicals, and produced over 130 other plays, workshops and presentations including two acclaimed appearances by the National Theatre of Great Britain. In 2003 he received the Governor's Arts Award as Individual Artist for his contributions to the arts in Arizona. He has been a guest director at theatres across the country including Berkeley Repertory Theatre, Northlight Theatre, Kansas City Rep, Seattle Rep, Geva Theatre, Repertory Theatre of St. Louis, Alaska Rep, The Empty Space Theatre, Mixed Blood, The Children's Theatre Company of Minneapolis, Illusion Theatre and Portland Rep. In an association of over 20 years, he has previously directed many world premieres by Steven Dietz including *God's Country*, *Private Eyes*, *Inventing Van Gogh*, *Rocket Man*, *Painting It Red*, *Dracula*, and *Over the Moon*. Before coming to Arizona, Mr. Goldstein was associate artistic director of ACT Theatre in Seattle where his many productions included the premiere of *Willi* by John Pielmeier and a joint Soviet-American production of *The Falcon*. He was associate artistic director of Actors Theatre of St. Paul, and a co-founder of Minnesota Young Playwrights. This fall he will direct his musical, *A Marvelous Party: The Noël Coward Celebration* at the Laguna Playhouse.

ALOYSIA GAVRE (Something's in the Air) (Creator/Director/Aerialist) Aloysia Gavre, an early member of the San Francisco based Pickle Family Circus, has been a movement, dance and circus enthusiast most of her life. In 1989 she became one of Master Trainer Lu Yi's first American students at the P.F.C. School. She continued to perfect her abilities at L'Ecole Nationale Du Cirque in Montreal as well as studying with Pilobolus, Daniele Finzi, Tandy Beal and Debbie Brown. From 1992-98 Aloysia toured with the New Pickle Circus, Make*A*Circus, Marin Shakespeare Co. and Princess Cruises. Aloysia was a featured act in Cirque du Soleil's *Quidam* where she performed the aerial hoop act that earned the troupe a special prize at the Monte Carlo International Circus Festival in 2002. After 5 years of international touring with *Quidam* she then appeared in Cirque's show *O* in Las Vegas. Aloysia's other recent performing credits include Teatro Zinzanni, Velvet Hammer Burlesque and numerous corporate events around the globe. Aloysia made her directorial debut in 2004 with the Pickle Circus production of *Birdhouse Factory*. This opportunity to co-create and direct led to her continued collaboration with Rex Camphuis for the Pickle '05 season of *High Water Radio*. Alongside directing for the Pickles they have also created two shows for the San Francisco Circus *Elevation 63* and *Vertigo* both of which are comprised of youth aged 9-21 on their way to being circus professionals.

PAUL STUART GRAHAM (Theatre of Faith) For nearly 20 years Mr. Graham has worked in the professional theatre community as a theatre owner/producer, a regional theatre artistic producing director, commercial theatre producer, and theatre educator/administrator. Mr. Graham has co-produced shows Off Broadway, as well as in Boston and London, and has co-produced with Eric Clapton, Cameron Mackintosh and the late Roger L. Stevens of the Kennedy Performing Arts Center, among others. With Eric Clapton he co-produced the critically acclaimed Off Broadway productions of Dylan Thomas' *The Return Journey*, directed by Sir Anthony Hopkins, and the U.S. premiere production of *The Truman Capote Talk Show*. Mr. Graham has been Artistic Producing Director of the Massachusetts Repertory Company, the owner-producer of the historical Red Barn Playhouse in Michigan, the Managing Director of the California Repertory Company at the Edison Theatre and currently the General Manager of the award winning Actors Co-op HOLLYWOOD. While with the Massachusetts Repertory, he produced the world premiere of the Mark Bramble (*42nd Street*, *Barnum*) new musical *The Murrano* and the U.S. premiere of the Cameron Mackintosh (*Cats*, *Le Miz*, *Phantom Of The Opera*, *Miss Saigon*) new musical, *Moby Dick*. Mr. Graham is an alumnus of the University of Massachusetts, Boston University School of the Arts and California State University Long Beach, and has an MFA in Theatre Management. Mr. Graham also is a faculty member in the Department of Theatre Arts and Dance at California State University, Los Angeles.

PHILIP HIMBERG (Sundancing) Has just directed the new Terrence McNally Play *Some Men* for the Philadelphia Theatre company. He is in his tenth year as the Producing Artistic Director of the Sundance Institute Theatre Program, which supports the development of new work for the stage. Sundance work includes Doug Wright's *I Am My Own Wife*, *The Light In The Piazza*, and *Well* by Lisa Kron, currently on Broadway, among many others. His directing credits include the world premiere concert staging of Bill Finn's *Songs of Innocence and Experience* at Williams College, the LA premiere of Tony Kushner's *Only We Who Guard the Mystery Shall be Made Unhappy* (starring Sally Field), the west coast premiere of Mr. Finn's *Elegies*, and revivals of *Dear World* (with Maureen McGovern), *Fiddler on the Roof* (with Michael Rupert) and *Funny Girl* (with Judy Blazer). Mr. Himberg was co-artistic director of Playwrights Horizons in New York, in its most formative years, where he produced and directed over sixty plays. He is the staff director at the Mark Taper Forum.

MARY HULS (Community Ties) Mary Huls, longtime rural director and creator of Spotlight Theatre, The Production Co., and Phoinix Players is both Director and Instructor. She presently works with the tour group The Phoinix Players, and has for several years served the Lane County area of Oregon with community theatre programming, workshops, camps, extensive educational tour groups, technique classes, community awareness for the arts, with heavy emphasis on the importance of true training, education, and studying the classics. With over 75 full length musicals productions, Shakespearean and straight plays, as well as several productions of her own invention for fund raising where Mary writes, produces, builds, designs and networks like no other person in her area to do what is necessary to bring theatre to her community and anywhere she decides to visits, Mary also finds time to visit schools, train students for higher education and serious acting. She volunteers for community events and opportunities to educate the surrounding community about supporting the arts, going so far as to say that she spends as much time training the community to be audience members as she does training those passionate about performing. Her driving force behind her unstoppable energy is the belief that dedication and commitment is needed by all to create art, to create community, to create beauty and truth. "Real artists should care about the truth of their craft, it is an awesome responsibility to teach their community about art and humanity." says Huls. Mary presently is back in school herself getting her degree in Education so she can continue with her ideas about training youth for the world of art. With the new laws concerning No Child Left Behind, "it is imperative that we ourselves move forward with the laws about being Highly Qualified, it is what we can and should expect from our students and our cast and crew as we direct, teach, and create." Mary Huls- Director : The Phoinix Players
PO Box 2165 Jasper, OR 97438 (541) 726-4116 Pdelonstage@netzero.com

JOHN IACOVELLI (Casablanca, The Dance) (Scenic Designer) recently gave a seminar at the Beijing Academy of Drama about his work on *Casablanca, the dance* and his career, with special emphasis on Innovations in World Scenic Design and Scenography. Recent shows he has designed include *Peter Pan* starring Cathy Rigby *Mother Courage* at The Anteus Group in Los Angeles. He is currently designing *The God of Hell*, a new Sam Shepard play at the Geffen, and *The Long Christmas Ride Home* by Paula Vogel at The Magic Theatre in San Francisco. John won a 2001 Emmy Award for the A&E broadcast version of the National Tour and Broadway production of *Peter Pan* starring Cathy Rigby. He has designed extensively in the theatre and for film and television. His other tv credits include the recently departed *The Book of Daniel* for NBC and a new pilot for ABC called *Let's Rob Mick Jagger!* He designed five seasons of the landmark Sci-Fi series *Babylon 5* and he was the Production Designer on *Ed* for the two seasons on NBC. He designed the ground breaking Showtime series *Resurrection Blvd* for three seasons. He also designed the immensely popular *Ripley's Believe It or Not!* with Dean Cain and the series *Worst Case Scenario*. He was Production designer on the acclaimed productions of PBS Hollywood Playhouse Presents *The Old Settler* directed by and starring Debbie Allen (and also starring her sister Phylicia Rashad) and *The Gin Game* directed by and Arvin Brown and starring Mary Tyler Moore and Dick Van Dyke. For Telemundo he designed many successful productions including *El y Ella*, *Dando y Dando*, *Marcador Final*, *Editiones Especial*, and others. He designed the popular Univision novella *Te Amore en Silencio*. He is currently designing a new series for ABC Family called *Lincoln Heights*. John was the Art Director on the Disney film *Honey, I Shrunk The Kids*, and was Production Designer on the PBS series *Future Quest* with Jeff Goldblum, the acclaimed film *Ruby In Paradise*, starring Ashley Judd, the western *Sirango* with Crystal Bernard and Chad Lowe and Beckett's *Endgame* for the Smithsonian. He has designed several comedy specials and movies for Showtime and National Lampoon (*Attack of the 5'-2" Women* with Julie Brown and *Public Enemy # 2* and *Favorite Deadly Sins*). Other Art direction credits include *The Cosby Show*, *Santa Barbara*, *Atlantis* for NBC and *Rockline on MTV*. As Production Designer on *Babylon 5*, he has won the prestigious Hugo Award twice the Sci-Fi Universe Award and The Space Frontier Foundation Award. In 2001, he was awarded the LA Drama Critics Circle Lifetime Achievement Award in Scenic Design. He has designed seven productions for the Pasadena Playhouse, five productions for The Mark Taper (including a tour to Poland), nine for LATC and twenty for South Coast Rep including *Heartbreak House* which won the 1991 LA Drama Critics Circle Award. He has designed over 200 productions at theatres across the nation, including Berkeley Rep, Berkshire Theatre Festival, Walnut Street Theatre, Dallas Theater Center, San Diego's Old Globe, Magic Theatre, Nevada Conservatory Theatre, and The Oregon Shakespeare Festival. He designed *Twilight of the Golds* on Broadway, for The Kennedy Center, and The Pasadena Playhouse and he won the Bay Area Drama Critics Circle Award for The American Conservatory Theatre production of *A Streetcar Named Desire*. He has designed world premiers of plays by such playwrights as Tony Kushner, Donald Margulies, Eduardo Machado, John Stepping and Anthony Clarvoe and has worked with major directors such as Wole Soyinka, Arvin Brown, Richard Jordan, David Esbjornson, Barbara Damashek, Richard Seyd, Craig Noel, David Emmes and Martin Benson. John has won over fifteen Drama-Logue Awards and is a member of NY's Drama-League and LA's Anteus Group. He designed the Coca-Cola shows for the Coca-Cola Olympic City at the Atlanta Olympics and he was the design consultant for Disney Imagineering on the Florida attractions of "The Tower of Terror" and the "Backstage Studio Tour". He has designed the national touring production of *Maximum Rocket Power Live* for Nickelodeon which is an X-games exhibition show that will toured to 60 arenas. He designed a segment of the attraction *Exploration in the Next Millennium* at the Kennedy Space Center in Florida and conceived the design of the *Titanic Museum* attraction in Orlando. He has served as a design consultant for two successful restaurants: The Grand Cafe in San Francisco and WB 16, the Warner Brothers studio themed restaurant at the Venetian Hotel in Las Vegas. John also designed the Motorola "Pavilion of the Future" for the 1992 World Expo in Spain, an 18th century French Village consisting of 50 buildings, four streets, and a central square for Bruch Enterprises in Germany, and Energyland for the MCA park in Shirahama, Japan. He designed the Hydroponic Lunar Module touring exhibit for NASA. He has an MFA in design and Art Direction from NYU and a BA in Theatre Arts from UNLV. He is currently Professor and Head of Design in The Department of Theatre and Dance at The UC at Davis. www.iacovelli.com is his website.

TANYA KANE-PARRY (Jump Baby Jump) (Director/ Producer) has worked in NYC, Europe and Russia. Some NYC directing credits include Richard Foreman's *The Cure*; the World Premiere of Arthur Sainer's *Jews and Christians in the End Zone*; *The Trojan Women*; *Gun in Mouth, Pen in Hand*. LA credits include the World Premiere of *Supreme Being* by Richard Foreman; *Romeo and Juliet(a)* with Quantum Theatre Company; Paul Outlaw's one-man show, *Berserker* (Highways and toured Portland, the NY Fringe Festival and the SF Fringe Festival). She has directed two operas, *The Medium* and Monteverdi's *The Coronation of Poppea* for the Opera Theatre program at CSULA. TOSCA JUMPS! Premiered last Fall as part of EdgeFest 2005. It was recently presented at Highways Performance Space in April, and will be presented again in LA this Fall. Also, this Fall Tanya will direct a Zarzuela (Spanish operetta) at CSULA and in Spring 07 she will be the assistant director at LA Opera for Lotfi Mansouri's production of *The Merry Widow*, and for Robert Wilson on a new production of *Turnadot*.

KAPPY KILBURN (Steering Committee) is the Associate Director of Artistic Development at Pasadena Playhouse where she produces their new play development program "Hothouse at the Playhouse." Director: *Three Hotels* (Freemont Center Theatre), *The Man Who Could See Through Time* (Balcony Theatre at the Pasadena Playhouse), *Watching War/Wanting Peace*, *Romancing Stereotypes* (LATC), *Fast and Furious* at Sacred Fools; AMDA Showcase; *Burn This* (Corner Playhouse), *All My Sons* for Directors Lab West. Assistant Director: in Los Angeles – Mark Taper Forum: Frank Galatti (*Homebody/Kabul* by Tony Kushner, also at BAM), Gordon Davidson (*The Talking Cure* by Christopher Hampton), Lisa Peterson (*Body of Bourne* by John Belluso), Diane Rodriguez (*The Lalo Project*); Ahmanson: Sir Peter Hall (*Romeo & Juliet*), Lynne Meadow (*Tale of the Allergists Wife* and National Tour). She has worked with David Esbjornson on Broadway (*Bobbi Boland*) and Off Broadway (*My Old Lady* by Israel Horowitz). Producer: NEA's Shakespeare in Los Angeles; All About Gordon Farewell Gala for Gordon Davidson; Stephen Sondheim's 75th: The Concert at the Hollywood Bowl. Prior to coming to the Pasadena Playhouse, Kappy was the Special Projects Coordinator for CTG's Founding Artistic Director Gordon Davidson and a resident Assistant Director at the Mark Taper. Kappy was the Company Manager for *The World of Nick Adams* celebrity staged reading benefiting Paul Newman's Hole in the Wall Gang Camps at the Kodak Theatre; the Production Stage Manager for Relentless Theatre Company; Production Coordinator at GMU's Institute of the Arts; and Assistant to the Producing Director at Theatrical Outfit. She helped found and is a member of the Steering Committee for Directors Lab West, a spin off of Lincoln Center Theater's Directors Lab in NY of which she is an alumna. Kappy is a graduate of the University of Missouri-Columbia and proud Kappa Kappa Gamma.

JESSICA KUBZANSKY (Theatre @ Boston Court) is an award-winning director working around the U.S. She was given the 2004 Los Angeles Drama Critics Circle Margaret Hanford Award for Sustained Excellence in Theatre. In the first season of The Theatre @ Boston Court, she had the privilege of directing the world premieres of Jean-Claude van Itallie's *Light* and Cody Henderson's *Cold/Tender*. Other recent forays include the world premiere of Tom Jacobson's *The Orange Grove* for Playwrights' Arena, a theatrical staging of Esa-Pekka Salonen's *Wing On Wing* for the LA Philharmonic, both the Geffen Playhouse and the LATC world premiere productions of Bryan Davidson's *War Music* (multiple Ovation Awards), Sheila Callaghan's *Kate Crackernuts* at the 24th Street Theatre, the multiple award winning *Toys in the Attic* at The Colony, *Measure for Measure* (A Noise Within), David Hare's *Amy's View* at International City Theatre, and several world premieres for the Mark Taper Forum's New Works (by Diana Son, Paula Weston Solano, Julia Cho). Productions in other cities include: Julia Cho's *BFE* for Portland Center Stage's JAW West, *The Two Gentlemen of Verona* for Illinois Shakespeare Festival, Salamone/McIntyre's *Moscow*, most recently at New York's Chekhov Now Festival, Carol Wolf's *The Thousandth Night* (Monsieur Shaherazad) starring Ron Campbell at London's Old Red Lion, among many venues worldwide (next up at the Aurora Theatre), *Pirates of Penzance* for the Publick Theatre (Boston), Tony Kushner's *The Illusion* in Florida, *Twelfth Night* in Arizona, *Macbeth* in Edinburgh, Scotland, and, also in So Cal: *A Moon for the Misbegotten* and *Joined at the Head* (The Laguna Playhouse), *Dancing at Lughnasa* (La Mirada Theater for the Performing Arts), Vaclav Havel's *The Memorandum* and *Burn This* (Odyssey Theatre), *Lulu* (Pacific Resident Theatre), *The House of Blue Leaves* and *The Mandrake* (West Coast Ensemble), *Heartbreak House* (the Colony), Schnitzler's *Anatol* (Buffalo Nights), Steven Wadsworth's *The Triumph of Love* (Ivy Substation), among many others. Kubzansky and her productions are the recipients of numerous directing and production awards.

KAREN LUND (Theatre of Faith) is the Assoc. Artistic Director for the thirty year old Taproot Theatre Company in Seattle. She has performed and directed at theatres across the country including the Illinois Rep., Empty Space Theatre, Cincinnati Playhouse in the Park and the Kentucky and Idaho Shakespeare Festivals. Critically acclaimed productions she has directed include *All My Sons* (Seattle Times Spotlight -Best Male Performance), *God's Man In Texas* (SeattleTheatre.com Top Ten Theatrical Events '03) and *Ah, Wilderness!* (Backstage West Garland Award nomination for Best Director.) Karen is in pre-production for the new musical *Magdalene* which will tour nationally before heading to New York in 2007 and development for *Select Society* a new dramatic play by Barbara Nicolosi about poetess Emily Dickinson. As an actress, highlights include Kate in *The Taming of the Shrew*, Lizzie in *The Rainmaker* and Joan in Shaw's *Saint Joan*. Karen has authored several one act and full length plays, including *The Eight Cow Saint*, which has been translated into a half dozen languages and is currently being performed in Africa, Spain and throughout the U.S. She is a Directors Lab West '02 alum, and invited to return as a workshop presenter for the past several years. Karen has been a guest artist at the International Masterworks Festival and a continuing participant with the national Spring Hill Education Conference (*an affiliation of top theatre education directors across the U.S.*) A former talent agent, Karen co- founded the SAG and AFTRA franchised Dramatic Artist Agency. Currently, Karen is an adjunct faculty member/guest director at Seattle Pacific University and a guest artist with the UW Computer Animation Department where her responsibilities have included directing the "research" and motion capture for five films (*recently shown at The Smithsonian in Washington DC.*) She received her BFA from the University of Illinois, Champaign-Urbana in theatre, is regional voice-over talent and voice and speech coach.

MENANDER (LOST Text) (342–291 BC) (Greek Μένανδρος), Greek dramatist, the chief representative of the New Comedy, was born in Athens. He was the son of well-to-do parents; his father Diopeithes is identified by some with the Athenian general and governor of the Thracian Chersonese known from the speech of Demosthenes *De Chersoneso*. He presumably derived his taste for the comic drama from his uncle Alexis. He was the friend, associate, and perhaps pupil of Theophrastus, and was on intimate terms with Demetrius of Phalerum. He also enjoyed the patronage of Ptolemy Soter, the son of Lagus, who invited him to his court. But Menander, preferring the independence of his villa in the Peiraeus and the company of his mistress Glycera, refused. According to the note of a scholiast on the *Ibis* of Ovid, he was drowned while bathing, and his countrymen built him a tomb on the road leading to Athens, where it was seen by Pausanias. A well-known statue in the Vatican, formerly thought to represent Marius, is now generally supposed to be Menander, although some archaeologists dispute this, and it has also been identified with his statue in the theatre at Athens, also mentioned by Pausanias.

MICHAEL MICHETTI (Theatre @ Boston Court) Co-Artistic Director, The Theatre @ Boston Court. Michetti has directed The Theatre @ Boston Court's productions of *Pera Palas* (Ovation Nominations for Best Play, Best Director of a Play), *Summertime*, and its inaugural production of *Romeo and Juliet: Antebellum New Orleans, 1836*. A director of plays and musicals, new works and classics, his diverse credits include: the celebrated production of Stephen Sondheim and Arthur Laurents' *Anyone Can Whistle* (incorporating revisions made by Michetti and approved by the authors) at the Matrix Theatre; David Hare's *Amy's View* starring Carol Lawrence at Florida Rep; David Mamet's *A Life in the Theatre* starring Hal Holbrook at the Pasadena Playhouse; the world premiere of *Ouroboros* by The Theatre @ Boston Court's literary manager Tom Jacobson (LA Weekly Award - Production of the Year); acclaimed productions of Brecht's rarely staged *Edward II* and Aphra Behn's restoration comedy *The Rover*, both for Circle X at the Actors' Gang Theatre; the world premiere of Sheila Callaghan's *Crawl, Fade to White* at Theatre of NOTE; and the Ovation-nominated productions of *Titanic* for Civic Light Opera of South Bay Cities and *Sweeney Todd* starring Amanda McBroom and George Ball. He is a double Ovation Award winner (as director and co-producer, with Eileen T'Kaye) for his production of *A Midsummer Night's Dream*, set in British colonized India. Michetti and his productions have received numerous theatre honors including Ovation, L.A. Weekly, Los Angeles Drama Critics' Circle, Back Stage West Garland, and Drama-Logue Awards, among others.

SCOTT NOLTE (Theatre of Faith) is well known to Seattle audiences as a director, producer and actor. As the Co-Founder and Producing Artistic Director of Taproot Theatre Company he has directed over 170 mainstage, educational and community touring productions, and produced events for regional and national organizations during the theatre's 30 year history. Scott oversees the artistic development of Taproot Theatre's programs and is responsible for the direction of the theatre's mission. He has directed numerous world and regional premiere plays, and has participated in play development projects in Seattle, Atlanta, Denver and San Diego. Other accomplishments include a Backstage West Garland Nomination for "Best Director" for his 1999 production of *Terra Nova*. Scott has served on the boards of Theatre Puget Sound, Footstool Foundation, and Eastern Gate Entertainment (NYC), and was a member of the peer review panel for the City of Seattle's Office of Arts and Cultural Affairs. He is an adjunct professor at the Eduardo Turrall Cultural Association (Leon, Spain) and has taught in the Seattle Pacific University School of Fine and Performing Arts. Scott has a theatre degree from Seattle Pacific University and received their Alumni Medallion Award in 1981. Scott is currently completing a graduate degree in Theatre and Performance Studies through Rose Bruford College in London.

VINCENT PATERSON (Life is a Cabaret) is a highly regarded choreographer and director for the stage and screen and has been an important creative force in the careers of both Madonna and Michael Jackson. He directed and choreographed Madonna's "Blonde Ambition" tour and her documentary *Truth or Dare*, and Michael Jackson's "Bad" tour. He also conceived, choreographed, and co-directed the innovative "Smooth Criminal" number in Jackson's film *Moonwalker*. Paterson was nominated for a Tony Award for his choreography of Harold Prince's musical adaptation of *Kiss of the Spiderwoman* on Broadway, and his talents have been reflected in the videos of such musical vanguards as Van Halen, Paul McCartney, George Harrison, and David Lee Roth. His film choreography includes Mike Nichols's *The Bird Cage*, Steven Spielberg's *Hook* and Sydney Pollack's *Havana*. Paterson both directed and choreographed the TNT special *In Search of Dr. Seuss*, which received seven Emmy nominations, including Best Choreography, and five A.C.E. Award nominations, including Best Director.

MICHAEL RITCHIE (Leader of the Pack) is Artistic Director of Center Theatre Group, overseeing the Mark Taper Forum and the Ahmanson Theatre at the Los Angeles Music Center and the new Kirk Douglas Theatre located in Culver City. Ritchie joined CTG as Artistic Director on January 1, 2005, and for his first season at the helm of one of the largest and most active theatre companies in the country, he selected 22 plays ranging from both epic and intimate dramas to world and U.S. premiere musicals to star-studded revivals of the classics. His first season also produced a new musical for the Broadway stage -- *The Drowsy Chaperone*, which opens May 1, 2006, in New York. A second musical, *Curtains*, will travel to Broadway after its world premiere at CTG this summer. Michael Ritchie began his professional career in the theatre in 1980 as a Production Stage Manager in New York. Over the next 15 years, he stage-managed more than 50 shows on and off-Broadway including productions at Lincoln Center Theater, Circle-in-the-Square, Circle Rep, the New York Shakespeare Festival, Playwrights Horizons, City Center and the National Actors' Theatre. During that period, he worked with playwrights David Mamet, Tina Howe, Shel Silverstein, Donald Margulies, Elaine May, Jon Robin Baitz and directors Roger Michel, Nikos Psacharopoulos, Gregory Mosher, John Malkovich, Andre Serban, Michael Cristofer, Ellis Rabb, Michael Langham, George C. Scott and Jerome Robbins. Among the notable productions he stage managed were *Our Town* with Spalding Gray and Eric Stoltz, *Timon of Athens* with Brian Bedford, *Heartbreak House* with Rosemary Harris and Rex Harrison, *Candida* with Joanne Woodward, *You Never Can Tell* with Uta Hagen and Philip Bosco, *Arms and the Man* with Kevin Kline and Raul Julia, *A Streetcar Named Desire* (two productions: one with Blythe Danner, Aidan Quinn and Frances McDormand, and the other with Jessica Lange, Alec Baldwin and James Gandolfini) and *Present Laughter* with George C. Scott, Nathan Lane and Kate Burton. In 1996, he was appointed Producer of the Williamstown Theatre Festival. Under his leadership, the mission of the theatre evolved toward a diverse repertory of new plays, American premieres, major revivals and rediscoveries of American classics, and the development and presentation of new works by Eric Bogosian, Alfred Uhry, Cheryl West, Donald Margulies, Albert Innaurato and Eduardo Machado. New plays that began their lives in Williamstown and moved on to off-Broadway runs include *Corners* by David Rabe, *Far East* by A.R. Gurney, *The Most Fabulous Story Ever Told* by Paul Rudnick, *Chaucer in Rome* by John Guare, *The Glimmer Brothers (Glimmer, Glimmer and Shine)* by Warren Leight and *The Waverly Gallery* by Kenneth Lonergan. American premieres include *The Late Middle Classes* by Simon Gray, *Misha's Party* by Richard Nelson, *Observe the Sons of Ulster Marching Towards the Somme* by Frank McGuinness, *Under the Blue Sky* by David Eldridge and *The Ride Down Mt. Morgan* by Arthur Miller. Rediscovered American classics included *Dead End*, *Johnny on the Spot*, *Street Scene* and, 50 years after it was first presented on Broadway -- *The Man Who Had All the Luck* by Arthur Miller, a production that moved to Broadway and was chosen by Time Magazine as one of the year's 10 Best Productions in 2002. The Festival also sent several other productions to Broadway in the past five years, including *Hedda Gabler*, *One Mo' Time*, *The Price* and *The Rainmaker*. Other major revivals included *The Royal Family* with Blythe Danner, Victor Garber and Andrea Martin, *The Film Society* with Cherry Jones and Carole Shelley, *Camino Real* with Ethan Hawke, *A Raisin in the Sun* with Ruben Santiago-Hudson and Viola Davis, *The Hot I Baltimore* with Sam Rockwell, *As You Like It* with Gwyneth Paltrow, and *Tonight at 8:30*, a six-act extravaganza presented over two evenings, directed by Michael Greif and Ann Reinking. Williamstown Theatre Festival was the recipient of the 2002 Regional Theatre Tony Award. Ritchie was born in Worcester, Massachusetts, on October 17, 1957, and attended Assumption College. He has been married to actress Kate Burton since 1985 and they have two children, a son and daughter, Morgan and Charlotte.

TREFONI MICHAEL RIZZI (Moderator: Casablanca, The Dance) (Scenic and Projection Design) recently received the Los Angeles Stage Alliance's Ovation Award for Scenic Design in a Larger Theatre for his environmental "coffeehouse" for *Songs for a New World* at Rubicon Theatre Company in Ventura. This past fall, he made his Off-Broadway debut with his Scenic, Projection and Lighting Design for *A Woman of Will* at the Daryl Roth Theatre in New York. Other award winning productions at The Rubicon include the scenery, projections and lighting for *Lady Macbeth Sings the Blues*, scenery and projections for *Driving Miss Daisy*, and scenery for *Defying Gravity*. Recent credits include the World Premieres of P.J. Barry's *Bad Axe* at Foothill Theatre Company and *Peru in Africa* by Stephen Legawiec for Venice Theatre Works; the World Premiere and Revival of *A Child's Christmas in Wales* and additionally *You Can't Take it With You* at Foothill Theatre Company; *Twelfth Night*, *The Miser and The King Stag* at A Noise Within (Ovation Nomination for Best Play in a Larger Theatre); *Translations* at Actor's Co-Op; the West Coast Premieres of *Quake* by Melanie Marnich for Theatre Pangea and *Chesapeake* by Lee Blessing at Venice Theatre Works. A Guest Designer for the Lincoln Center Theater Director's Lab, he was Production Designer for the New York Premiere of Richard Helleesen's *Dos Corazones* for the LCT Director's Festival at HERE. He holds a B.A. in Design from UCLA, and a M.F.A. in Theatre and Dance from the University of Hawaii Manoa. Trefoni is a member of United Scenic Artists Local 829, and was a finalist in the 1999-2001 NEA/TCG Career Development Program for Designers. Trefoni is also writer and publisher of an interactive travel guide series for children, entitled [Teddy's Travels – America's National Parks](#). Check it out at www.teddystravels.com.

MARC ROSENTHAL (Casablanca, The Dance) is an award winning Producer/Designer specializing in live theatrical projects. He is the President of Personal Creations, Inc., a design and production company that focuses on projection, lighting, multi-media, and show control for live events and permanent installations in theater, opera, dance, ballet, theme parks, special events, spectacles, concert touring, art, corporate production, and trade shows. Personal Creations is a leader in panoramic digital and very large-scale projection. Mr. Rosenthal is known for integrating projection and lighting, and creating complete multi-media productions. Credits include many theatrical shows with clients such as the Mark Taper Forum, the Ahmanson, LA Opera, and Los Angeles Ballet. He Produced and Designed Lighting, Projection and Sound for *Casablanca, the Dance* for Los Angeles Dance Theater and Warner Bros., premiering an historic world tour at the Great Hall of the People in Beijing, P.R.C. He is currently consulting on artist Tom Sewell's new digital multi-media traveling art show, a new Visitors Center in Hemet, and is developing several theatrical touring projects. Recent projects include Projection for Susan Krebs' *Jazz Aviary*; Dr. Laura's *In My Never To Be Humble Opinion*; *Lewis and Clark Reach the Euphrates, Like Jazz* and *Talking Cure* at the Mark Taper Forum; the critically acclaimed award winning Fountain Theatre hits *Master Class* and *Daisy in the Dreamtime*; Clear Channel/ Nickelodeon Tour of *Rocket Power Live*; complete video productions for the *California Citrus Park State Historic Park* (2004 Houston International WorldFest Gold winner) and *San Bernardino Forest Association*; multi-screen digital presentations for *Toshiba* and *Pioneer New Media*; complete digital multi-media productions for *Coca Cola Live!* at the Salt Lake City 2002 Olympics; Lighting Design for the world premieres of *Sister Carrie* at Indiana Rep; *Perfect Christmas Guaranteed* and *The Nutcracker* for Dance Connecticut; and 3D computer pre-visualization for Universal Studio's *The Mummy* (2005 Thea Award for Outstanding Achievement). Additional projects of note include *Ghosts and Legends of the Queen Mary*, a permanent installation on the great ship; *Affliction of Glory* at the Getty Center; *Metamorphosis* at Pleasure Island in Disney World; Sir Peter Hall's *Magic Flute*; Show Control for *Splash* and *La Femme* in Las Vegas and *Innoventions* at Disneyland; *Steps in Time* at Disney California Adventures; *SkyPower '99* in Houston, the world's largest sky show; *Josh Groban, Sting, Graham Nash, Barbra Streisand, Steve Winwood and Traffic*. Art projects include a complete digital projection and UV black light installation in a dome for *Burningman 2004*; a commissioned kinetic digital artwork for the world premier of Ballet Austin's *Touch*; an elaborate art car with UV lighting for *Burningman 2003*; collaborations with artists Jan Sawka, and Christina De Musee, and with artist and wife Marcy Rosenthal, creating unique environments, costumes and props with light. Mr. Rosenthal Directed and Produced the *War Pigs* video for Ozzy Osbourne's *No More Tours* tour; Produced the short film *Goalie...The Game Continues*, a Houston Film Festival Gold Award winner; and *Pas De Deux*, a specially released video featuring six of the best classical ballet partnerings in the world. Mr. Rosenthal was awarded Lighting Dimension International 2005 Projection Designer of the Year Award. He was Vice President of the International Board of Directors of the TEA, and Executive Producer of the annual Thea Awards for the themed entertainment industry. He has been a guest lecturer, a contributing editor and featured writer for *Pro Lights and Staging News*, and has written for *Lighting Dimensions* and *Stage Directions* magazines. Examples of projects can be seen at www.personalcreations.net.

ANTHONY RUNFOLA (Community Ties) is currently in his seventh season serving as director of production at Childsplay. During his tenure he has directed productions of *This Is Not a Pipe Dream*, *Eric and Elliot*, *Interrupting Vanessa*, *The Beauty Machine* and *New Kid*. Prior to joining the staff of Childsplay, Mr. Runfola co-founded and was the artistic director of Upstairs Theatre Company in Tucson. His productions there included *Angel City*, *When You Comin' Back*, *Red Ryder*, *Talk Radio*, *Italian American Reconciliation* and *Breakfast of Champions*. Other recent directing credits include: *Macbeth: Remixed* (Actor's Renaissance Theatre); *Poona the Fuckdog, Hellcab* (Stray Cat Theatre); *Fraternity, Dinah Was* (Black Theatre Troupe.) Mr. Runfola is an alumnus of Arizona State University, Scottsdale College and the Lincoln Center Theater Director's Lab. He resides in Phoenix, Arizona with his wife Jannine and their daughter Nina.

ANDREW SACHS (Steering Committee) has served on the Steering Committee of the Lincoln Center Theater Directors Lab West since its inaugural session in Los Angeles Spring 2000. At the Meyerhoff Symphony Hall in Baltimore Andrew produced a concert version of Woody Guthrie's American Song and the musical review A Broadway Cabaret. Andrew was an associate producer for the Broadway Fund where in addition to his management tasks; he helped produce the regional productions of Stephen Schwartz's Snapshots and both the regional and off-Broadway productions of Blue Light/The Shawl by Cynthia Ozick, directed by Sidney Lumet and featuring Dianne Weist. Andrew has also worked as a director, assistant director, dramaturge and stagehand at theatres throughout the country, including the Arena Stage, Cleveland Playhouse, Syracuse Stage, Virginia Stage Company and the Walnut Street Theatre. He directed the premiere of 7Ages by Johnny Ray Meeks at the Hollywood Court Theatre. 7Ages was reprised by the Venice Theatre Works in California and the Performance Garage in Minnesota as part of the Minnesota Fringe Festival. Andrew was a 1998 member of the Lincoln Center Theater Directors Lab where he directed One Million Butterflies in the HERE Theatre Festival. He has also directed Tall Twain Tales for the Cleveland Playhouse, The Caretaker, Aunt Dan and Lemon, and The Happy Journey for Syracuse University. He was co-director with Loy Arcenas on Whirligig for the International Mac Wellman Festival. Currently he is working on Home Sick For Rain with West Coast Lab alumni Steven Totland and Sara Graef and the Jazz Opera We Are Destroyed which investigates the Donner Party Tragedy with New York Alum Howard Fishman. Andrew directed the workshop of We Are Destroyed as part of the 2004 Directors Lab West. Andrew was Honor's Fellow at Syracuse University where he received his M.F.A. in theatre. As an undergraduate he studied English Literature at Washington University and Mansfield College at Oxford University. Andrew's day job is Managing Editor of GreatGrub.com which is an online magazine dedicated to the joys of cooking and storytelling.

MARIANNE SAVELL (Theatre of Faith) was Producing Director of Actors Co-op theatre company in Hollywood from 2002 – 2005. She received her MFA in Acting at the Professional Actor Training Program at University of Illinois Urbana-Champaign and also studied at the Central School of Speech and Drama in London. Professional directing credits include: the critically acclaimed *Someone Who'll Watch Over Me* (Victory Gardens, Chicago), *Angel Street*, *Translations*, *As It Is In Heaven*, *It's A Wonderful Life: A Live Radio Play*, *God & Shakespeare* and *Molly Sweeney* (Los Angeles). Professional acting credits include: *The Seagull* (LA Weekly Award for Best Featured Actress), *The Voice Of The Prairie*, *The Hasty Heart*, *As You Like It*, *All My Sons*, *Uncle Vanya*, *Twelfth Night*, *Bullshot Crummond* and *Henry V*. Marianne works with Vanguard University as an adjunct professor in the theatre department where she directed the ACTF finalists *The Lion In Winter* and *As It Is In Heaven*. She is an alumnus and participant of Directors Lab West, an associate artist with Taproot Theatre Company in Seattle and is on the Advisory Board of Provision Theater Company in Chicago. This fall, Marianne will be directing the world premiere of Arlene Hutton's *Gulf View Drive* at Actors Co-op in Hollywood.

PETER SCHIEDER ("Fabulous, Baby!") (Director, Producer) Director: Marc Blitzstein's opera, *Regina*, starring Lauren Flanigan; the critically acclaimed Los Angeles production of *Grand Hotel, the Musical*; Live action / Animation short starring Julie Andrews celebrating the 40th anniversary of *Mary Poppins*; *Sister Act, the Musical* World Premiere fall 2006, productions at the Playwrights Horizon, Circle Rep, and WPA. Producer - Broadway: the Tony Awarding winning *The Lion King*, Elton John and Tim Rice's *Aida*; London – *Not in Front of the Audience*; *Camelot* with Richard Harris. President of Animation and Chairman of the Studio for the Walt Disney Company for 17 years, responsible for creating and distributing over 50 movies including *Beauty and the Beast*, (Golden Globe Best Picture), *Little Mermaid*, *Toy Story*, *The Lion King*, *Roger Rabbit*, *Remember the Titans* and *Princess Diary*; Associate Director The 1984 Los Angeles Olympic Arts Festival; Managing Director St. Nicholas Theater, Chicago. Board Member / Vice President American Theatre Wing. Graduate and honorary doctorate from Purdue University.

ADRIANA SEVAN (Taking Flight From a Chair) As an actress, Adriana Sevan was last seen in *The Caucasian Chalk Circle* and *The Clean House*, both at South Coast Repertory. Other credits include *Our Lady of 121st Street* (L.A. Theatre Works), *Anna in the Tropics* (South Coast Repertory, Coconut Grove Playhouse, LATW), *Two Sisters and a Piano* (The Public Theater, South Coast Repertory), Derek Walcott's *The Odyssey* (Willow Cabin Theater Co.), *Indian Ink* (A.C.T.), *Another Part of the House* (Classic Stage Co.), *Henry V*, (Shakespeare & Co.) and *Macbeth* (HERE). She has appeared in guest starring roles on *Law & Order: Criminal Intent*; and recently won an award at the Denver International Film Festival for her portrayal of Priscilla in Patrice Johnson's critically acclaimed debut film, *King's County*. As a writer, Ms. Sevan first performed her writing at the 2002 New Works Lab at Intar, in a short piece, *Flight*, directed and co-conceived with Giovanna Sardelli. Her work has been developed at the Sundance Theatre Lab, South Coast Repertory, the Mark Taper Forum, Rio Hondo College and the Lark Play Development Center. Ms. Sevan is currently collecting family stories of her Armenian ancestors for her next play. She wishes to dedicate *Taking Flight* to the city of her heart, New York.

ROGER GUENEVIRE SMITH's (Watts Tower Project) distinguished work on the stage includes *The Task* at Taper, Too, and *Inside the Creole Mafia* with Mark Broyard (both distinguished with LA Weekly Awards); and *Radio Mambo*, with Culture Clash (acclaimed on both coasts with Ovation and Bessie Awards). His many collaborations with composer Marc Anthony Thompson include *Christopher Columbus 1992*, produced in the Taper's Out in Front Series; *Iceland*, presented in workshop by the Taper; and *A Huey P. Newton Story*, initially read for the Taper's New Work Festival, and cited with the Obie, Ovation, LA Weekly and NAACP Awards. *Huey* was adapted by Mr. Smith into a Peabody award-winning telefilm, directed by his longtime colleague Spike Lee. *Do the Right Thing*, *Malcolm X*, *He Got Game*, *Get on the Bus*, *Deep Cover*, *King of New York*, *Eve's Bayou*, *Final Destination*, *The Color of Courage*, *Hamlet* and the HBO series *Oz* and *K Street* are also among Roger's eclectic range of screen credits. This summer Mr. Broyard and Mr. Smith will reprise *Inside the Creole Mafia* at Cal Plaza and in the fall, Roger will inaugurate Harlem's new Gatehouse Theater with the premiere of a new solo performance entitled *Who Killed Bob Marley?*

STEPHEN WADSWORTH Wadsworth's productions of plays by Aeschylus, Shakespeare, Molière, Marivaux, Goldoni, Shaw, Wilde, Schnitzler and Coward have played at McCarter Theatre, Seattle Repertory, Berkeley Repertory, Mark Taper Forum, San Diego's Old Globe, Long Wharf Theatre, Huntington Theatre and many others, establishing Wadsworth as a master of the classical repertoire. For his groundbreaking translations of three works of Marivaux and his scholarly and literary achievement with Don Juan, the French government decorated him in with the Chevalier de l'Ordre des Arts et des Lettres. Wadsworth also has translated operas by Monteverdi, Handel, Mozart and Zimmermann and co-authored the opera *A Quiet Place* with Leonard Bernstein. His work as a director of opera has been seen at the Metropolitan Opera, La Scala Milan, London's Royal Opera, the Vienna State Opera, the Edinburgh Festival and in San Francisco, Los Angeles, Toronto, Amsterdam, Santa Fe and Seattle, where his production of Wagner's *Ring cycle*, new in 2001, played again in the summer of 2005. His current season also includes Handel's *Rodelinda* at the Met, Shaw's *Misalliance* at the Old Globe and the Shakespeare Theatre Company's *Don Juan*, a play he has directed for McCarter Theatre, the Old Globe and Seattle Repertory, which recently commissioned a play from him.

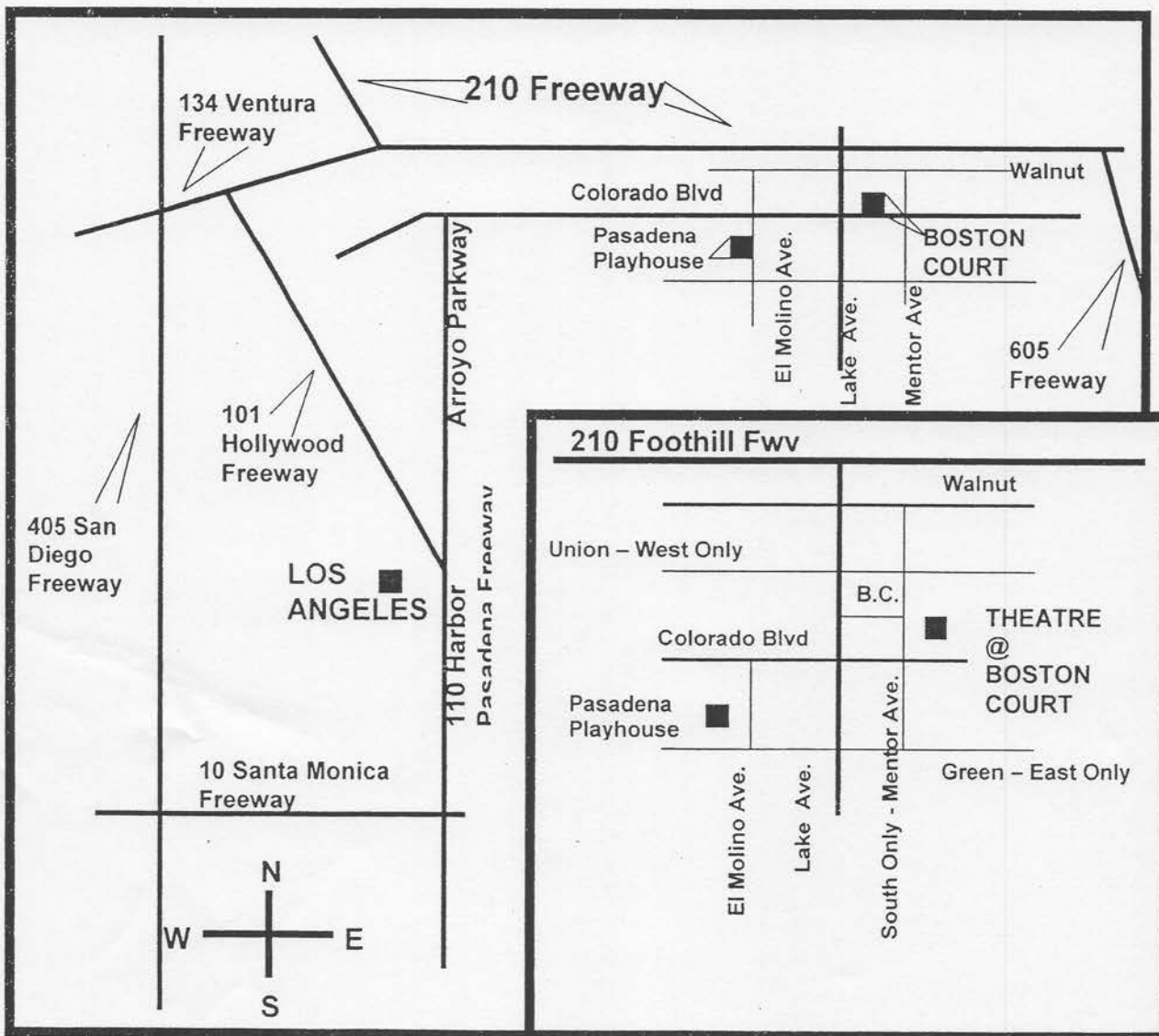
KATE WARNER (Community Ties) (Artistic Director) Kate Warner is pleased as punch and more than thrilled to come to work every day as the Artistic Director of Dad's Garage Theatre Company, where she serves as producer and motivational (read:ferocious) kitten-with-a-whip for driving the theatre's artistic vision. She is excited to have a home with this group of people dedicated to the reinvention and creation of new theatre, attracting new audiences through innovative stage work and amazing comedy improv and genuinely entertaining anyone who might walk through the door. Her history with Dad's includes a span as Artistic Associate from 2003-2005, during which time she directed *Madonna Obsessive Support Group*, *Weird Comic Book Fantasy*, *8 ½: "Punk Rock Will Never Die"* and *Debbie Does Dallas*. Kate continued to curate and direct the Dad's Garage 8 ½ X 11 annual festival of new plays and original commissions with last year's "8 ½ X 11: Live & Uncensored" and this year's edition, "8 ½ X 11: The Birds & The Bees." During the Dad's Garage 2005-2006 season, she will also direct the instant stage classic *The Rocky Horror Show*, the world premiere of the short play cycle *Sleepy*, the regional premiere of *Die! Mommy Die!* By Charles Busch and an environmental production of *One Flew Over the Cuckoo's Nest*. Kate has amassed an impressive history as both a director and producer over the past ten years. She spent much of that time as the Managing Director/Artistic Associate with Atlanta's Theatrical Outfit, which in December of 2004 moved into its new \$5.4 million home, a renovated downtown Atlanta landmark, thus completing an award-winning strategic plan. She is a member and facilitator of the Lincoln Center Theatre Directors' Lab in New York, a member and panelist of the Directors Lab West in Los Angeles, and member of the Society for Stage Directors and Choreographers. And in the summer of 2004, Kate completed the Executive Program for Non-Profit Leaders in the Arts at Stanford Graduate School of Business and the New Artistic Leadership Institute with TCG/Dance USA at the McCarter Theatre. Kate's recent local and national directing work includes *Proof*, *The Foreigner*, *Pulp*, *Beehive*, *Waiting for Godot*, *West Side Story*, *The Island* and *The People vs. Mona*. She would also like everyone to know that she is a graduate of Kalamazoo College, Kalamazoo, Michigan.

The PASADENA PLAYHOUSE
 Is at 39 South El Molino Avenue
 One block South of Colorado

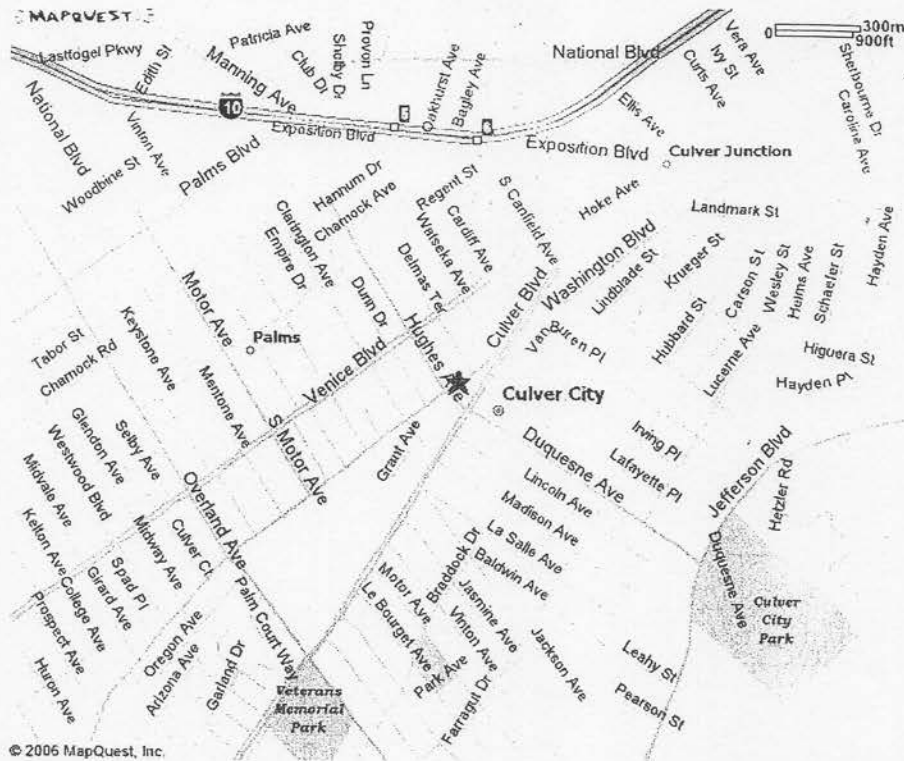
THE THEATRE @ BOSTON COURT
 Is at 70 North Mentor
 And Boston Court

Boston Court is about five very walk-able blocks East of the Pasadena Playhouse on Mentor about one block North of Colorado. There is parking on site only during the time that Lab Sessions take place. Parking at the Pasadena Playhouse is the paid lot on its West side or street parking.

If you do drive to Boston Court be aware that Mentor is a one-way street traveling South and Boston Court is a very short dead end street. Therefore you can only approach the theatre from the North or West. Mentor can be reached easily from Walnut- Three blocks North of Colorado one block East of Lake. The EASIEST route from Colorado is to travel North on Lake and make an almost immediate right (East) onto Boston Court which leads directly into the parking lot. There is also street parking on Mentor, Colorado and Boston Court.



Kirk Douglas Theatre
9820 Washington Blvd @ Duquesne Ave.
Culver City, CA 90232



Driving

From the Interstate-10 Freeway traveling West (from downtown)

Exit at La Cienega/Venice Blvd. Turn left going west on Venice.

Proceed about 1.5 miles to Culver Blvd.

Turn Left on Culver then bear right onto Washington Blvd a few blocks later
The Kirk Douglas Theatre is on the left.

From the Interstate-10 Freeway traveling East (from Santa Monica)

Exit at Robertson Blvd and proceed straight ahead to Robertson.

Turn sharp right onto Venice Blvd and proceed one long block to Culver Blvd.

Turn Left on Culver then bear right onto Washington Blvd a few blocks later
The Kirk Douglas Theatre is on the left.

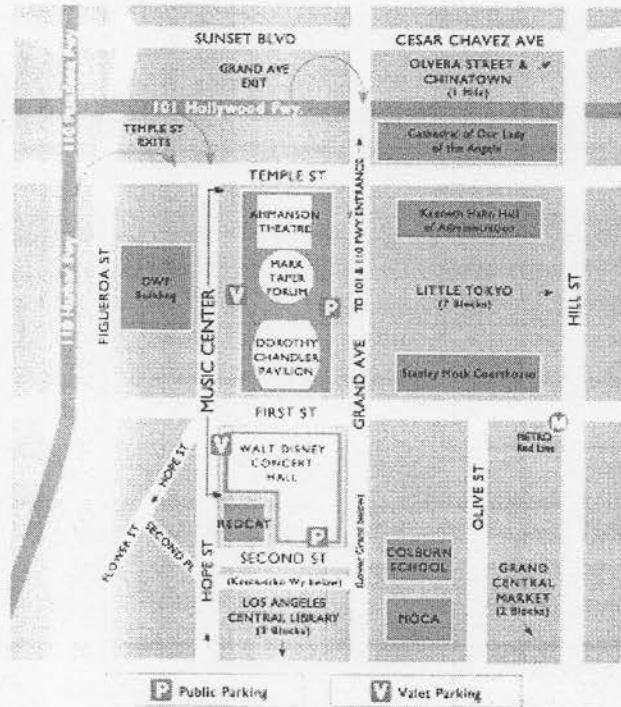
Parking

Generous street parking is available on Washington, Culver and Venice Blvds.

Covered parking structures available at

Culver City Hall (FREE after 6pm). Enter on Duquesne Ave.

Dorothy Chandler Pavilion
 135 N. Grand Avenue
 Los Angeles, CA 90012



DIRECTIONS & PARKING
 Directions to the Music Center Parking

Music Center
 135 N. Grand Avenue
 Los Angeles, CA 90012

Directions

Harbor (110) North - Take Harbor North and follow signs to Santa Ana (5)/San Bernardino (10) Freeway South. Exit at Temple Street. Turn left onto Temple, then right onto Grand and right into the Music Center.

Hollywood (101) North - From 101 fwy North, exit on Grand Avenue. Turn right on Grand Avenue. Turn right into the Music Center.

Hollywood (101) South - From 101 fwy south, exit on Temple Street. Turn left on Temple and right on Grand and right into the Music Center.

Pasadena (110) South - Take Pasadena Freeway to Santa Ana (5)/San Bernardino (10) Freeway. Exit at Temple Street. Turn left onto Temple, then right onto Grand Avenue and right into the Music Center.

PARKING

Please plan on arriving at least one half hour prior to curtain time. Restaurant, self-service café and bar services are available before performances on the Music Center Plaza. Desserts and bar services are available inside each theatre before performances and at intermission.

Self-Parking is available in the Music Center Garage for \$8 at the Grand Avenue entrance. The garage sometimes fills up on dates when all three theatres at the Music Center are operating. Evening and weekend parking at a low rate is often available at the Department of Water and Power, enter on Hope Street.

**The Steering Committee of Directors Lab West
and the Stage Directors and Choreographers Foundation
Invites you to**

***Directors Lab West 2006
"OPEN SESSION"***

Every year Directors Lab West and SDCF offer an Open session to ALL SSDC members, Directors Lab West and Lincoln Center Directors Lab alumni and all other theatre professionals.

This year's open session is:

Casablanca, The Dance in China: The re-designing of an icon

On Tuesday, May 23, 2006 from 7:30 pm to 10:00 pm at
The Theatre @ Boston Court, 70 North Mentor, Pasadena CA 91101

In keeping with this years theme of "Community and Connection" Directors Lab West and SDCF will present an elite designers panel led by designer Marc Rosenthal, projection, lighting and sound designer, which will also include scenic designer John Iacovelli and Costume Designer Christina Giannini involved in the design, production and re-envisioning of Casablanca, The Dance produced last year in China. Designer Trefoni Rizzi will moderate.

The theme of Directors Lab West 2006 is "Community and Connection" and will focus on all aspects of our theatre community: its historical connections, social response, and technological advancements including connections to community and between genres of music, theatre, dance and circus.

This is the only "Open" session.
All other sessions are only available to attendees and invited guests only.

***Reservations for the Open Session are required.
Please call (626) 403-1827.***

SDCf
Stage Directors & Choreographers Foundation Inc.

ssdc events
society of stage directors and choreographers