

The Directors Lab West Steering Committee  
in association with  
Pasadena Playhouse presents

Lincoln Center Theater  
**DIRECTORS LAB WEST**  
May 18 -25, 2002

*Welcome to the Lincoln Center Theater Directors Lab West. You are welcomed here to the Lab as a very special group of directors. This week provides an opportunity available to only a few each year. This is an opportunity to meet with fellow directors, and other notable theatrical artists, in order to exchange ideas, to 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 Lincoln Center Lab West ID. Your ID badge is your ticket.
- **Days and times are subject to change.** Any and all changes or additions after May 18 will be posted on the Lab callboards .
- We are currently trying to arrange for discounted tickets for 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, such as play attendance, will be posted on the callboard.
- Sign-ups will be taken for any 'Special Event' until the day prior to the event. After that, seating for limited attendance activities will be first come, first serve at the door.

**ATTENDANCE:**

We hope you will choose to attend every event offered during this week, or as many as you are able. Theatrical artists from all over the country are donating their time to speak with the LAB so take full advantage of every opportunity.

- All events are free except for possible arranged performances. If there is a cost it will be indicated on the sign-in sheet.
- Look over the schedule to see which events you will attend.
- Look for any event which requires a sign-in sheet! If you sign up you **MUST** attend. (Remember we know where you live)
- "Ticket Sign-ups" for evening performances are by special arrangement. You must sign-up to receive special instructions.
- All Events of the Lab are by invitation only 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**

*The LCT Directors Lab West has been made possible through the generous support of innumerable artists who are donating time and resources to this event. Special support and extended dedication of time has been provided by the staff at the Pasadena Playhouse, Sheldon Epps, Artistic Director and the Lincoln Center Theater Directors Lab West Steering Committee: Nick D'Abruzzo, Ernest Figueroa, Kappy Kilburn, Andrew Sachs.*

***John Rizzi - Rizball Communications - Web Page Design - [www.rizball.com](http://www.rizball.com)***

*Special financial support has been received from:  
Lincoln Center Theater, Anne Cattaneo, Literary Manager,*

**SDCf**  
Stage Directors & Choreographers Foundation Inc.

*and*

*Joe Miloscia, Executive Director*

Lincoln Center Theater  
**DIRECTORS LAB WEST 2002**  
 hosted by  
 Pasadena Playhouse

|              | SATURDAY  | SUNDAY   | MONDAY  | TUESDAY  | WEDNESDAY  | THURSDAY   | FRIDAY  | SATURDAY   |
|--------------|---|--|---|--|--|--|---|--|
|              | 18-May  | 19-May   | 20-May  | 21-May   | 22-May   | 23-May   | 24-May  | 25-May   |
| <b>9:30</b>  | <b>Check In</b><br>(10:00 to 11:00)<br><br><b>Pasadena Playhouse Symposium</b><br><i>Making of the Musical</i><br>(11:00 to 2:00) | <b>Anne Cattaneo</b><br><i>Actors and the Creation of New Work</i><br>(10:00 to 1:00)<br><br><b>Lunch</b><br>(1:00 to 2:00)  | <b>TWELFTH NIGHT SESSION</b><br>Dakin Matthews<br>(9:30 to 1:00)<br><br><b>Lunch</b><br>(1:00 to 2:00)  | <b>TWELFTH NIGHT SESSION</b><br>Lisa Wolpe<br>(9:30 to 1:00)<br><br><b>Lunch</b><br>(1:00 to 2:00)   | <b>TWELFTH NIGHT SESSION</b><br>Andrew Bamicle<br>(9:30 to 1:00)<br><br><b>Lunch</b><br>(1:00 to 2:00)   | <b>Randall Arney</b><br><i>The Process of Steppenwolf</i><br>(9:30 to 11:30) | <b>Who Are We?</b><br>(9:30 to 11:00)<br><br><b>Gordon Davidson</b><br><i>The State of Regional Theater</i> (11:00 to 1:00)<br><br><b>Lunch</b><br>(1:00 to 2:00) | <b>Key Cole</b><br><i>Director as Choreographer</i> (9:30 to 11:30)<br><br><b>Lisa Anne Glomb</b><br><i>Lab Directors in Process - 7Ages scene six</i><br>(11:30 to 1:30)<br><br><b>Lunch</b><br>(1:30 to 2:30)        |
| <b>10:00</b> |   |  |   |  |  |  |   |  |
| <b>10:30</b> |   |  |   |  |  |  |   |  |
| <b>11:00</b> |   |  |   |  |  |  |   |  |
| <b>11:30</b> |   |  |   |  |  |  |   |  |
| <b>12:00</b> |   |  |   |  |  |  |   |  |
| <b>12:30</b> |   |  |   |  |  |  |   |  |
| <b>1:00</b>  |   |  |   |  |  |  |   |  |
| <b>1:30</b>  |   |  |   |  |  |  |   |  |
| <b>2:00</b>  |   |  |   |  |  |  |   |  |
| <b>2:30</b>  | <b>Orientation</b> Free Pizza<br>(2:00 to 3:00)   | <b>Actor's Roundtable</b><br>(2:00 to 4:00)<br><br><b>Natsuko Ohama</b><br><i>The Actor's Voice</i><br>(4:00 to 6:00)<br><br><b>Dinner Break</b><br>(6:00 to 7:00)<br><br>Archive viewing of <b>PLAY ON</b><br>(8:00 to 10:00) | <b>Martin Benson</b> <i>Style Gumbo</i><br>(2:00 to 4:00)<br><br><b>Lisa Wolpe</b><br><i>Dropping In</i><br>(4:00 to 6:00)<br><br><b>Dinner Break</b><br>(6:00 to 7:00)<br><br><b>Deaf West</b> <i>The Process of TRUE WEST</i><br>(7:00 to 9:00) | <b>Director's Roundtable</b><br>(2:00 to 4:00)<br><br><b>Rachel Katz Carey</b><br><i>Lab Directors in Process - 7Ages scene one</i><br>(4:00 to 6:00)<br><br><b>Dinner Break</b><br>(6:00 to 8:00) | <b>Darryl Hickman</b><br><i>Training The Actor</i><br>(2:00 to 4:00)<br><br><b>Lisa Tromovitch</b><br><i>New Physical Dropping In</i><br>(4:00 to 7:00)<br><br><b>Dinner Break</b><br>(7:00 to 8:00) | <b>Lunch</b><br>(2:30 to 3:30)   | <b>Key Cole</b><br><i>Midnight Sun</i><br>(2:00 to 5:00)<br><br><b>Karen Lund</b><br><i>Lab Directors in Process - 7Ages scene three</i><br>(5:00 to 7:00)        | <b>Ernest Dillihay</b><br><i>The Producers Process - from Admin. To Art</i><br>(2:30 to 4:30)<br><br><b>George Furth</b><br><i>The Making of the Musical</i><br>(4:30 to 6:30)<br><br><b>Wrap Up</b><br>(6:30 to 7:30) |
| <b>3:00</b>  |   |  |   |  |  |  |   |  |
| <b>3:30</b>  |   |  |   |  |  |  |   |  |
| <b>4:00</b>  |   |  |   |  |  |  |   |  |
| <b>4:30</b>  |   |  |   |  |  |  |   |  |
| <b>5:00</b>  |   |  |   |  |  |  |   |  |
| <b>5:30</b>  |   |  |   |  |  |  |   |  |
| <b>6:00</b>  |   |  |   |  |  |  |   |  |
| <b>6:30</b>  |   |  |   |  |  |  |   |  |
| <b>7:00</b>  |   |  |   |  |  |  |   |  |
| <b>7:30</b>  |   |  |   |  |  |  |   |  |
| <b>8:00</b>  |   |  |   |  |  |  |   |  |
| <b>8:30</b>  |   |  |   |  |  |  |   |  |
| <b>9:00</b>  |   |  |   |  |  |  |   |  |
| <b>9:30</b>  |   |  |   |  |  |  |   |  |
| <b>10:00</b> | <b>Pasadena Playhouse Production</b> <i>A CLASS ACT</i><br>(8:00 to 10:00)  | <b>Herb Isaacs</b><br><i>Finding the Clue in the Text</i><br>(8:00 to 10:00)   | <b>Luis Alfaro</b><br>The Living Theatre<br>(3:30 to 6:00)<br><br><b>Dinner Break</b><br>(6:00 to 7:00)   | <b>Kim Wield</b><br><i>Suzuki / Viewpoints</i><br>(7:00 to 10:00)  |  |  |   |  |

# Lab West Sessions 2002

**Saturday, May 18, 2002**

**Check in-**

10:00am - 2:00pm

- **TABLE IN PATIO \***

**Pasadena Playhouse Symposium**

**The Making of a Musical!**

Collaboration

11:00am - 12:30pm

The Creation of "A Chorus Line"

12:30pm - 2:00pm

These two sessions are open to the public and will feature artists, actors, directors and composers who have been involved in creating new musical work. This symposium is co-hosted by The Pasadena Playhouse, Society of Stage Directors and Choreographers Foundation, ASCAP and LCT Directors Lab West.

\* **MAINSTAGE \***

**ORIENTATION**

2:00pm - 3:30pm

\* **LIBRARY \***

**The Process of Creating "Play On"**

Sheldon Epps

Moderator: Ernest A. Figueroa

Saturday, May 18, 2002

3:30pm-5:30pm

As Artistic Director of the Pasadena Playhouse Sheldon Epps graciously hosts the 2002 Lincoln Center Theater Director's Lab West. Mr. Epps will address the directors sharing his thoughts on the role of director as creator. His show *Play On* was nominated for three Tony awards in 1997 and is a creative adaptation of Shakespeare's *Twelfth Night*. Mr. Epps will speak on how *Play On!* went from page to stage.

\* **LIBRARY \***

**Sunday, May 19, 2002**

**History of the Lab**

**Actors and the Creation New Work**

Anne Cattaneo

Moderator : Kappy Kilburn

Sunday, May 19, 2002

10 am - 1:00 pm

In 1995, Anne Cattaneo, literary Manager and Andre' Bishop Artistic Director of Lincoln Center theater formed the LCTDirectors Lab in New York City. Having both been at Playwrights horizons, where playwrights are encouraged to interact with other writers, they found lacking a similar outlet for directors. It was their intent to design a lab where early and mid-career directors could converse with established directors and other theatre artists in a free exchange of ideas. Each year since its inception, the New York Lab has hosted three jam packed weeks of seminars, symposia, lectures and demonstrations for 50+ directors and theatrical notables. This is the model on which this lab has been formed. Ms. Cattaneo will share a brief history of the Lab and also speak on the creation of new work.

\* **GREEN ROOM \***

**Actors Panel**

Sunday, May 19, 2002

2:00pm- 4:00pm

Moderator: Andrew Sachs

Richard Thomas. Charlayne Woodard

Caroline Lagerfelt, Tonya Pinkins, plus.

This panel of distinguished actors will speak on the process of working with the directors in the theatre. What aspects of the process are routine and which can help or hinder an artist's creative process. The Panel will be open to a Question and Answer format.

\* **LIBRARY \***

**The Actors Voice**

Natsuko Ohama

Sunday, May 19, 2002

4:00pm- 6:00pm

Moderator: Kappy Kilburn

Famed actor and acting voice coach, Ms. Ohama will present a voice workshop using techniques she has while teaching at NYU, Yale Rep, Manhattan Theatre Club and in private seminars.

\* **TOWER CLASSROOM \***

**View "Play On!"**

Great performances PBS

Sunday, May 19, 2002

8:00pm- 10:00pm

\* **LA TIENDA \***

# Lab West Sessions 2002

## Monday, May 20, 2002

### 12<sup>th</sup> Night Sessions

Artistic Directors from regional institutions have been invited to workshop a scene of their choosing from Shakespeare's *Twelfth Night*. The focus will be on process and not production. The purpose is to explore the director's process of working with actors. To this end, each director will be directing actors with whom they have an established working relationship. Time will be reserved at the end of each session for discussion with the directors and actors.

Dakin Matthews  
Monday, May 20, 2002  
9:30am-1:00pm

Dakin Matthews serves as the Artistic Director of Antaeus Theatre Company  
\* **LIBRARY** \*

### Directors Gumbo!

Martin Benson  
Monday, May 20, 2002  
2:00pm-4:00pm

Moderator: Ernest A. Figueroa  
As co-Artistic Director of the Tony Award winning South Coast Repertory Theater Mr. Benson has directed over one third of the productions over the theatre's 37 year history. From Miller to Mamet, *Ah Wilderness!* to *Wit* he has directed all types of actors in all types of styles of theatre. Mr. Benson will speak on working with the actor keeping the specific style of the play in mind while creating his own vision.

\* **LIBRARY** \*

### Dropping In

Lisa Wolpe  
Monday, May 20, 2002  
4:00pm - 6:00pm

Moderator: Kappy Kilburn  
Ms. Wolpe will lead the group in a text exercise known as "Dropping In" Used extensively at Shakespeare and Company by Tina Packer, it is a way into the classical text and characters of Shakespeare. Ms. Wolpe would like all participants to try to memorize the twelve line from "Twelfth Night" in order to better participate in the session.

\* **LIBRARY** \*

### The Process of TRUE WEST

Deaf West Theatre Company  
Monday, May 20, 2002  
7pm - 9pm

Members of much acclaimed Deaf West Theatre will share their process in working with deaf actors and how they approach rehearsals and the text. They will their new rendition of True West as a demonstration.

\* **LIBRARY** \*

## Tuesday, May 21, 2002

### 12<sup>th</sup> Night Sessions

Lisa Wolpe  
Tuesday, May 21, 2002  
9:30am - 1:00pm

Lisa Wolpe serves as the Artistic Director of the Women's Shakespeare Company  
\* **MAINSTAGE** \*

### Directors Roundtable

Tuesday, May 21, 2002  
2:00pm -4:00pm  
Topic to be announced

\* **LIBRARY** \*

### Lab Directors in Process #1

Three of this years' Lab members will reveal their processes working on selected scenes from the new play by Johnny Ray Meeks *Seven Ages*. The focus is on process and approach from these three very diverse directors.

Actors: Ted DeVirgilis,  
Erik Lieberman, Tina Holmes

"Seven Ages" - Scene One

4:00pm - 6:00pm  
Rachel Katz Carey  
\* **LIBRARY** \*

### A CLASS ACT

8:00 pm - 10:00 pm  
*A Class Act* is the inspiring true story of Ed Kleban (Lyricist of *A Chorus Line*) and his life-long quest for friendship, love and theatrical recognition. Told through Kleban's own, never before heard songs, *A CLASS ACT* brings you behind the scenes and into the hearts of the rare, colorful people who made the musicals with which we grew up and fell in love.

\* **MAINSTAGE** \*

# Lab West Sessions 2002

## Wednesday, May 22, 2002

### 12<sup>th</sup> Night Sessions

Andrew Barnicle

Wednesday, May 22, 2002

9:30am - 1:00pm

Andrew Barnicle serves as the Artistic Director of the Laguna Playhouse

\* **MAINSTAGE** \*

### Training the Actor

Darryl Hickman

Wednesday, May 22, 2002

2:00pm - 4:00pm

Moderator: Tony Sears

Darryl Hickman is a famed actor and actor trainer. This session will be an exploration of the relationship between the actor and the director: the

problems, the pitfalls, and the potential for a fulfilling collaboration in the making of drama.

\* **LIBRARY** \*

### Essence of Movement is Change

Physical Dropping in

Lisa Tromovitch

Wednesday, May 22, 2002

4:00pm - 7:00pm

Moderator: Kappy Kilburn

Ms. Tromovitch uses the technique of "Dropping In" and uses it to explore the physical aspects of the actor.

\* **LIBRARY** \*

### Finding the Clues in the Text

Herb Issacs

Wednesday, May 22, 2002

8:00pm - 10:00pm

This is a workshop session involving all the participants. The subject is analyzing the text of a play to find the clues to character development and the thrust of the play. "Driving Miss Daisy" will be used as the vehicle for exploring some of the principles through discussion of key questions posed by the facilitator, Herb Isaacs. Herb will also discuss with the group some survey material reflecting different viewpoints concerning text analysis and developing the director's vision of the play.

\* **LIBRARY** \*

## Thursday, May 23, 2002

### Open Session

Thursday, May 23, 2002

9:30am - 11:30am

\* **TOWER CLASSROOM** \*

### 12<sup>th</sup> Night Sessions

Des McAnuff

Thursday, May 23, 2002

11:30am - 2:30pm

Des McAnuff serves as the Artistic Director of the LaJolla Playhouse

\* **MAINSTAGE** \*

### Living Theatre

Luis Alfaro

Thursday, May 23, 2002

3:30pm - 6:00pm

Moderator: Nick D'Abruzzo

Mr. Alfaro from the Latino Theatre Initiative at the Mark Taper Forum will share thoughts and processes associated with the "Living Theatre."

\* **TOWER CLASSROOM** \*

### Suzuki/Viewpoints

Kim Weild

Thursday, May 23, 2002

7:00pm - 10:00pm

Moderator: Kappy Kilburn

Suzuki/Viewpoints: Founded by renowned theatre artists Anne Bogart and Tadashi Suzuki, SITI utilizes two disparate, yet complimentary disciplines in both training and in the creation of new work. As a long time colleague of Ms. Bogart and herself a SITI member, Ms. Weild will share aspects of Bogart's Viewpoints combined with Suzuki's Method to create a unique style of theatre. Viewpoints grew out of the Postmodern Dance world and focuses on creating structure for movement improvisation. The Suzuki Method is a rigorous physical and vocal discipline for actors designed to regain perspective abilities and powers of the human body. Prepare to move and be moved.

\* **TOWER CLASSROOM** \*

# Lab West Sessions 2002

## Friday, May 24, 2002

### Who Are We?

Friday, May 24, 2002

9:30am - 11:00am

Come and find out!

\* **LIBRARY\***

### State of Regional Theatre

Gordon Davidson

Friday, May 24, 2002

11:00am - 1:00pm

Moderator: Kappy Kilburn

Mr. Davidson, as Artistic Director, of the Mark Taper Forum will speak about his tenure at this Tony Award winning Regional Theatre the how regional theatre has changed and continues to evolve.

\* **LIBRARY\***

### "Midnight Sun"

Kay Cole/Eleanor Comegys

Drummer: Aaron Mendelson

Friday, May 24, 2002

2:00pm - 5:00pm

"Midnight Sun" -a work in progress- is tribal in feel with drums used throughout and Dance used as a forbidden ritual. Director/Choreographer Kay Cole and actress/playwright Eleanor Comegys have been working on this creative work with its most recent workshop presentation in August 2000. This presentation, which will involve the Lab directors as participants, will show how the actor's rhythm - working with the director- can be focused so that it is organic and not "put onto" the actor. It will reveal how the rhythm can come out of the play while also coming from the actors own capability thus empowering him and allowing the scene to live without denying the play's intention or the director's vision.

\***TOWER CLASSROOM \***

### Lab Directors in Process #2

"Seven Ages" Scene Three

Friday, May 24, 2002

5:00pm - 7:00pm

Karen Lund

\* **TOWER CLASSROOM \***

### Possible Evening Show

To be announced

8pm - 10pm

## Saturday, May 24, 2002

### Oh Kay!

Director and Choreographer Kay Cole

Saturday, May 25, 2002

9:30am - 11:30am

Moderator: Ernest Figueroa Award winning Choreographer/ Director Kay Cole brings a unique perspective to her work as a creative artist. She has background as a triple-threat as one of the original cast members of "A Chorus Line". She has since gone on to create original choreography for productions both in Los Angeles and New York. As a director she has worked in both theatre and film. In this one-on-one session Kay will share her insights on wearing more than one hat and how she has used her diverse background to inform her work.

\* **GREEN ROOM \***

### Lab Directors in Process #3

"Seven Ages" Scene Six

Saturday, May 25, 2002

11:30am - 1:30pm

Lisa Anne Glomb

\* **TOWER CLASSROOM \***

### The Producers Process from Admin to Art

Ernest Dillihay/Myrna Gawryn

Saturday, May 25, 2002

2:30pm - 4:30pm

Moderator: Andrew Sachs

Ernest Dillihay, as head of Los Angeles Cultural Affairs, shares his thoughts on Los Angeles theatre from his unique perspective as both part of its history and future.

\* **TOWER CLASSROOM \***

### The Making of the Musical

George Furth

Saturday, May 25, 2002

4:30pm - 6:30pm

Moderator: Andrew Sachs

Famed actor and writer George Furth will share his history in the theatre working on Broadway musicals with such theatre notables as Stephen Sondheim and others.

\* **LIBRARY\***

### Wrap up!

Saturday, May 25, 2002

6:30pm - 7:30pm

\* **LIBRARY\***

Lincoln Center Theater  
**Directors Lab West**  
**2002 Participants**

**Lab Members**

Francisca Beach  
Martin Bedoian  
Jay Bushman  
Amick Byram  
M. Max Cabot  
Rachel Katz Carey  
Cecil Castellucci  
Ron Celona  
Alexis Chamow  
Gregg Daniel  
Adam Davidson  
John DiFusco  
David Ellenstein  
Louis Fantasia  
Lisa Anne Glomb  
James Haffner  
Avriel Hillman  
Jack Kandel  
Charlie Kearns  
Jonathan Levit  
Karen Lund  
Josh Macamer  
William Mead  
Laura Lynn Miera  
Rory Coleman Mitchell  
Soren Oliver  
Vincent Paterson  
Kate Randolph  
Elizabeth Hyer Rose  
Ken Sawyer  
Tom Seidman  
Judith Smith  
Alexander Yannis Stephano  
Don Stewart  
Elizabeth Swinson  
Lisa Teichner  
Scot Whitney  
Christian P. Wolf  
Laurie Woolery  
Jennifer Yun  
Greg Zerkle

**Guest Artists**

Luis Alfaro – Director, Playwright, Latino Theatre Initiative  
Andrew Barnicle – Artistic Director, Laguna Playhouse  
Martin Benson – Artistic Director, South Coast Repertory  
Anne Cattaneo – Literary Manager, Lincoln Center Theater  
Kay Cole - Choreographer  
Eleanor Comegys – Writer/Actress  
Gordon Davidson – Artistic Director, Center Theatre Group  
Deaf West Theatre Company  
Ernest Dillihay – Los Angeles Cultural Affairs  
Sheldon Epps – Artistic Director, Pasadena Playhouse  
George Furth - Writer/Actor  
Myrna Gawryn - Choreographer  
Darryl Hickman - Actor/Acting Coach  
Herb Isaacs - Director  
Caroline Lagerfelt-Actress  
Dakin Matthews – Founding Manager, Antaeus Theater Co.  
Des McAnuff – Artistic Director, La Jolla Playhouse  
Natsuko Ohama – Performer, Vocal Coach  
Tonya Pinkins - Actress  
Richard Thomas - Actor  
Lisa Tromovitch - Director  
Kim Weild – Burning Wheel  
Lisa Wolpe – Director, LA Women’s Shakespeare Co.  
Charlayne Woodard - Actress

**Steering Committee**

Nick D’Abruzzo  
Ernest Figueroa  
Kappy Kilburn  
Andrew Sachs

**Interns**

Aaron Snook - Production Assistant  
Jessica Bard  
Nelson Eusebio  
Tanya Railback-Hamilton

## WHO'S WHO

## Lincoln Center Theater Directors Lab West 2002

**LUIS ALFARO** is a writer/performer who works in poetry, plays, short stories, performance and journalism. A multi-disciplined artist, he is also recognized as a director, curator, producer and community organizer. A Chicano born and raised in the Pico-Union district of downtown Los Angeles, Luis is the recipient of, among others, an NEA/TCG Playwrights Fellowship, Rockefeller Foundation Grant, University of California Regents Lecturer and a John D. and Catherine T. MacArthur Foundation fellowship, popularly known as a "genius grant" awarded to people who have demonstrated expertise and exceptional creativity in their respective fields. Luis is the Associate Producer of New Play Development at the Mark Taper Forum Theater, where he is also a resident artist and co-director of the Taper's Latino Theatre Initiative since 1995. His plays include *Straight as a Line*, *Breakfast, Lunch & Dinner*, *Bitter Homes and Gardens*, *LadyBird: The Life and Times of a Roller Derby Queen*, *Gardens of Aztlan*, *Black Butterfly*, *Jaguar Girl*, *Pinata Girl* and other *Super Hero Girls*, *Like Me*, and *Electricidad*. He is currently writing the play, *Body Not My Own*, for Cornerstone Theater Company. He is a member of the New York playwrights' organization, *New Dramatists*. His solo performance work has been seen throughout the United States, England and Mexico, including *Cuerpo Politizado (Politicized Body)*, which was presented at the ICA in London, The Getty Center, Boston Center for the Arts and X-Teresa in Mexico City. His solo spoken-word recording, *down town*, was recorded and released by SST/New Alliance Records and voted "the best spoken-word release of 1995" by the National Association of Independent Record Distributors. He is a highly anthologized writer featured in over 20 collections. His short film, *Chicanismo*, was produced by PBS, nominated for an Emmy award, won Best Experimental Film at the 1998 San Antonio CineFestival and was featured in San Francisco's *CineAccion '98*. He has been deemed one of 100 Coolest People ("Buzz Magazine"), 100 Most Influential Hispanics ("Hispanic Business Magazine"), 50 People to Watch ("Variety"), 25 Most Interesting People ("L.A. Weekly"), 12 Innovators ("TWA Ambassador" Magazine), Eight Men We Love ("Genre" Magazine), People To Watch ("Out" Magazine), the L.A. Weekly Theater Awards 2002 "Queen of the Angels" and he was the subject of a cover article in the Los Angeles Times Magazine.

**ANDREW BARNICLE** has been the Artistic Director of the Laguna Playhouse (LORT) since 1991 during which time the Playhouse has grown from a non-union theatre with a \$1 million annual budget to a \$4.5 mil LORT B company. In the past two years the Laguna Playhouse has produced two national LORT tours which originated at the Playhouse, *The Belle Of Amherst* starring Julie Harris, and *Copenhagen*, which closed in San Diego in April. The Playhouse has also moved two productions to commercial houses in Los Angeles for long runs in recent years: *I Love You, You're Perfect, Now Change* which received its west coast premiere in Laguna and moved to the Coronet Theatre, and *The Last Session*, which also had its west coast premiere in Laguna and moved to the Tiffany Theatre, where it was the recipient of four Los Angeles Critic's Circle Awards. Other notable productions during Andrew's tenure in Laguna include world premieres of Sherwood Kiraly's *Who's Hot, Who's Not*, John Twomey's *Teacher's Lounge*, his own adaptation of his wife Sara's translation of Goldoni's *The Liar*, David Drummond's *The Labors of Hercules*, and *The Boise Club* by Bernard Baldan. U.S. or Southern California premieres include the recent production of Sondheim's *Moving On*, two plays by famed Abbey Theatre playwright Bernard Farrell: *Stella By Starlight* and *Kevin's Bed*; A. R. Gurney's *Far East*, Rebecca Gilman's *Spinning Into Butter*, and the musicals *Inside Out*, *Enter The Guardsman* and *Gunmetal Blues*. As a director, Andrew has won numerous awards and recognitions, most recently for the acclaimed Laguna Playhouse production of David Mamet's *American Buffalo*. He has also directed at Meadow Brook Theatre (LORT) in Michigan, and North Coast Repertory Theatre in San Diego, where he was the Associate Artistic Director from 1988 to 1991. Before his arrival at the Laguna Playhouse, he was the head of theatre at United States International University's School of Performing and Visual Arts. His devotion and relationship to Shakespeare has lasted all of his life, spawned perhaps by Andrew's April 23 birth date. As a classically trained actor with numerous seasons at Detroit's Hilberry Rep and Meadow Brook Theatre, the Alabama Shakespeare Festival, Alaska Rep, and Soho Rep in New York, Andrew has performed leading roles in 15 different plays by Shakespeare and/or his contemporaries. He has directed productions of *Hamlet*, *Midsummer Night's Dream* (twice), *The Taming of the Shrew*, and *Othello*. He currently teaches in the acting program at UCI, leads workshops at the Laguna Playhouse, and is a member of AEA, SAG, AFTRA, and SSDC.

**MARTIN BENSON** shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced there in the last 37 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strellich's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the Drama-Logue Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**ANNE CATTANEO** is the dramaturg of Lincoln Center Theater and the creator and head of the Lincoln Center Theater Directors' Lab. A three term past president of Literary Managers and Dramaturgs of the Americas, she is the recipient of LMDA's first Lessing Award for lifetime achievement of dramaturgy. She has worked widely as a dramaturg on classical plays with directors such as James Lapine, Robert Wilson, Adrian Hall, Robert Falls, Mark Lamos and JoAnne Akalaitis. As the director of the Playworks Program at the Phoenix Theater during the late 1970's, she commissioned and developed plays such as Wendy Wasserstein's *Isn't It Romantic*, Mustapha Matura's *Meetings*, and Christopher Durang's *Beyond Therapy*. For the Acting Company, she created two projects: *Orchards* (published by Knopf and Broadway Play Publishing) which presented seven Chekhov stories adapted for the stage by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller and Samm-Art Williams, and *Love's Fire* (published by William Morrow) responses to Shakespeare sonnets by Eric Bogosian, William Finn, John Guare, Tony Kushner, Marsha Norman, Ntozake Shange and Wendy Wasserstein. Her own translations of 20th Century German playwrights include Brecht's *Galileo* (Goodman Theater 1986 starring Brian Dennehy) and Botho Strauss' *Big and Little* (Phoenix production starring Barbara Barrie, published by Farrar, Straus and Giroux.) She is currently on the faculty at Juilliard.

**KAY COLE** Award winning Kay Cole has brought her Renaissance sensibilities as a choreographer to her most recent productions: *Six Dance Lessons in Six Weeks* at the Geffen Theatre, *Do I Hear A Waltz* at the Pasadena Playhouse, *Grave White Way* at the Hudson Theatre, *Musical Chairs* at the Falcon Theatre, *Songs of the Tall Grass* and *Chang and Ang* at the Falcon Theatre, *Take Me Along* and *The Baker's Wife* for MTG at the Pasadena Playhouse, *Most Happy Fella*, *1776*, *Fiorello*, *Three Penny Opera* and *Sweeney Todd* at the Ahmanson Theatre for *Repris!* She recently directed *The Grass Harp* and *Robber Bridegroom* for the Musical Theatre Guild. Her unique style of choreography has been seen in the East West Players production of *Cabaret* for which she won a Drama-Logue Award and the Los Angeles premiere of Stephen Sondheim's *Assassins* at LATC, which garnered her a Theatre LA ovation Nomination. She also choreographed *Lullaby of Broadway* at the re-opening of the Tiffany Theatre and the acclaimed *Comedy of Errors* and *As you Like It* for Shakespeare LA. Some of her other Los Angeles productions include *A Lovely Way to Spend An Evening* and *Under One Umbrella* at the Pasadena Playhouse, *The Next Step* at Playwrights' Arena, *Pirates of Penzance* at La Mirada Performing Arts, *Funny Business* for the Mark Taper Lab, *Triplets in Uniform* at the Skylight Theatre, *Dancing at Lughnasa* for McCoy/Rigby Entertainment, *South Pacific* and the *Secret Garden* for South Bay CLO and *Is it Just Me or Is it Hot in Here* at CBS/Radford and the Century City Playhouse. Kay was Choreographer-in-Residence, for the American Musical Theater Repertory presenting *Oh Rats* and *The Gig*. New York audiences know her work from *Hang on to the Good Times* at the Manhattan Theatre Club, *One Man Band* at the South Street Theatre and *Always a Bridesmaid* at Club 88's. Internationally her work has been seen in *The Fantasticks* for the Singapore Repertory and in London's West End productions of *Snoopy* at the Duchess Theatre and

Blockheads, an original musical Kay also co-authored. Kay directed and choreographed Sony Pictures *Broadway 1993* and the annual *Alzheimer Gala*. She has also staged and choreographed three Southern California's most prestigious Aids Benefits: the annual STAGE Event, PAWS and the LA Gay Men's Choir. On television her staging/choreography credits include "Brooklyn Bridge", "Class" - a late night special, she co-directed and the children's video series "Guidepost Junction" starring Jodie Benson. She directed and choreographed *A Chorus Line* for Sacramento Music Circus and American Musical Theater of San Jose. She also choreographed *Dr. Jekyll and Mr. Hyde* and *Triumph of Love* for Santa Barbara CLO and AMT of San Jose. *Songs of the Tall Grass* an original musical premiered at the historic Ford's Theatre in Washington D.C. Kay has directed the premiere of Howard Hersh Felder's *Sing*, the workshop production of Eleanor Comegy's *Midnight Sun* and Lauri Johnson's one woman show *She's a Handful* at the HBO space. She directed and choreographed *20th century Christmas at the Alex Theatre*, an annual event. She co-directed the film "The Human Quality" and the most recently, directed her first feature film "Country Rules", slated for a summer release.

**ELEANOR COMEGYS** is a graduate of Syracuse University's School of Drama. She has worked with the Eugene O'Neill Theater Center in Connecticut, where she studied at National Theater Institute and participated in a Soviet/American Theater Exchange. Los Angeles theater (acting) credits include: *On Borrowed Time* (La Mirada), *The Chicago Conspiracy Trial* (Odyssey), *A Bed Facing North* (The Court Theater), *Lambies* (Stella Adler Theater) and *God's Country* (Odyssey). Film/TV credits include "ER", "Murder, She Wrote", "The Pretender", "Dominick Dunne's 919 Fifth Avenue", "Dad on Sight", and "Miss Julie". Eleanor began writing while studying at the National Theater Institute, but *Midnight Sun* is her first full-length play.

**NICK D'ABRUZZO** has served on the Steering Committee of the Lincoln Center Theater Directors Lab West since its inaugural session in Los Angeles Spring 2000. He was an observer of the 1999 Lincoln Center Directors Lab, on steering committee for 2000 & 2001 Lincoln Center Directors Lab West (see Apr '00 issue of BSW/Dramalogue and Spring '02 issue of SDCf Journal) where he moderated "Five Postmodern Treatments of Vanya," "Developing the Playwrights Voice: John Belluso and Roger Durling," workshopped his adaptation of Chekhov's short story "In Autumn" and Dana K. Maxey's *Bitches in the Bush* for the 2001 Lear Project, last directed Ken Cosby's *Servants* in a Post-Apocalyptic White House at the Jewel Box. He has previously directed for Wordsmiths/LATC, Stella Adler, Circle X, L.A. Rep, Theatre Palisades, California Youth Theatre, and has assistant directed for Mark Taper Forum's New Work Festival, Great Lakes Theatre Festival, Dallas Theatre Center, Indiana Repertory Theatre, L.A. Weekly's 2000 Best Production Award-winning Berlin Circle at the Evidence Room and BSW/Dramalogue's 1999 Best Production Award-winning Broadway at the Actors' Gang. He is a 2002 Ovation Awards voter for Theatre L.A. He has been a Casting Assistant for the Taper-Ahmanson Theaters, a Reading Coordinator for the Taper Wing and a Directing Intern for Blacksmysms. He has also written a weekly theatre review for KCLA and teaches mathematics at the Jaime Escalante Accelerated Math Program of East L.A. College and L.A. County High School for the Arts. Nick is a graduate of the University of Michigan School of Music where Shepard's Icarus's Mother received him a Runner-up for Best Director Drama notice from the Ann Arbor News, and Shakespeare's *Cymbeline*, O'Neill's *Long Day's Journey into Night* earned him a National Society of Arts & Letters Drama Scholarship.

**GORDON DAVIDSON** is the artistic director of one of the most prestigious resident theatres in the country, the Center Theatre Group/Mark Taper Forum of the Los Angeles County Music Center. In addition to his role at the Taper, Davidson is also in his 13<sup>th</sup> year as the producing director of the CTG/Ahmanson Theatre's subscription season. For 35 years he has guided hundreds of productions to the Taper stage while overseeing numerous special projects sponsored by the Taper. This work and his direction of many of the Taper plays have been acclaimed both in Los Angeles and New York, garnering the Taper a Tony Award for theatrical excellence in 1977. And more recently, the Taper was distinguished by having two of its plays *The Kentucky Cycle* and *Angels in America: Part One – Millennium Approaches* receive in consecutive years the Pulitzer Prize in Drama, the first time for plays produced outside of New York. *Angels in America*, when subsequently produced on Broadway, also received in consecutive years two Tony Awards for Best Play, for Part One and Part Two – *Perestroika*, respectively. In fact, in 1994 when *Perestroika* won the Tony Award, three of the four plays nominated for Best Play were Taper plays (with *The Kentucky Cycle* and *Twilight: Los Angeles, 1992* joining *Perestroika*). Davidson's direction of

*Children of a Lesser God* (which received two Los Angeles Drama Critics Circle Awards, including Distinguished Production) brought him a Tony Award nomination (one of four nominations for the play) and a New York Drama Desk Award nomination (one of five). *Children of a Lesser God* won three 1980 Tony Awards for Best Play, Best Actor and Best Actress. In 1977, Davidson won a Tony Award for his direction of *The Shadow Box*, which also won the Pulitzer Prize and a Tony Award for Best Play for its author, Michael Cristofer. In that same season, Davidson was the recipient of an Outer Critics Circle Award for Best Director for *The Shadow Box* at the Morosco Theatre and *Savages* at the Hudson Guild Theatre, and an Obie for his direction of *Savages*. Earlier he had received two Margo Jones Awards for his work in encouraging new plays and playwrights. Davidson also staged The Phoenix Theatre productions of *Murderous Angels* and *The Trial of the Catonsville Nine*, winning an Obie Award and a Tony Award nomination for the latter play, and he was honored with a New York Drama Desk Award for *In the Matter of J. Robert Oppenheimer*, staged at Lincoln Center. *The Shadow Box*, *Savages*, *Murderous Angels*, *Oppenheimer* and *Catonsville* premiered at the Taper under Davidson's direction, whose other credits there include *The Devils*, *Who's Happy Now?*, *Rosebloom*, *Henry IV, Part I*, *Mass*, *Hamlet*, *Too Much Johnson*, *And Where She Stops Nobody Knows*, *Getting Out*, *Black Angels*, *Terra Nova*, *Children of a Lesser God*, *The Lady and the Clarinet*, *Chekhov in Yalta*, *Tales From Hollywood*, *The Hands of Its Enemy*, *Traveler in the Dark*, *The Real Thing*, *Ghetto*, *Dutch Landscape*, *Unfinished Stories*, *Nine Armenians* and, most recently, *QED* with Alan Alda. For the Ahmanson Theatre subscription series, he directed a revival of Stephen Sondheim's *A Little Night Music* at the Doolittle Theatre, and after supervising the remodeling of the Ahmanson Theatre at the Music Center, he staged the 30th anniversary production of *Candide* in November 1995 as the first production in the new Ahmanson. The Taper was the co-producer of the theatre portion of the Olympic Arts Festival in Los Angeles in the summer of 1984. Davidson directed the West Coast premiere of Arthur Miller's *The American Clock* for the Taper's 1984 Repertory Festival, which was a participant in the Olympic Arts Festival. For television, he directed "It's the Willingness" by Marsha Norman for the PBS Visions series. He also directed the feature film version of "Catonsville" and the television version of "Who's Happy Now?" for the NET Theatre in America series. In 1976 he directed *Otello* for the Israel Philharmonic, Zubin Mehta conducting. In 1985, Davidson directed the world premiere of Thea Musgrave's *Harriet, The Woman Called Moses* for the Virginia Opera Association. His staging of Leonard Bernstein's *Mass* opened the Kennedy Center in Washington, D.C., and he directed *A Midsummer's Night's Dream* for the Los Angeles Music Center Opera. In Los Angeles, Davidson was honored by the Los Angeles Drama Critics Circle with a Special Award for his outstanding contributions to American playwrights and three Distinguished Direction Awards. He also received a LADCC Award for the Taper's New Theatre For Now In the Works festival. He was given The Governor's Award for the Arts in 1990 honoring his contributions to the performing arts in California, and in 1997 the Founders League of the Music Center of Los Angeles County honored him for 30 years of artistic leadership. He was also awarded the 1993 Casting Society of America's Lifetime Achievement Award, the Honorary Gold Card membership into IATSE, Local 33, and the "Mr. Abbott" Award for Lifetime Achievement, among many other awards. In January 2000 Davidson was inducted into the Theater Hall of Fame on Broadway. Davidson was appointed to the National Council on the Arts by President Clinton and is a member of the American Academy of Arts & Sciences. He has served as president of Theatre Communications Group and the League of Resident Theatres, and has been a board member of several arts organizations including the Non-Traditional Casting Project. He has received honorary doctorates from Brooklyn College, California Institute of the Arts and Claremont University Center. He regularly serves on panels for the National Endowment for the Arts, is an artistic advisor for the Fund for New American Plays, and is a member of the advisory boards for the Cornell Center for the Performing Arts and the Jewish Theatre Association.

**TED DeVIRGILIS** Ted is a recent transplant from NYC where he performed in many downtown theatre productions including two shows at H.E.R.E. Theatre that came out of New York's Lincoln Center Theater Directors Lab: the one-man-show *One Million Butterflies* (dir-Andrew Sachs) and *The Room Inside the One I'm In*. Ted also appeared as Stephen Kaplan in *Street Scene* (Signature Theatre), The Doctor in Strindberg's *The Father* (NYC Fringe Fest), and Seth Clifford in *Court of Last Resort* (Salon Theatre). He also created the role of The Poet for the subway piece, *On the L* (Expanded Arts). Some other of his favorite roles have been Raimondo Lopez in *Aunt Dan & Lemon*, Harry Brewer/Arscott/Campbell in *Our Country's Good*, and Andrew Rally in *I Hate Hamlet*. Ted is a graduate of Syracuse University Drama Department. Since moving to Los Angeles, Ted has already been seen on TV's "Street Smarts," "Beat the Geeks," and ABC's "The Chair." Ah, L.A.

**ERNEST DILLIHAY** is the Director of the Performing Arts Division (PAD) of the City of Los Angeles Cultural Affairs Department and Director of Operations and Productions for downtown's Los Angeles Theatre Center, the Madrid Theatre in Canoga Park and the Warner Grand Theatre in San Pedro. To provide visibility and access to the arts and theatres under his supervision he has created such programs as the Arts Card™ citywide Arts marketing and promotional campaign and Wordsmiths and Wordsmith-in-Progress and Theatre Week among others. He is currently working with playwright August Wilson's African Grove Institute for the Arts, Inc., the California African American Theatre Roundtable and the Dance Resource Center. He has worked for the Department of Corrections Art-in-Corrections Program as an Institutional Artist Facilitator and the was Production Coordinator/Theatre manager for the Inner City Cultural Center, the first multi-cultural performing and visual arts institute in the nation. Ernest is a local CABLE ACE AWARD winner and nominee for "La Arts Mix", a magazine style cable program and an EMMY and NAACP IMAGE AWARD nominee as well. A veteran of the U. S. Marine Corps, he holds a BA in World Arts and Cultures and an MFA in Theatre Management from UCLA. He also has been awarded fellowships from the CORO Foundation's Public Affairs and the Arts Program and the National Endowment for the Arts.

**SHELDON EPPS** conceived and directed the Duke Ellington musical *Play On!* which received three Tony Award nominations and was produced at Seattle Repertory Theatre and the Goodman Theatre in Chicago, where it received four Jefferson Awards including Best Musical. The Pasadena Playhouse production was taped for 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 and the Associate Artistic Director of the off-Broadway theatre, The Production Company. His directorial assignments for that company included *A Midsummer Night's Dream*, *Incandescent Tones*, and *Scenes and Revolutions*, 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 Playhouse, Arizona Theatre Company, Godspeed Opera House, Coconut Grove Playhouse, Walnut St. Theatre, George Street Playhouse, and Asolo State Theatre. For television he has directed episodes of "Frasier," "Friends," "Girlfriends," "Veronica's Closet," "Evening Shade," "Sister, Sister," and "Stark Raving Mad." 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 the Pasadena Playhouse as Artistic Director in 1997. His directing credits at this theater include *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 he was production consultant for the musical *Sisterella*. He directed the world premiere of *Blue* at Arena Stage Theatre, which was also produced off-Broadway at the Roundabout Theatre.

**ERNEST FIGUEROA** has served on the Steering Committee of the Lincoln Center Theater Directors Lab West since its inaugural session in Los Angeles Spring 2000. He has been involved as a director, producer, actor and playwright in theatre, film and television throughout the country. As a freelance director, Mr. Figueroa was a member of the Lincoln Center Theatre Director's Lab 98-99 and was one of the few chosen to represent the 1998 Lab at the American Living Room Director's Festival at HERE directing the New York premiere of Richard Helleesen's play, *Dos Corazones*. He is a Drama League Directing Fellow recently working with the Roundabout Theatre as Assistant Director on the new play *Blue*. Mr. Figueroa has served on the administrative and artistic staffs of such institutions as Plays for Living (NYC), The Groundling Theatre (LA) The Pasadena Playhouse; State Theatre of California. He also founded two improvisation companies: "Loose Screws" - Hawaii and "Metro North Improv"-Connecticut. Prior to relocating to Los Angeles he served two years as the Associate Artistic Director of the Sacramento Theatre Company casting over 20 plays and musicals. Prior to Sacramento he served as producer/director of the Pasadena cable talk-show "¡Adelante!", winner of the 1996 W.A.V.E. award for best talk-show. "¡Adelante!" focused on successful people of Hispanic descent. As a director, Mr. Figueroa has worked across the country including Hawaii and Alaska. His acclaimed productions include: *Oleanna*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Talley's Folly*, *The Velveteen Rabbit*, *The Little Prince*, and *Children of War*. He is also an associate member of the Society of Stage Directors and Choreographers.

**GEORGE FURTH** George Furth was born on December 14, 1932 in Chicago. He got his bachelors' degree at Northwestern University School of Speech and went to Columbia for his graduate work. He became a member of the Actors Studio, and made his Broadway acting debut in *A Cook for Mr. General* (1961). He's acted in 40 movies including "Butch Cassidy and the Sundance Kid" (1969), Myra Breckinridge" (1970), "Blazing Saddles" (1974), "Shampoo" (1975), "Norman...Is That You?" (1976), "Oh, God!" (1977), "Airport '77" (1977), "The Cannonball Run" (1981), "The Man with Two Brains" (1983), and "Doctor Detroit" (1983). He was in the television series "Tammy" (1965-66, ABC), "The Good Guys" (1968-70, CBS), and "The Dumplings" (1976, NBC). His many TV credits also include guest appearances on "Honey West" (1965), "The Monkees" (1966), "F Troop" (1967), and "The Odd Couple" (1970). Other television work includes a performance as George Cukor in "The Scarlet O'Hara War" (1980). He wrote the books for the Stephen Sondheim musicals *Company* (1970) and *Merrily We Roll Along* (1981). His other plays include *Twigs* (1972), *The Act* (1978), *The Supporting Cast*, *Precious Sons* (1986), and *Getting Away With Murder* (1996), a mystery in collaboration with Stephen Sondheim. Mr. Furth has won Tony, Drama Desk, Outer Critics Circle, Drama-Logue and London Evening Standard Awards and is a member of the Actors Studio and the Dramatists Guild. Future projects include seven one-act plays entitled *Sex* and a musical entitled *Off the Record*, music by Doug Katsaros.

**MYRNA GAWRYN** has been teaching, performing and studying dance and movement all her professional life. She has choreographed for film, theater and television, directing movement for dancers, actors and Motion Capture animation. She co-owned and directed the dance studio Room to Move in Venice, California, has been a developer for LifeForms, a choreographic software and and is a three time recipient of a California Arts Council grant teaching and producing a dance project with men in prison, She has held seats on peer juries for The American Choreography Awards, as well as the Los Angeles CAD Works in Progress for new choreographers and dancers. Her experience with physical and character driven performance, and her passion for understanding how we move and what moves has brought her to her work with the Director's Lab.

**DARRYL HICKMAN** began his career in show business at the age of three. At seven, he was a protégé of Bing Crosby in "The Starmaker", and with Mr. Crosby's brother, Everett, as his agent, he went on to act in such notable films as "The Grapes of Wrath," "Men of Boys Town," "The Way of all Flesh," "The Sign of the Wolf," "Leave Her to Heaven," "The Human Comedy," "Two Years Before the Mast," "Meet Me in St. Louis," "Kiss and Tell," "Any Number Can Play," "Island in the Sky," "The Happy Years," "Rhapsody in Blue," and "Tea and Sympathy." By the time he was twenty-one, he had appeared in over one hundred motion pictures. Over the years, he worked with film greats such as John Ford, Henry Fonda, Spencer Tracy, Katharine Hepburn, Fred Zinneman, Robert Taylor, Clark Gable, Norman Taurog, Gene Kelly, Shirley Temple, Pat O'Brien, Lewis Milestone, William Stanwyck, Kirk Douglas, William Holden, Deborah Kerr, John Wayne, Wallace Beery, Robert Duvall, Richard Widmark, Robert Wise, George Cukor, and Sidney Lumet. On radio, he played Raymond in "Meet Corliss Archer" for several years and did "Lux Radio Theater," "A Date With Judy," "Family Theater," etc. After receiving his B.S. in English from Loyola University in Los Angeles, where he graduated Summa Cum Laude, edited the literary magazine and won a national playwrighting contest with his first one-act play, *Out of the Stillness*, he turned his thespic interests to the new medium, television, subsequently starring on every major network show, including "Playhouse 90", "Studio One", "General Electric Theatre", "Desilu Playhouse", "Climax!" "U.S. Steel Hour", "Walt Disney Presents", "Gunsmoke", "The Untouchables", "Rawhide", "Dr. Kildare", and "Alfred Hitchcock Presents". In 1960, he starred in his own NBC series "The Americans". During this time, Mr. Hickman's avocation, writing, began taking more and more of his time. He wrote a teleplay for himself, "The Golden Chord", which he sold to Loretta Young for her anthology series, and it was so well received that Miss Young hired him to write five more shows for her that season. During the same period, he found time to write scripts for "The Dick Powell Theatre", "The Dick Van Dike Show", "Hawaiian Eye", and "Rawhide". Later in the '60's, his interest turned to the theater. He moved to New York and took over the starring role from Robert Morse in *How to Succeed in Business Without Really Trying*, playing it on Broadway for over a year. The following season, under the aegis of Jerome Robbins, he represented the United States at the Italian Spoleto Festival in Stravinsky's *L'Histoire Du Soldat*. He then starred in the New York City Center's revival of *Where's Charlie*, after which he assumed the title role in *George M!*, taking over for Joel Grey in the national company and touring for a year. In 1970, he was extending beyond his acting and writing interests into directing and producing. He joined CBS as an associate producer, while teaching musical theater at HB Studio and directing several of his plays in the Playwright and Director units of the Actors Studio. In 1971, he was brought into the CBS Program Department to supervise the four house-produced soap operas running on the network. That same year, he formed his own acting workshop, writing and directing *Fragments* and *The Death of Adolph Hitler* at the Triangle Theater in New York City. Subsequently, Mr. Hickman was named Executive Producer Daytime Programs, developed the CBS Daytime 90 project, and produced two 90-minute pilots for the network, "Summer Nocturne" and "Tiger on a Chain", the latter earning him an Emmy nomination. In 1974, he was made Director of Daytime Programs by CBS, in which capacity he was responsible for network development and production. Simultaneously, he took over as Artistic Director of the Triangle Theater, directing James Inman's *The Bedroom*, and doing double duty as director and actor on Jules Tascas's *Chip Off Olympus* and Ron McLarty's *Funeral Party*. In addition to teaching acting, he was also an instructor of writing for the serial drama at the New School, the prestigious institute for advanced creativity in Manhattan. In mid-1975, Mr. Hickman resigned from the CBS program staff, forming his own company to develop and produce for television and film. CBS also retained his services as the Executive Producer of the only CBS-owned serial, "Love of Life", which rose to number one in the ratings under his supervision. During that time, he developed and produced a situation comedy pilot, "Side by Side", for CBS in early 1976. Later, he accepted Paddy Chayefsky's invitation to return to the screen as an actor in the Oscar-nominated film, "Network." In late 1976, Mr. Hickman returned to Los Angeles to produce "A Year at the Top" for Norman Lear's T.A.T. Communications Company, which ran as a summer series on CBS in 1977. In early 1978, he produced HELLO, LARRY, again for Mr. Lear, as a pilot for NBC. In recent years, Mr. Hickman was associated with Paramount where he developed series, specials and several miniseries for television. As an actor, he was the other half of *The Odd Couple* with Charles Nelson Reilly at the Burt Reynolds Dinner Theatre in Jupiter, Florida, the first dinner theater presentation to be taped for international cable television distribution. He appeared in Michael Crichton's film, "Looker," with Albert Finney; Burt Reynolds' "Sharky's Machine;" "Aftermath," with Richard Chamberlain, a Movie-of-the-Week directed by Glenn Jordan; and portrayed the 'Earl of Kent' in the National Video production of "King Lear." After teaching actors, writers, directors and producers for more than two decades on both

coasts, Mr. Hickman's professional dramatic workshop is thriving in Los Angeles. As an actor, he continues to make television and film appearances. As a writer, a screenplay, "Pot Luck," co-authored with playwright Jules Tascia, is currently under option; his first full-length play, *Fast Friends*, has recently been completed; he has written the book and lyrics for *Jenny & Me*, the musicalized story of Vincent and Jenny Sardi and the early days of the famous restaurant in the theater district of New York City that bears their name; and he just finished the lyrics and libretto for a new experimental musical entitled *Fred & Ethel*. Currently, Mr. Hickman is working on a book, "The Unconscious Actor: Out of Control, In Full Command," which describes the methodology he has developed over 25 years of teaching drama.

**PHILIP HIMBERG** is the Artistic Director, of the Sundance Theatre Program. For over twenty years, Mr. Himberg has had a distinguished and wide-ranging career in the American theatre. For the Sundance Institute, Mr. Himberg created the first live performance series at the Sundance Film Festival, and oversees all aspects of the Sundance Theatre Program, including supervision of the Sundance Theatre Laboratory and the Sundance Playwrights Retreat at the Ucross Foundation, producing (and sometimes directing) the full scale musical productions on the Eccles Stage, shepherding the children's presentations for the King Stage and on tour throughout Utah Schools, and the commissioning of new work. He holds a BA in Theatre Arts from Oberlin College where he studied under Herbert Blau. At the Chelsea Theater Center in New York, he worked as Casting Director, most notably for Harold Prince's Broadway production of "Candide". In 1974, he founded the Woods Hole Theatre Company of Cape Cod, where he directed Ionesco, Williams, Pinter and original work. As Associate Producer of Playwrights Horizons, one of this country's most honored institutional theaters, Himberg produced over sixty plays, and directed over a dozen classic revivals at the Playwrights Horizons Queens Theater-in-the-Park, including *The Dybbuk*, *The Member of the Wedding*, Chekhov's *The Boor*, and *Oh! What A Lovely War!* He was subsequently awarded a Theater Communications Group/National Endowment for the Arts Artistic Fellowship which brought him to the Mark Taper Forum in Los Angeles. The Improvisational Theatre Project (ITP), the resident touring ensemble of the Tony award-winning Mark Taper Forum in Los Angeles, was Himberg's primary responsibility for four years as Staff Producer. Under Himberg, ITP created and performed innovative work for young audiences, and toured extensively to schools, community centers and universities. During this period, Himberg conceived workshops, authored curriculum-based study guides and produced audiotape materials for use by educators in the classroom. As a director and coordinator of large scale performances, Himberg's work includes events for the Olympic Arts Festival 1984, the first Science and Art Festival for the California Museum of Science and Industry, the Bicentennial of the City of Los Angeles, and the multimedia inauguration of Portland, Oregon's new Performing Arts Center. For the Sundance Summer Theatre, he has directed Tony award winner Michael Rupert in *Fiddler on the Roof* (2000) and Judy Blazer and Michael Nouri in a revival of *Funny Girl* (2001). Most recently, for Canon Theatricals in Los Angeles, Mr. Himberg conceived a directed *War Letters*, adapted from the best-selling book, which starred Treat Williams and Mario Van Peebles.

**TINA HOLMES** is from New York City and is a graduate of Brown University. Theater credits: *More Lies About Jerzy*-- New York Stage and Film, *Middle Of The Night*--Wynn Handman Studio, *Bachelor Party*--Theater 22, *Where has Tommy Flowers Gone?*--One Dream Theater, *Fallen Angels*--Sanford Meisner Theater *Brilliant Traces*--Seacat Studio. She has appeared in various independent films including, *IN GOD'S HANDS*, *STORYTELLING*, *SEVEN AND A MATCH*, *THE PHOTOGRAPHER*, *30 DAYS*, *THE PRINCE OF CENTRAL PARK*, and *EDGE OF SEVENTEEN*. She can next be seen in the upcoming Dreamworks television miniseries *TAKEN*.

**HERB ISAACS** Herb's recent directing credits include *Standing By*, Coast Playhouse; *Driving Miss Daisy*, Theatre Palisades; *Beau Jest*; Two Roads Theatre; *Fixing MacBeth*, El Portal Center Studio Theatre; *Bye Bye Blues*, Gene Bua Theatre; *Everything Dies in Winter*, Bitter Truth Theatre; and *Live and Let Die*, LA Rep. A longtime member of the *Eclectic Company Theatre*, he directed the comedies *Danger Zone* and *Win, Place and A Show*, as well as a show performed for children, *The Train of Thoughts*. He has worked closely with writers in directing a number of new plays, including *Among Thistles* at Theatre Americana, and staged readings of *Sometimes a Cigar is Just a Cigar* and *The Chair* at The Complex. He has also been involved in musical theatre. He directed the production *We Write the Shows* for the "Lehman Engel Musical Theatre Workshop", where he serves as Board President, and several satiric musical revues for the Mulholland Club. Herb first developed a serious interest in directing when he assisted Jimmy Burrows in staging two musical revues for the Los Angeles Performing Arts Center's *Fraternity of Friends*. His early director training was with Allison Liddi. He was a participant in the first Lincoln Center Theatre Directors Lab West, and the Ensemble Studio Theatre's Summer Workshop program for directors. He recently was elected to the Board of LA Channel 36.

**KAPPY KILBURN** has served on the Steering Committee of the Lincoln Center Theater Directors Lab West since its inaugural session in Los Angeles Spring 2000. She has worked as a Director, Stage Manager, Dramaturg and Producer since graduating from the University of Missouri-Columbia. After directing *Burn This* at the Corner Playhouse, she directed a workshop of *All My Sons* for the West Coast LCT Directors Lab and has Directed workshops for Silas Jones and other Wordsmith's writers. As an Assistant Director, Kappy has worked in Los Angeles with Lisa Petterson *Body of Bourne*, Diane Rodriguez *The Lalo Project* and David Esbjornson *My Old Lady* by Israel Horowitz as well as assisting at theaters in Georgia, Florida and Missouri. In 2001, she assisted Sir Peter Hall on *Romeo & Juliet* at the Ahmanson. Kappy was the Production Stage Manager for The Relentless Theatre Company (*Skin, The Monogamist, And Baby Makes Seven.*) While living in Virginia, Kappy was the Production Coordinator at GMU's Institute of the Arts. Leaving the Theatrical Outfit in Atlanta for Los Angeles, she helped found and is a Steering Committee Member for the Lincoln Center Theater Directors Lab West. Workshops include B.H. Barry, Leon Katz, Mark Lamos, Tina Packer, Dan Sullivan and Ralph Zito. Kappy is an alumnus of the NY Lincoln Center Theater Directors Lab 2000, 2001.

**CAROLINE LAGERFELT** – Broadway credits include: *Lend me a Tenor* (dir. Jerry Zaks, Outer Critics Circle Award), *The Real Thing* (dir. Mike Nichols), *Small Family Business* (dir. Lynn Meadow, *Four on a Garden* (dir. Abe Burrows), *Betrayal* (dir. Sir Peter Hall), *Otherwise Engaged* (dir. Harold Pinter), *The Constant Wife* (w/Ingrid Bergman, dir. Sir John Gielgud, Drama Desk Nom.), *The Jockey Club Stakes* (dir. Cyril Ritchard), and *The Philanthropist*. Off-Broadway credits include: *Phaedra Britannica* and *The Creditors* (CSC, dir. Carey Perloff, *Quatermaine's Terms* (Obie, dir. Harold Pinter, w/Kelsey Grammar), *Close of Play*, *Other Places*, and *Look Back in Anger* (MTC), *Cloud 9* (Lucille Lortel), *Moonlight* (Roundabout), *The Sea Anchor The Workroom*. Regional credits include: *Mary Stuart* (ACT and Huntington), *A Midsummer's Night Dream*, *The Misanthrope* (Guthrie), *Arturo UI* and *Les Liaisons Dangereuses* (Williamstown Theater Festival), *Night and Day* (Theatre Clwyd Wales, w/Ralph Fiennes), *Dog Days* (Vienna English Theater), *Misalliance*, *The Physicist*, *The Devil's Disciple*, *The Importance of Being Earnest* and *Lloyd George Knew My Father* (w/Sir Ralph Richardson). Film credits include: "Glam", "Father of the Bride II", "Iron Eagle", "Bye Bye Love" "No Way Out", and the upcoming "Minority Report" w/Tom Cruise. TV credits include: "X-Files", "Snoops", "Beverly Hills 90210", "ER", "Chicago Hope", "NYPD Blue", "Picket Fences", "The Drew Carey Show", "Star Trek: Deep Space 9", "Law & Order" "Pensacola", "The Twilight Zone", "The Equalizer", and five years as Inger Dominguez on "Nash Bridges".

**ERIK LIBERMAN** Received Miami's Rising Star Award this year. At Sundance Theater Lab, where he received a National Foundation for Advancement in the Arts Acting Grant, he appeared in world-premieres of *Happy End*, *The Citadel*, *Fragments*, and *Undance Cabaret* with Carol Burnett. Recent theater includes: *Raw Impressions* at The Stella Adler, Justin Tanner's *The Strip* at The Evidence Room, *Reefer Madness!* (Ovation, Garland, Outer Critics Circle Award-Winner), *I Think We're Alone Now* (with Courtney Love), *Dumped* (with Dixie Carter), *Icarus* (with Amanda Plummer), *Orphans*, *Harold and Maude*, and *The Tempest*. Last year, he appeared in *Homesick for Rain* for Lincoln Center Directors Lab West. This summer, Erik will work with Tony-winners Gregory Hines, Ben Vereen, Brian Stokes Mitchell and James Naughton, and appear in Ann Reinking's BROADWAY 2002. Film credits include: "Lenny Gidderman Fights Back", "It's In the Water", "Love Bytes", and "D2D" (for D.P. Vilmos Zsigmond). On television, he starred in the Emmy-winning musical drama "Sneakers", "Cats", "Get Real" (recurring), "Saved the Bell: The New Class" (recurring) and "Angel". Erik received talent scholarships from The Royal National Theater of Great Britain, The Oxford School of Drama, NYU's Tisch School of the Arts, Aspen Ballet, and CSU Long Beach (for Solo Performance Studies with Bill Irwin and Rachel Rosenthal). He currently writes and performs at THE GROUNDINGS, and is a DEF COMEDY JAM Awardee for stand-up comedy. An ARTS Recognition and Talent Search Winner, Erik is also an award-winning . He recently co-authored "Wisdom From An Empty Mind". His upcoming one-man show, *FLB\**, is being directed by Tony-nominee Michele Shay.

**DAKIN MATTHEWS** has been a Shakespearean actor for over 35 years. He began his professional career playing Falstaff in *Henry IV* at the Marin Shakespeare Festival in California in 1965. He continued acting in the San Francisco Bay Area until 1990 when he moved to Los Angeles. He has performed at the California Shakespeare Festival, the Berkeley Shakespeare Festival, the San Diego Shakespeare Festival, and Shakespeare Festival L.A., as well as at most of California major professional theatres. His major Shakespearean roles include Falstaff (five times), Bottom (five times), Brutus (twice), Malvolio (twice), Dogberry (twice), Julius Caesar (twice), Richard III, Sir Toby Belch, Macbeth, Shylock, Menenius, Polonius, Oberon, Capulet, and Launce. He has directed *The Winter's Tale* at Trinity Rep, *Henry V* at The Globe Theatres, *The Tempest* at San Jose Rep, *Coriolanus* at Cal Arts, and his own adaptation of *Henry IV*, parts 1 and 2 at the Denver Center. He was the Artistic Director of the Berkeley Shakespeare Festival and the California Actors Theatre, and a founding member of John Houseman's Acting Company and of the Antaeus Company of Los Angeles, a classical ensemble of which he is currently the Artistic Director. He is also the resident Shakespeare dramaturge at the Globe Theatres in San Diego, and has dramaturged Shakespearean productions for Jack O'Brien, Dan Sullivan, Elizabeth Huddle, Andrew Tsao, and many others. He teaches Shakespeare masterclasses across Southern California, and his handbook *Shakespeare Spoken Here* is used widely in Shakespeare Festivals and training programs. He is an Emeritus Professor of English from Cal State Hayward, and has taught Shakespeare and Shakespearean acting at Cal State, Juilliard (where he served on the theatre faculty for three years), at ACT in San Francisco, and in the University of San Diego/Globe Theatres Training Program. Other recent stage work includes *C.S. Lewis in Shadowlands* at South Coast Rep, Dr. Rance in *What the Butler Saw* at LATC, the title role in *Uncle Vanya* at ACT San Francisco, Arnolphe in *School for Wives* at South Coast Rep, Noah Underfinger in *Freedomland* at Playwrights Horizons, and the title role in *Balzac's Mercadet* for The Antaeus Company. Dakin is a member of both the Television and Motion Picture Academies; he has guested frequently on TV, and has appeared as a regular or recurring character on eleven series, including most recently "The King of Queens", "The Practice", and "Gilmore Girls". He has performed in over twenty movies, including "Thirteen Days", "White Mile", "And the Band Played On", "The Muse", "The Siege", "Bean", "Flubber", "Rising Sun", "Nuts", "The Fabulous Baker Boys", "Clean and Sober", and "Child's Play 3". He has written seven plays and translated or adapted eight more, and has published verse translations of four 17th century Spanish comedies, three of which have had world premieres in the last two years.

**DES MCANUFF** (Artistic Director) is a two-time Tony® Award winning director and writer. McAnuff served as Artistic Director of the Playhouse from its 1983 rebirth through 1994, during which time he directed 21 productions, including five plays by Shakespeare and two by Chekhov. Under McAnuff's leadership, the Playhouse won over 200 theatre awards, including the 1993 Tony® Award as America's Outstanding Regional Theatre. Among the productions he directed at the Playhouse are: *How to Succeed in Business Without Really Trying* (Playhouse 1994, Broadway 1995, 5 Tony® Award nominations), *The Who's Tommy* (co-author with Pete Townshend and director; Playhouse 1992, Broadway 1993, Tony® Award Best Director of a Musical, London Olivier Award Best Director 1994), *A Walk in the Woods* (Playhouse 1987, Broadway 1988, Moscow and Lithuania 1989-90) and *Big River* (Playhouse 1984, Broadway 1985, seven Tony® Awards including Best Director of a Musical and Best Musical). For the playhouse's 2001 season, McAnuff co-directed *The Collected Works of Billy The Kid*, for which he composed the original score, and directed *Dracula, The Musical*. McAnuff's first full-length feature film was 1998's *Cousin Bette*, starring Jessica Lange. In 1999, he produced the critically-acclaimed Warner Bros. film "Iron Giant", which went on to win nine 1999 ANNIE Awards from the International Animation Society and a 1999 BAFTA Award from the British Academy of Film and Television. In 2001, McAnuff directed Universal Studios' "The Adventures of Rocky and Bullwinkle", starring Robert DeNiro, Jason Alexander and Rene Russo. He recently served as Executive Producer for the critically acclaimed movie "Quills", which was named Best Picture by the National Board of Review. McAnuff is married to actress Susan Berman and they are the proud parents of 10-year-old Julia Violet.

**NATSUKO OHAMA** Member of the Working Theatre New York Founding Member Shakespeare and Company, Lenox, MA. Director of Training National Arts Center of Canada, Ottawa Ontario, Canada Senior Artist Pan Asian Repertory, New York Los Angeles Woman's Shakespeare Company, director and actress Natsuko Ohama was trained by Kristin Linklater, Peter Kass and Joseph Chaikin at the Working Theatre, New York to teach acting, voice and movement for actors. She then became the Director of Training at the National Arts Center of Canada with Jean Gascon, John Wood, the next 20 years, working in depth with Tina Packer, Trish Arnold, John Broome, as well as B.H. Barry. She continued her collaboration with Kristin Linklater, assisting her at the Stratford Festival in Canada, as well as initial work on her Company of Women. Natsuko also headed the and Jean Herbiet for 2 years. During this period she helped to found Shakespeare and Company, in Lenox Massachusetts, and taught numerous workshops with the company over voice training at New Actor's Workshop (George Morrison, Paul Sills, and Mike Nichols). She has extensive acting experience including work at Yale Repertory, Manhattan Theatre Club, New York Shakespeare Festival (Drama Desk Nomination as Outstanding Actress) Mark Taper Forum (most recently *The Poison Tree* ),and other regional theatres. Last fall she taught voice at NYU for the Experimental Theatre Wing and also shared actor training duties with director Arbe Overnessian at Columbia University. At the same time she starred in *Straight as a Line* at Primary Stages, and in *The House of Bernada Alba* at INTAR. This spring she returned to teach voice to BFA and MFA actors at Cal Arts, and worked on Lynn Manning's *Weights*, as well as coached *The Circumference of a Squirrel* for the Mark Taper Forum. In a career spanning almost 30 years her experience runs from acting in blockbuster films ("Speed", "Flatliners") to cult TV series ("Forever Night"), to PBS American Playhouse productions, to countless Shakespearean roles (Hamlet, Juliet, Rosalind to Lady Macbeth), as well numerous contemporary roles. Her coaching includes a wide breadth of work, from Peter Brook at BAM to Marlo Thomas on Broadway, from John Leguizamo to Sigourney Weaver to the National Volleyball team of Canada, from Andre Gregory to John Lone. Recently she coached actors on the new TV series *The Gilmore Girls*, and worked on the documentary "Obaachan's Garden" for the National Film Board of Canada. This summer she will be teaching privately and also conducting voice workshops in the LA area, in between teaching commitments at the Sundance Theatre Lab in Utah, and rehearsals of Conway and Pratt's "A Woman's Work is Never Done" in New York City, which will be produced in Boston in the fall.

**TONYA PINKINS** starred on Broadway in *Jelly's Last Jam* (Tony, Drama Desk, Outer Critics Circle, Clarence Derwent and Monarch Award-winner, dir. George Wolfe), *Play On* (Tony and Joseph Jefferson Nominations, Black Theater Alliance Award-winner, dir. Sheldon Epps), *The Wild Party* (with Mandy Patinkin, Toni Colette and Eartha Kitt, dir. George Wolfe), *Chronicle of a Death Foretold* (dir. Graciela Daniele) and Stephen Sondheim's *Merrily We Role Along* (dir. Hal Prince.) Off-Broadway credits include: *The Vagina Monologues* (dir. Joe Mantello), *The Merry Wives of Windsor* (Delacourte, dir. Daniel Sullivan), *Caucasian Chalk Circle* (Public, dir. George Wolfe), *Just Say No* (WPA, with Kathleen Chalfant), *Belvin'* (Playwright's Horizons), *A... My Name is Alice* (Village Gate, with Donna Murphy), and *Little Shop of Horrors* (Orpheum, with Ellen Greene and Faith Prince.) Regional credits include: *Thoroughly Modern Millie* (dir. Michael Mayer, LaJolla), *Jelly's Last Jam* (dir. George Wolfe, Mark Taper Forum), *Play On* (dir. Sheldon Epps, Seattle Rep, Goodman, Old Globe), *Piano Lesson* (dir. Lloyd Richards, Goodman and Old Globe), *The Diva Project* (George Street Playhouse), *No Niggers, No Jews, No Dogs* and *The Home Life of Polar Bears* both for Eugene O'Neill Theatre Conference, *Joe Turner's Come and Gone*, *Stealin'*, *Lightening* and *Gaia*. She is currently workshopping *Caroline or Change* by Tony Kushner for director George Wolfe. Film credits include: "Above the Rim", "Women in Prison", "Strapped", "See No Evil, Hear No Evil", and "Beat Street" Television credits include: "The Gardian", "Law and Order", "Cosby", "Crime Story", and series regular roles on "All My Children" (NAACP Image Award, Soap Opera Digest Nominations), "As the World Turns" and Aaron Spelling's "University Hospital".

**ANDREW SACHS** has served on the Steering Committee of the Lincoln Center Theater Directors Lab West since its inaugural session in Los Angeles Spring 2000. Andrew has worked as director, producer, dramaturge, and show carpenter in regional, university, and off-Broadway theatres. He is currently working on *Home Sick for Rain* with Steven Totland as part of the upcoming Lear Project plays. He recently staged the premiere of Johnny Ray Meeks' play *7Ages* at the Hollywood Court Theatre. The production was reprised by Venice Theatre Works at the Electric Lodge and then traveled to the Minnesota Fringe Festival. He was a 1998 member of the Lincoln Center Theater Directors Lab where he directed *One Million Butterflies* in the Here Theatre Festival. Among other productions he has staged are *Tall Twain Tales* for the Cleveland Playhouse, and *The Caretaker*, *Aunt Dan and Lemon*, and *The Happy Journey* for Syracuse University. He was co-director with Loy Arcenas on *Whirligig* for the Mac Wellman Festival. As a producer, he worked on off-Broadway productions of *Blue Light/The Shawl* by Cynthia Ozick, directed by Sidney Lumet and featuring Diane Wiest, and Stephen Schwartz's *Snapshots*. He also created a concert production of Woody Guthrie's *American Song*. In regional theatre Andrew has worked at Arena Stage, the Cleveland Play House, Syracuse Stage and the Walnut Street Theatre. Andrew worked with Barry Levinson as his assistant on his feature film "Liberty Heights". He was an Honor's Fellow at Syracuse University where he received his M.F.A. in theatre.

**RICHARD THOMAS** recently appeared at the Ahmanson Theatre in Peter Hall's *Measure for Measure* as Angeleo and *A Midsummer Night's Dream* as Puck. Previously he appeared at the Ahmanson Theatre as the Dauphin in *Saint Joan* and Merton in *Merton of the Movies*. He appeared as Brother Julian in Edward Albee's *Tiny Alice* under the direction of Mark Lamos. This marked his fourth collaboration with Lamos at Hartford Stage, having also appeared there as *Richard III*, *Hamlet* and *Peer Gynt*. Broadway: *Sunrise at Campobello (1958)*, *Strange Interlude*, *The Playroom*, Lanford Wilson's *Fifth of July*, Edward Albee's *Everything in the Garden*, *The Front Page*, *Love Letters*. Off-Broadway: *The Seagull* (Circle Rep), Steve Tesich's *Square One*, *Love Letters*. Regional: *Richard II* (The Shakespeare Theatre, Washington, D.C.), Peter Sellars' *The Count of Monte Cristo* and *Two Figures in Dense Violet Light* (The Kennedy Center), Terrence McNally's *The Lisbon Traviata* (the Mark Taper Forum), the West Coast premiere of David Rabe's *Streamers* (Westwood Playhouse), Robert Wilson's *Danton's Death* (Alley Theatre), *Arms and the Man* (Pasadena Playhouse), *Barbarians*, *Hawthorne Country*, the premiere of *Citizen Tom Paine*, *La Ronde*, *Vieux Carre*, *The Devil's Disciple* (Williamstown Theatre Festival), *Citizen Tom Paine* (The Kennedy Center). Tours: *Whose Life Is It Anyway?* Television credits include: John-Boy on "The Waltons" (Emmy Award, Best Actor), "The Laura Black Story," Stephen King's "It," "Andre's Mother," "Mission of the Shark," "Yes, Virginia, There Is A Santa Claus," "Crash Landing," "The Red Badge of Courage," "The Silence," "Roots: The Next Generations," "No Other Love," "All Quiet on the Western Front," "To Find My Son," "Berlin Tunnel 21," "Hobson's Choice," "The Master of Ballantrae," "Go Toward the Light," "Glory! Glory!," "Johnny Belinda," "Living Proof (The Hank Williams, Jr. Story)," "Precious Victims," "Death in Small Doses," "Linda," "The Christmas Box," "The Invaders," "What Love Sees,"

"Flood: A River's Rampage," "Down, Out and Dangerous," "1,000 Men and a Baby," "Tales From the Crypt," "Common Ground," "Touched By An Angel," "Promised Land," "Fifth of July," "Barefoot in the Park" and three "The Waltons Reunion Specials." Film credits include: "Winning", "Last Summer", "Red Sky at Morning", "Cactus in the Snow", "9130155", and "Battle Beyond the Stars". Richard hosted the PAX-TV program, "It's A Miracle," and starred in the Cloud Nine series, "Adventures of the Swiss Family Robinson, also on PAX-TV. His recent films were "Fortune Hunters", "Wonder Boy's and the CBS movie of the week, "Beyond the Prairie."

**LISA A. TROMOVITCH** Winner of a Backstage West Garland Award and an Indy Award in directing, and a recent nominee for an Arty Award for best direction of a musical, Tromovitch's directing experience runs the gamut from poetic realism to musicals. Her special interest though is Shakespeare. She is the co-founder of Maine Shakespeare Festival (MSF), for which she directed *Much Ado*, *R&J*, *Macbeth* and *As You Like It*. Since 1985, she has served as the director, casting director or assistant director on 19 Shakespearean productions at MSF, ACT Conservatory, PCPA Theaterfest, Dallas Shakespeare Festival, Lost Nation Theatre, SMU and The Old Globe Theater. In the Year 2000, Lisa revitalized her interest by spending 5 months with Shakespeare & Company of Lenox, Massachusetts, a professional company renowned for their study of and training programs for the professional Shakespearean actor. She also served as Dramaturg on their critically acclaimed production of *Coriolanus*. Last year she directed an 8-actor version of *Measure For Measure* for San Francisco's ACT Conservatory second-year masters candidates, and *Love's Labour's Lost* in Vermont. She has worked with teens on Shakespeare for the San Francisco Shakespeare Festival and TheaterWorks. She holds an MFA in Directing from SMU, and a BA from Dartmouth College; is a member of Actors Equity and an associate of the Society of Stage Directors and Choreographers, as well as a member of STAA-Shakespeare Theatre Association of America. She is currently in rehearsal with *Lear's Daughters* and in pre-production for another *Love's Labour's*.

**KIM WEILD** is an actress, director, choreographer, and teacher with an extensive history of developing and performing movement based theatre pieces. Her interest in the intersection between theatre and dance first began while performing with The New York City Ballet and continued with 10 years of collaboration with Beatrice Lees, a pioneer in improvisational movement. She began developing movement oriented theatre pieces as early as 1986 when she worked with Robert Wilson in the Richard Strauss opera *Salome*, developed in New York City and performed at Teatro alla Scala in Milan. As an actor and dancer she has worked with George Balanchine, Anne Bogart, Max Stafford-Clark, Andre Gregory, Edward Gorey, Andrea Haring, Tina Landau, Beatrice Lees, Judith Malina, Bradford Mays, Charles Mee Jr., Larry Moss, Mike Nichols, George Morrison, Diane Paulus, Sabrina Peck, Abraham Pulido, Richard Schechner, Paul Sills, Tadashi Suzuki and Robert Wilson, in theatres all over the world, most notably: The Royal Court Theatre, The Moscow Art Theatre, Teatro alla Scala, Lincoln Center, Circle In The Square, The Saratoga Performing Arts Center, Wolftrap Center for the Performing Arts, The Kitchen and The Performance Garage. Kim has trained extensively with The SITI Company and has worked with both the Suzuki Method and Viewpoints for over 15 years. Along with teaching in Los Angeles, she has taught at: CalArts, UC Irvine, CalState Fullerton, UC Riverside, Mark Taper Forum's P.L.A.Y. program, The Lookingglass Theatre Company, Integrity Productions in Portland, Oregon and at The National Theatre Workshop of the Handicapped. She and Anthony Byrnes are co-founders of Burning Wheel, a theatre company based in Los Angeles dedicated to strengthening the Los Angeles theatre community through ongoing training sessions with world class artists. For further information regarding upcoming Suzuki/Viewpoints workshops or the two week summer intensive, SITI in LA, log onto [www.burningwheel.net](http://www.burningwheel.net) or call Kim at: (800) 348-7619.

**LISA WOLPE** is an actress, director, and producer, and is the Artistic Director of the Los Angeles Women's Shakespeare Company, an all-female, multi-cultural theater company that she founded in 1993. One of the most respected theater companies in Los Angeles, the LAWSC has been featured on television and in the press heralding their award-winning all-female productions of *Romeo & Juliet*, *Othello*, *Hamlet*, *Richard III*, *Measure for Measure*, *A Midsummer Night's Dream*, *Much Ado About Nothing* and *Twelfth Night* (seen by over 11,000 people at the Ford Amphitheatre last summer). Ms. Wolpe is currently working on the role of Petruchio with Veralyn Jones as Kate in a production of *Taming of the Shrew* that LAWSC is producing to tour. It will premiere in NYC with Kristin Linklater in the role of Grumio; that show should come to LA in June 2002. This summer Ms. Wolpe will be an International Fellow at the Globe Theater in London, where she will focus on the actor/audience relationship in Elizabethan Theater. She will also be

performing in Shakespeare & Co.'s 9-actor *Coriolanus*, directed by Tina Packer. Ms. Wolpe has also performed on film and television, and at many regional theater companies including the San Diego Repertory Company, Berkeley Repertory Theater, Shakespeare & Company, Boston Center for the Arts, the Arizona Theater Company, and the People's Light and Theater Company. She played Henry V for Kristin Linklater's Company of Women, King Lear for the New Women's Repertory Company, and portrayed the Barcelona poet Jaime Gil de Biedma in the Boston Premiere of the one-woman show *Tongues of Fire*. Directing credits include six plays for LAWSC, *Taming of the Shrew* for Boston Theater Works, *Medea* for the California Shakespeare Festival, *Twelfth Night* for the Sedona Shakespeare Festival, *A Midsummer Night's Dream* for MIT, and a staged reading of *A Servant of Two Masters* for Shakespeare & Company. She studied Clown under Merry Conway, and performed Off-Broadway in Madame Conway's *In Praise of Folly* a project funded by the NEA that explored the role of Fool in Shakespeare. Ms. Wolpe wrote and directed several original Clown projects including *Parzival*, (nominated for Best New Play by the San Diego Critic's Circle) and *Clownwork*, performed at the Sushi Gallery in San Diego. She is a Master Text Teacher for Shakespeare & Company, Sedona Shakespeare Institute, Southwick Studios, and Massachusetts Institute of Technology.

**CHARLAYNE WOODARD** (Actor/Playwright) Charlayne's first play, *Pretty Fire*, which she wrote and performed, won a Los Angeles Drama Critics Circle Award and the NAACP Theatre Awards for Best Play and Best Playwright. *Pretty Fire* was produced Off-Broadway at Manhattan Theatre Club; Seattle Repertory Theatre; and at La Jolla Playhouse. Charlayne's second play, *Neat*, was produced at Manhattan Theatre Club where it won the Irving and Blanche Laurie Theatre Vision Award and was nominated for an Outer Critics Circle Award. *Neat* was subsequently produced at Seattle Repertory Theatre, and the Mark Taper Forum, where the play, won Backstage Laurel Awards for Best Play and Best Actress. Charlayne's third play, *In Real Life*, commissioned by The Mark Taper Forum and Seattle Repertory Theatre, was first developed at the Sundance Theatre Lab. *In Real Life*, directed by Dan Sullivan, was first produced at Seattle Repertory Theatre and recently completed a sold-out run at The Mark Taper Forum in Los Angeles. The play won NAACP Awards for Best Play and Best Playwright. In September, *In Real Life* will open at Manhattan Theatre Club. Charlayne was the recipient of a 2000/2001 TCG/Pew Charitable Trust National Theatre Artist Residency Program Fellowship with the Mark Taper Forum. She has been commissioned by the Mark Taper Forum (PLAY - Performing For Los Angeles Youth) to adapt African-American folk-tales for the stage. Charlayne's Broadway credits include the original cast of *Ain't Misbehavin'*, for which she received both Tony and Drama Desk nominations. Off-Broadway credits include *Sorrows and Rejoicings*, by Athol Fugard, at the Second Stage; the New York Shakespeare Festival, where she most recently played the lead in *In The Blood* by Suzan-Lori Parks, for which she won an Obie Award and was nominated for a Drama Desk Award for Best Actress; Maria in *Twelfth Night*; Grusha in *The Caucasian Chalk Circle*, directed by George C. Wolfe, for which she received an AUDELCO nomination; and *Hang On To The Good Times*, at Manhattan Theatre Club, for which she received a Drama Desk nomination. Regional theater credits include the lead role in *The Good Person of Setzuan* at the LaJolla Playhouse. Charlayne's film credits include the upcoming John Sayle's "Sunshine State", M. Night Shyamalan's "Unbreakable", Wim Wender's "Million Dollar Hotel"; Arthur Miller's "The Crucible"; John Schlesinger's "Eye For An Eye"; Henry Jaglom's "Baby Fever"; "One Good Cop"; and "Around the Fire". Charlayne's television credits include the lead in the Showtime movie, "Run For the Dream", "The Gail Devers Story"; miniseries, including "The Wedding" and "Buffalo Girls"; recurring roles on "Law and Order, Special Victims Unit"; "Chicago Hope"; "Fresh Prince of Bel-Air"; "Sweet Justice"; and "Roseanne"; and guest starring roles on numerous TV shows, including "Frasier" and "Family Law". Charlayne was trained at the Goodman School of Drama in Chicago and is a member of the Actors Studio.

**SPECIAL THANKS EXTENDED TO:**

**Che' Rae Adams**

**Susan Barton**

**Anne Cattaneo**

**Brian Colburn**

**Ted DeVirgilis**

**Sheldon Epps**

**Brendon Fox**

**Bernard Gernstein**

**Tina Holmes**

**Erik Liberman**

**Johnny Ray Meeks**

**Joe Miloscia**

**Gay Parker**

**Jayson Raitt**

**Scott Rabinowitz**

**Tony Rizzi**

**Tony Sears**

**Amy Tripodi**

**Tom Ware**

**Melanie Weintraub**

**Justin Yoffe**