

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

# ***DIRECTORS LAB WEST***

*Inspired by the Lincoln Center Theater Directors Lab*

**May 21 - 28, 2005**

*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 21 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:***



*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

2005

hosted by

Pasadena Playhouse

The Theatre @ Boston Court

	SATURDAY 21-May	SUNDAY 22-May	MONDAY 23-May	TUESDAY 24-May	WEDNESDAY 25-May	THURSDAY 26-May	FRIDAY 27-May	SATURDAY 28-May
10:00	<b>Check-In</b> (10:00)	<b>Mary Overlie</b>	<b>Julie Iezzi</b>	<b>Sheldon Epps</b>	<b>Sandro M.</b>	<b>Chuck Harper</b>	<b>Lisa Wolpe</b>	<b>Doug Paterson</b>
10:30	<b>Orientation</b>	<i>Viewpoints</i>	<i>Kyogen</i>	<i>Son of a</i>	<i>Man Behind</i>	<i>Clown Corn</i>	<i>Re-Mastering</i>	<i>Theatre of the</i>
11:00	Library (10:30 - 11:30)	<i>Workshop</i>	<i>Workshop</i>	<i>Preacher Man</i>	<i>the Masque</i>	<i>Messiah</i>	<i>Macbeth</i>	<i>Oppressed</i>
11:30	Pizza Lunch	(10:00- 12:30)	(10:00- 12:30)	Library (10:00-12:00)	Boston Ct. (10-12)		(10:00-12:30)	(10:00-12:30)
12:00	(11:30 - 12:30)	Boston Court	Boston Court	Lunch	Lunch	(10:00 - 1:00)	Boston Court	Boston Court
12:30	<b>Actors</b>	Lunch	Lunch	(12:00 - 1:00)	(12:00 - 1:00)	Boston Court	Lunch	Lunch
1:00	<b>of Style</b>	(12:30 - 1:30)	(12:30 - 1:30)	<b>Julie Iezzi</b>	<b>Himberg/Hortu</b>	Lunch	(12:30 - 1:30)	(12:30 - 1:30)
1:30		<b>Mary Huls</b>	<b>Gordon Davidson</b>	<i>Kabuki</i>	<i>Sundance Lab</i>	(1:00 - 2:00)	<b>Fair is Foul</b>	<b>Style</b>
2:00	(12:30-2:30)	<i>Psychedelic</i>	<i>Closing Prospero's</i>	<i>Workshop</i>	(1:00 - 3:00)	<b>Operatic Make-</b>	<b>Foul is Fair</b>	<b>Slam!</b>
2:30	Library	<i>Delegation</i>	<i>Book</i>	(1:00 - 3:30)	Library	<b>Over Artists</b>	<i>Roundtable</i>	
3:00	<b>Randy Dixon</b>	Reh Rm. (1:30 - 3)	Green Rm. (1:30-3:30)	Reh Room	<b>Michael Ritche</b>	(2:00-4:00)	Gr Rm (1:30- 3:30)	
3:30	<i>Spontaneous</i>	<b>Randy Dixon</b>	<b>Dakin Matthews</b>	<b>Style &amp;</b>	<i>Opening</i>	Library	<b>Style, Substance</b>	(1:30-4:00)
4:00	<i>Storytelling</i>	<i>Spontaneous</i>	<i>Mastering</i>	<b>Substance Abuse</b>	<i>Pandora's Box</i>	<b>Which Witch</b>	<b>&amp; Subscription</b>	Courtyard
4:30	(2:30 - 5:30)	<i>Combustion</i>	<i>Macbeth</i>	<i>Roundtable</i>	Reh Room (3-5)	<b>is</b>	<i>Panel</i>	<b>Edgar Land</b>
5:00	Reh Room	Reh Room (3-5)	(3:30-5:30)	(3:30 - 5:30)	<b>A Noise Within</b>	<b>Which?</b>	(3:30 - 5:30)	<i>Flying</i>
5:30	<b>Antigone's Anta-</b>	<b>Geoffrey Johnson</b>	Reh Room	Green Room	(5:00-6:30)		Library	<i>Daggers</i>
6:00	<b>gonizing Process</b>	A Blithe	Dinner	Dinner with	Reh Room	(4:00-7:00)	Pizza Dinner	Reh Rm (4:00-6:00)
6:30	(5:00-7:00)	Life	(5:30-7:30)	Michael Michetti	Dinner	Reh Room	(5:30-6:30)	<b>LAB</b>
7:00	Library	Library (5-7)		Boston Ct. (5:30 - 7)		Dinner		(6:00-8:00)
7:30	Dinner	Dinner	<b>John Fleck</b>	<b>Garry Marshall</b>	(6:30-8:00)	(7:00-8:00)	<b>Who the</b>	Library
8:00	(7-9:00)	(7:00-8:00)	<i>Fleck U!</i>	<i>Happy Days</i>	<b>Play Without</b>	<b>Echo's Hammer</b>	<b>Hell are</b>	<b>Out, Out</b>
8:30		<b>Translations</b>		<i>the Musical</i>	<b>Words</b>	<i>&amp; Post Show</i>	<b>YOU?</b>	<b>Damn Spot!</b>
9:00	<b>Private</b>	<i>Panel</i>				<i>with Ken Roht</i>		Library
9:30	<b>Lives</b>	(8:00-10:00)	(7:00- 10:00)	(7:00- 10:00)	(8:00)	(8:00- 10:00)	(6:30 - 10:00)	
10:00	(9:00)	Reh Room	Balcony Theatre	Boston Court	Ahmanson Theater	Boston Court	Library	

# Directors Lab West Sessions 2005

## SATURDAY, MAY 21, 2005

### CHECK IN

SATURDAY, MAY 21, 2005

10:00am - 10:30am

\* PATIO \*

### ORIENTATION

#### Directors Lab West Steering Committee

Nick D'Abruzzo, Ernest Figueroa,

Kappy Kilburn, Drew Sachs

SATURDAY, MAY 21, 2005

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 11th year. It was their intent to design a lab where mid-career directors could converse with established directors and other theatre artists in a free exchange of ideas. In 2000 a Steering Committee of LCT Lab Alumni launched Directors Lab West in Los Angeles based on the Lincoln Center Theatre 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.

\* LIBRARY \*

### LUNCH

SATURDAY, MAY 21, 2005

11:30am - 12:30pm

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

### ACTORS ON STYLE

Panel: Lisa Baines, Harriet Harris,

Caroline Lagerfelt, Michele Shay

Moderator: Drew Sachs

SATURDAY, MAY 21, 2005

12:30pm - 2:30pm

This panel of distinguished actors will speak on the process of working in various styles of the theatre, which 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 \*

### SPONTANEOUS STORYTELLING

(1 session of 2)

Workshop: Randy Dixon

Moderator: Karen Lund

SATURDAY, MAY 21, 2005

2:30 pm - 5:30 pm

Unexpected Productions Artistic Director Randy Dixon creates theatre through intense improvisation. He has taught improvisational theater and script generating techniques in Australia, New Zealand, Denmark, Germany, Austria, Holland, and all over the U.S. and Canada. His improvisational long form creations *Thread*, *Blank Slate*, *Black Eyed Blonde*, *Half & Half*, *Roethke*, *Found Objects*, and *Campfire* are performed around the world. His philosophy is grounded on his studies with Del Close, Keith Johnstone, and Paul Sills. Scripts developed using Improvisation have included *Newton's Third*, *Even Lover's Drown*, *Persephone*, and *Poverty Hill*.

\* REHEARSAL ROOM \*

### ANTAGONIZING PROCESS

#### Translating Antigone

Conversation with: Brendon Fox and

Christopher Nixon

Moderator: Drew Sachs

SATURDAY, MAY 21, 2005

5:30pm - 7:30pm

Old Globe Artistic Associate Brendon Fox (LCT-LAB Alumnus '98) and translator Christopher Nixon share their process from translation to production of *Antigone*.

\* LIBRARY \*

### DINNER

SATURDAY, MAY 21, 2005

7:30pm - 9:00pm

*Go Explore Pasadena!*

### PRIVATE LIVES

Performance

SATURDAY, MAY 21, 2005

9:00pm - 11:00pm

The Pasadena Playhouse offers FREE tickets to Lab members for their critically acclaimed production of *Private Lives*.

\* MAINSTAGE \*

\*Sign- up Sheet Required- Callboard\*

# Directors Lab West Sessions 2005

**SUNDAY, MAY 22, 2005**

## **ROOM WITH A VIEWPOINT**

Workshop: Mary Overlie  
Moderator: Tanya Kane-Parry  
Performers: Aaronda Dent, Joseph Gill  
Sarnica Lim, Laurie Lynch, Jonathan Williams  
Takahiro Yamamoto  
SUNDAY, MAY 22, 2005  
10:00 am – 12:30pm  
Postmodern dance luminary and Viewpoints innovator Mary Overlie will discuss and demonstrate the 'Viewpoints' aesthetic, whose derivatives have also taken over the postmodern theatre landscape. Considerable time in this session will be dedicated to a workshop for lab guests and members, followed by a brief Q & A.  
**\*BOSTON COURT – Branson Theatre\***

## **LUNCH**

SUNDAY, MAY 22, 2005  
12:00pm - 1:00pm

## **EVERY THING OLD IS NEW AGAIN Psychedelic Delegation**

Workshop: Mary Huls – Artistic Director  
Moderator: Drew Sachs  
SUNDAY, MAY 22, 2005  
1:30 pm – 3:00pm  
Mary Huls (Lab West '03) is a longtime youth director of Youth Theatre who has taken her local tour troupe to new yet vintage heights with their psychedelic version of "The Wizard of Oz." Mary's company visits rural audiences to present and teach others about performing arts. They have chosen the concept of "getting back to the basics," using the vaudeville style presentation as framework, with classic literature as the backbone, and a little Rock and Roll to keep the Yellow Brick Road exciting!  
**\* REHEARSAL ROOM \***

## **SPONTANEOUS COMBUSTION (2 of 2 sessions)**

Workshop: Randy Dixon  
Moderator: Drew Sachs  
SUNDAY, MAY 22, 2005  
3:00pm – 5:00pm  
**\*See Session Description Saturday, May 21  
\* REHEARSAL ROOM \***

## **A BLITHE LIFE**

**\*Sponsored by Blake Lindsley and  
Nick Stonnington \***  
Discussion: Geoffrey Johnson and Art Manke  
Moderator: Kappy Kilburn  
SUNDAY, MAY 22, 2005  
5:00pm- 7:00pm  
New York Casting Director and personal friend of Noel Coward speaks with the attending directors and guests. He has spoken at various museums and is a consultant to the Coward estate. Geoffrey will relate stories of the renowned writer having worked with him for the last ten years of Coward's life.  
**\* LIBRARY \***

## **DINNER**

SUNDAY, MAY 22, 2005  
7:00pm – 8:00pm

## **DOUBLE, DOUBLE, TOIL AND TROUBLE Translations Panel**

Panel: John Achorn, Frank Dwyer, Julie Iezzi,  
Michelle Haner, Dan Oliverio  
Moderator: Che'Rae Adams  
8:00pm – 10:00pm  
Che'Rae Adams (Lab West'00) will host a panel of professionals who have a vast variety of experiences in translation, covering classic and original works in Japanese, Italian, Spanish, Russian and French. The panel will explore the challenges of getting the work from foreign page to local stage.  
**\* REHEARSAL ROOM \***

# Directors Lab West Sessions 2005

**MONDAY, MAY 23, 2005**

## **NOT IN THE NOH**

### **Exploring Movement in Kyogen**

Workshop: Julie Iezzi

Moderator: Ernest A. Figueroa

MONDAY, MAY 23, 2005

10:00am-1:00pm

This workshop will explore the basic stance, walk, balance, and gesture of Kyogen. Particular attention will be given to conservation and release of energy, and the economy of mimetic movement used in Kyogen, and how these might be adapted and applied in various situations.

**\*socks or tabi required\***

**\*BOSTON COURT – Branson Theatre\***

## **LUNCH**

MONDAY, MAY 23, 2005

12:30pm - 1:30pm

## **CLOSING PROSPERO'S BOOK**

Conversation: Gordon Davidson

Moderator: Jessica Bard

MONDAY, MAY 23, 2005

1:30pm - 3:30pm

As Founding Artistic Director of the Center Theatre Group, Mr. Davidson will reflect on his tenure at this Tony Award winning Regional Theatre the how regional theatre has changed and continues to evolve.

**\* GREEN ROOM \***

## **MASTERING MACBETH**

Conversation: Dakin Matthews

Moderator: Drew Sachs

MONDAY, MAY 23, 2005

3:30pm - 5:30 pm

Dramaturge, Actor, Artistic Director and Director Dakin Matthews uses "Macbeth " as a springboard to share his approach to unlocking Shakespeare's text.

**\* REHEARSAL ROOM \***

## **DINNER**

MONDAY, MAY 23, 2005

5:30pm – 7:00pm

## **FLECK U!**

Conversation: John Fleck

Moderator: Nick D'Abruzzo

MONDAY, MAY 23, 2005

7:00pm - 9:00pm

NEA-4 bad boy and stage impresario John Fleck will talk about his unique aesthetic as a performance artist and how that has carried over into his theatre career. Exemplifying "style & substance", he will discuss the message of his performance art and appreciate how it has evolved in play with the theatre. John's collaboration with directors has also uniquely reflected his voice, which will be explored as the defining element of his own directorial style.

**\* BALCONY THEATER \***

# Directors Lab West Sessions 2005

**TUESDAY, MAY 24, 2005**

## **SON OF A PREACHER MAN**

Conversation: Sheldon Epps

Moderator: Kappy Kilburn

TUESDAY, MAY 24, 2005

10:00am - 12:00pm

As Artistic Director of the Pasadena Playhouse, Sheldon Epps, graciously hosts the 2005 Director's Lab West. Mr. Epps will address the directors sharing his thoughts on style. Mr. Epps will speak on his eight-year tenure at the Pasadena Playhouse, offering seasons with a variety of style of choices from new plays to musical revivals including his newest project a revival of the musical *Purlie*.

\* **LIBRARY** \*

## **LUNCH**

TUESDAY, MAY 24, 2005

12:00pm - 1:00pm

## **THE ART OF KABUKI VOICE**

Workshop: Julie Iezzi

Moderator: Ernest Figueroa

TUESDAY, MAY 24, 2005

1:00pm - 3:30pm

This workshop will focus on important basic concepts in kabuki voice—from vocal production to placement of sound, tempo, and pitch modulation. Examples from a wide variety of plays and characters will be used as models, with an aim to explore application of some vocal techniques to *Macbeth*.

\* **REHEARSAL ROOM** \*

## **STYLE AND SUBSTANCE ABUSE**

### **Director's Roundtable**

TUESDAY, MAY 24, 2005

3:30pm - 5:30pm

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

\* **GREEN ROOM** \*

## **DINNER w/ Michael Michetti**

Moderator: Ernest A. Figueroa

TUESDAY, MAY 24, 2005

5:30pm – 7:00pm

Bring your brown bag meal and have dinner with Co-Artistic Director of the Theatre @ Boston Court, Michael Michetti who will speak to the directors in a Q and A session about his unique stylistic choices in directing and programming the Theater at Boston Court.

\* **THE THEATER @ BOSTON COURT** \*

## **HAPPY DAYS ARE HERE AGAIN**

A Conversation with Garry Marshall

\*\* **SDCFoundation Open Session\*\***

Conversation: Garry Marshall

Moderator: Larry Sousa

TUESDAY, MAY 24, 2005

7:00pm - 10:00pm

This year's 'open' session is with award winning director-writer-producer Garry Marshall. Larry Sousa (Lab West '04) will engage Garry in a discussion with our directors about his career in Theatre, TV and Film as well as his newest project adapting his hit TV show "Happy Days" into a stage musical.

\* **THE THEATER @ BOSTON COURT** \*

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

# Directors Lab West Sessions 2005

**WEDNESDAY, MAY 25, 2005**

## **MAN BEHIND THE MASQUE**

Workshop: Sandro Mastrobuono

Moderator: Nick D'Abruzzo

WEDNESDAY, MAY 25, 2005

10:00am - 12:00pm

Sandro Mastrobuono will lead a mask workshop that explores a broad range of Commedia derivatives from Lecoq to the sui generis style of the Actors' Gang. Members will be encouraged to participate.

\* **BOSTON COURT - Branson Theater\***

## **LUNCH**

WEDNESDAY, MAY 25, 2005

12:00pm - 1:00pm

## **SUNDANCE LAB**

Conversation: Philip Himberg and Joe Hortua

Moderator: Drew Sachs

WEDNESDAY, MAY 25, 2005

1:00am - 3:00pm

Director Philip Himberg and Writer Joe Hortua speak on 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** \*

## **OPENING PANDORA'S BOX**

Conversation; Michael Ritchie

Moderator: Gary Natoli

3:00pm - 5:00pm

Gary Natoli (LCT-LAB '98) will speak with Michael Ritchie about 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 the Center Theatre Group.

\* **REHEARSAL ROOM** \*

## **ENTER IN A CLASSIC STYLE**

### **A Noise Within**

Conversation: Geoff Elliot and Julia Rodriguez

Moderator: Ernest Figueroa

WEDNESDAY, MAY 25, 2005

5:00pm - 6:30pm

ANW is known for its professional performance quality and its unique intimate, thrust stage. The stage propels the performance into the audience, imparting a feeling of closeness, depth, and familiarity to the viewer. Additionally, ANW is one of a handful of theatres in the country to carry its own company of actors, many celebrated and accomplished professionals, performing repertory theatre. Their expertise permits the actors to fluidly wrap their mouths around classical language. The combination of the group's talent and intimate stage is ANW's secret formula for transforming traditional works, like Shakespeare, Moliere, Chekhov, etc., into pieces that are approachable and accessible.

\* **REHEARSAL ROOM** \*

## **DINNER**

WEDNESDAY, MAY 25, 2005

6:30pm - 8:00pm

## **PLAY WITHOUT WORDS**

Performance

WEDNESDAY, MAY 25, 2005

8:00pm - 11:00pm

The Ahmanson Theater offers FREE tickets to Lab members for their critically acclaimed production of *Play Without Words*.

\* **AHMANSON THEATER** \*

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

# Directors Lab West Sessions 2005

## THURSDAY, MAY 26, 2005

### CLOWN CORN MESSIAH

Workshop: Chuck Harper,  
Jesse Aasheim and Casey Smith  
Moderator: Drew Sachs  
THURSDAY, MAY 26, 2005

10:00am - 1:00pm

CORN? Yes! this is the commedia thing. Its loud (really loud), rowdy (really rowdy), scatological (really scatological) well...you get the picture. Basically you should know that there will be a full acoustic drum kit, an amplified electronic drum pad for goofy effects and lots of screaming, so come dressed to move. The three collaborators Chuck Harper (Lab West Alumnus '03), Jesse (the drummer) and Casey (the greatest corn performer in the history of maize) are officially a corn collective and have been working under the name CLOWN CORN MESSIAH.

\* **BOSTON COURT – Branson Theater\***

### LUNCH

THURSDAY, MAY 26, 2005  
1:00pm - 2:00pm

### OPERATIC MAKEOVER ARTISTS

#### Designers on Opera

Panel: Marc Rosenthal, John Palmer and others  
Moderator: Trefoni Rizzi  
THURSDAY, MAY 26, 2005  
2:00pm - 4:00pm

Designer Tony Rizzi (LCT-LAB Alumnus '99-'00), hosts a panel of Opera and Stage designers who will discuss the creation of opera and working with Directors both seasoned and new to this classic art form.

\* **LIBRARY** \*

### WHICH WITCH IS WHICH?

Workshop Directors: Nick D'Abruzzo,  
Marianne Galloway, Jon Wai-keung Lowe  
Susanna Wilson-Lapan  
Workshop Actors: Alexis Chamow,  
Jack Kandel, Kyle Colerider-Krugh  
Alexandra McHale, Arianna Ortiz  
Moderator: Ernest Figueroa  
THURSDAY, MAY 26, 2005  
4:00pm - 7:00pm

Four of the Directors Lab West 2005 have been invited to explore one of Macbeth's witch scenes. Their charge is to explore the text from distinct stylistic choices culminating in a potpourri of style.

\* **REHEARSAL ROOM** \*

### DINNER

THURSDAY, MAY 26, 2005  
7:00pm – 8:00pm

### ECHO'S HAMMER

Performance  
THURSDAY, MAY 26, 2005  
8:00pm – 9:30pm

The Theatre @ Boston Court offers DISCOUNTED tickets to Lab members for their critically acclaimed production of *ECHO'S HAMMER* by Ken Roht (LCTLAB '98).

\* **THE THEATER @ BOSTON COURT** \*

\* **Sign- up Sheet Required- Callboard\***  
**Tickets \$10**

### ECHO'S HAMMER POST SHOW

Q and A: Ken Roht  
Moderator: Jack Kandel  
THURSDAY, MAY 26, 2005  
9:30pm – 10:00pm

Echo cast member Jack Kandel (Lab West Alum '02) will speak with writer-director Ken Roht (LCT-LAB Alumnus '98) who will discuss the creation and evolution of Echo's Hammer.

\* **THE THEATER @BOSTON COURT** \*

# Directors Lab West Sessions 2005

**FRIDAY, MAY 27, 2005**

## **RE-MASTERING MACBETH**

Lisa Wolpe

Moderator: Kappy Kilburn

FRIDAY, MAY 27, 2005

4:00pm -6:30pm

LA Women's Shakespeare Company's Artistic Director Lisa Wolpe will lead the group in 'clowning' exercises used to explore movement techniques in her own rehearsal process as a way into the classical text and characters of Shakespeare.

\* **BOSTON COURT - Branson Theater\***

## **PIZZA DINNER**

**WHO THE HELL ARE YOU?**

FRIDAY, MAY 27, 2005

6:30pm - 10:00pm

Come and find out!

\* **LIBRARY \***

## **LUNCH**

FRIDAY, MAY 27, 2005

1:30pm - 3:30pm

## **FAIR IS FOUL, AND FOUL IS FAIR**

### **Directors Roundtable**

Moderator: '05 Lab Member

FRIDAY, MAY 27, 2005

1:30am - 3:30pm

\* **GREENROOM \***

## **STYLE, SUBSTANCE, SUBSCRIPTION**

Panel: Andrew Barnicle – Laguna Playhouse

David Ira Goldstein - Arizona Theatre Company,

Michael Michetti – Theatre @ Boston Court

Phyllis Schuringa – Geffen Playhouse

Moderator: Ernest A. Figueroa

FRIDAY, MAY 27, 2005

3:30pm - 5:30pm

Artistic Directors from regional to local theatres use many factors in determining stylistic choices both in season selection and management style. These representatives of various theaters speak on how their audiences and other factors influence these choices.

\* **LIBRARY \***

# Directors Lab West Sessions 2005

**SATURDAY, MAY 28, 2005**

## **THEATER OF THE OPPRESSED**

Workshop: Doug Paterson  
Moderator: Caroline Liem and Alexis Chamow  
SATURDAY, MAY 28, 2005

10:00am - 12:30pm

Lab West Alumni Caroline Liem ('01) and Alexis Chamow ('02) present Doug Paterson. Mr. Paterson has been creating and teaching theatre and social change for over thirty years. The annual Pedagogy and Theatre of the Oppressed Conference, which he began in Omaha in 1995, now is hosted by cities nationally and attracts scholars, activists, theatre makers, and community organizers from across North America and around the world. He spent two weeks in Liberia, Africa, last year doing Theatre of the Oppressed workshops with 32 Liberians. He now shares his work with Directors Lab West.

\* **BOSTON COURT- Branson Theater** \*

## **LAB SESSION - TBA**

SATURDAY, MAY 28, 2005

6:00pm - 7:30pm

\* **LIBRARY** \*

## **OUT, OUT, DAMN SPOT!**

**Wrap up!**

SATURDAY, MAY 28, 2005

7:30pm - 8:30pm

\* **LIBRARY** \*

## **LUNCH**

SATURDAY, MAY 28, 2005

12:30pm - 1:30pm

## **STYLE SLAM!**

Workshop: Lab '5 Members

Moderator: Drew Sachs

SATURDAY, MAY 28, 2005

1:30pm - 4:00pm

Exploring a week of style options!

\* **PATIO** \*

## **FLYING DAGGERS**

Workshop: Edgar Landa

Moderator: Kappy Kilburn

SATURDAY, MAY 23, 2005

4:00pm - 6:00pm

Fight Choreographer Edgar Landa (Lab West Alum '01) offers a stylistic and practical approach to fight choreography required in many plays of style.

\* **REHEARSAL ROOM** \*

## Directors Lab West 2005 Participants

### LAB MEMBERS

Lindsay Allbaugh  
Darin Anthony  
Suzan Averitt  
Jennifer Berry  
Mark Branner  
James Carey  
Abraham Celaya  
Esther Chae  
Stanley Bennett Clay  
David Colwell  
Genevieve Compton  
Michael Cooper  
Krista Cowan  
Bryan Davidson  
Suzanne Delle  
Ryan Dixon  
Joshua Finkel  
Sean Gaffney  
Mariane Galloway  
Layon Gray  
Melinda Hall  
S. Caden Hethorn  
Lauren Hollingsworth  
Elizabeth Huffman  
Stan Kelly  
Eddie Kurtz  
Matthew McCray  
Katherine Murphy  
Damaso Rodriguez  
Elizabeth Sevholt  
Scott Alan Smith  
Michele Spears  
Joshua Tarjan  
Jon Wai-Keling Lowe  
Susanna Wilson-Lapan

### GUEST ARTISTS

Jesse Aasheim  
John Achorn  
Che'Rae Adams  
Lisa Baines  
Andrew Barnicle  
Wilson Bell  
Alexis Chamow  
Kyle Colerider-Krugh  
Gordon Davidson  
Randy Dixon  
Frank Dwyer  
Geoff Elliot  
Sheldon Epps  
John Fleck  
Brendon Fox  
David Ira Goldstein  
Michelle Haner  
Chuck Harper  
Harriet Harris  
Philip Himgurg  
Joe Hortua  
Mary Huls  
Julie Iezzi  
Geoffrey Johnson  
Jack Kandel  
Tanya Kane-Parry  
Caroline Lagerfelt  
Edgar Landa  
Ming Cho Lee  
Caroline Liem  
Blake Lindsley  
Karen Lund  
Art Manke  
Garry Marshall  
Christopher Nixon  
Dan Oliverio

Arianna Ortiz  
Mary Overlie  
John Palmer  
Doug Paterson  
Michael Ritchie  
Trefoni Rizzi  
Julia Rodriguez  
Ken Roht  
Phyllis Schuringa  
Michele Shay  
Casey Smith  
Larry Sousa  
Nick Stonnington  
Lisa Wolpe

### STEERING COMMITTEE

Nick D'Abruzzo  
Ernest Figueroa  
Kappy Kilburn  
Andrew Sachs

### PRODUCTION COORDINATOR

Jessica Bard  
Bevin Bluemer

### INTERNS

Travis Hammer  
Tayo Jolaosho  
Samantha Tella  
Hope Villanueva

## WHO'S WHO

## DIRECTORS LAB WEST 2005

### **JESSE AASHEIM** (Clown Corn Messiah)

Originally from Seattle, Jesse has been active in theatre and music since his elementary school days. He has collaborated with Chuck Harper and Casey Smith separately and together on such notable productions as *Erpingham Camp*, *Quills* (European Premier), *Accidental Death of an Anarchist*, *Frog1*, and most recently *At Play in the Valley of the Shadow of Chet*. He is a graduate of the University of Washington undergraduate drama program and currently he is the Assistant Production Manager for Center Theatre Group.

### **JOHN ACHORN** (Translations Panel)

John Achorn is an actor, director and teacher. For over 30 years he has specialized in the commedia dell'Arte, which he studied under the late Carlo Mazzone-Clementi, and with whom he helped found the noted Dell-Arte School in Humboldt County. Stage acting credits include *Master Class* and *The Wood Demon* at the Mark Taper Forum, *La Bete* at John Anson Ford. *Mercadet*, *Mysteries and Mayhem*, and *Mr. Corwin's The Plot to Overthrow Christmas* for the Antaeus Company (of which he is a long-standing member), *Bullshot Crummond* and productions at the Virginia Avenue Project, Odyssey Theatre Ensemble, Powerhouse, Padua Hills Playwrights Festival, The Magic Theatre (S.F.) to name a few. Film & TV credits include *Born Yesterday*, *book of Love*, *Night of the Comet*, *McBride*, *Lazarus Man*, *Quantum Leap*, and the role of Don Kipper on CBS' *Bailey Kipper's P.O.V.* He has been seen in numerous commercials, and done voice work in over 60 films. Recent directing credits include: *The Divine Madness of Isabella* at the Write Act Theatre, the highly successful production of Craig Shoemaker's *Who's Your Daddy?* at the Coronet Studio Theatre, *The Doctor in Spite of Himself* at U.C. Riverside, *The Triumph of Isabella* (a commedia scenario) at UCLA, *Tremendously Tall Tales* for The Children's Theatre Company of Minneapolis, and numerous commedia dell'Arte pieces for various companies and universities. As a Visiting Assistant Professor, Mr. Achorn has taught and directed at UCLA, USC, UC San Diego, UC Riverside, UC Santa Cruz and The American Academy of Dramatic Arts. 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. 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 Theatre 40's production of *Roar of the Crowd*, Joseph Chaikin's *Waiting for Godot* at Taper Too, and *Servant of Two Masters* at Berkeley Rep. Current projects include directing *I Do! I Do!* At Theatre 40, a documentary on Carlo Mazzone-Clementi, and the translation and adaptation of a French play written in 1692 by Jean de Palaprat for the Italian Company in Paris.

### **CHE'RAE ADAMS** (moderator for Theatre of the Oppressed)

Director and Dramaturge Che'Rae Adams is the former Development Executive for Playhouse Pictures studios, Co-Artistic Director of the Road Theatre Company, and Managing Producer for the Los Angeles Theatre Festival. She is the Co-Founder of Two Girls Productions (which she helms with casting director Caroline Liem). She has also worked in development for Showtime Networks, Alliance/Atlantis Film & TV, First Lady Productions, and Melba-Jake Productions. She assisted the Staff Producer at The Mark Taper Forum where she worked on the writing workshop of the Pulitzer Prize winning *Angels in America, Part II: Perestroika*. Also for the Taper, she coordinated the 1991 Taper Lab Series and Mentor Playwright's series where she directed the first reading of Alice Tuan's *Dim Sums*. Che'Rae trained with many prominent directors including Tom Hulce and Jane Jones on the premiere of another Pulitzer Prize winner, *The Cider House Rules*, at The Seattle Repertory Theatre; David Saint on *Travels With my Aunt*, also at SRT; Steven Hollis on the premiere of Tennessee William's *Notebook of Trigorin*, starring Lynn Redgrave at the Cincinnati Playhouse in the Park; John DiFusco on both the 10th and 20th anniversary productions of *Tracers*; and James Burrows on *Will and Grace*. Che'Rae has directed the West Coast premiere productions of several new plays including *Chesapeake*, by Lee Blessing for Venice Theatre Works; *Freak of Nature* by Ken Hanes at The Road Theatre Company; *Back Bar* by Steve Simon and Jose Gregorio, both at the Lee Strasberg Theatre; *Fixing Frank* by Ken Hanes at the Celebration Theatre; *Pandora's Trunk* at LATC starring Kim Fields and at the National Black Theatre Festival starring Tanya Pinkins; she co-authored and directed *Fish Stories*, which premiered at the HBO Workspace and went on to the Duplex Cabaret in New York.; *My Brooklyn Hamlet* at the Los Angeles Women's Theatre Festival; *From Bonkers to Botox*, at the Stella Adler Theatre, & HBO Comedy Festival; and *Nothing to See Here* at the Comedy Central Space. She has also directed for Cincinnati Opera

Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and the Los Angeles Theatre Festival. Che'Rae is in the process of opening The Los Angeles Writer's Center, whose mission is to serve writers in the Los Angeles area by providing affordable classes and seminars, as well as readings and workshops of their work. The Center is scheduled to open in the Fall of 2006.

**JESSICA BARD** (production coordinator, moderator Closing Prospero's Book)

Jess has been the Production Coordinator for the Directors Lab West for the past three years. She has worked as a Director, Stage Manager, and Educator since graduating from Hampshire College in 1999. Jess has worked as an Assistant Director 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*), Jennifer J. Yun at Playwright's Arena (*Gumsimao*), and Roberta Uno at New WORLD Theater (*Unmerciful Good Fortune*). Additionally, she interned on Baz Luhrmann's *La Boheme*, co-produced and co-directed *Dime*, a Director's Festival, and directed a workshop of *Damned Right* by Jay C. Rehak with Lodestone Theatre Ensemble. For her undergraduate thesis, she directed Lee Blessing's *Riches* and collaborated on a community-based youth production called *Calling Springfield Home*. As an educator, Jess has taught workshops on Conflict Resolution, created a workshop entitled "Malcolm X's Assassin's Mock Trial," which she taught in Mississippi Delta schools, was the Director of a YMCA's Theater Camp in Colorado, and served as an assistant Artist-in-Residence in Holyoke, MA. Currently, she is a resident artist for The Virginia Avenue Project, an arts mentoring program for at-risk kids.

**ANDREW BARNICLE** (Style, Substance & Subscription)

Andrew Barnicle has been the Artistic Director of the Laguna Playhouse since 1991, during which time the Playhouse has grown to a LORT B company. Along with partner Richard Stein he has produced nearly 100 Laguna Playhouse plays, and directed thirty. Notable productions at Laguna during his tenure include world premieres: Jon Marans' *Jumping For Joy*, Mark Saltzman's *Mr. Shaw Goes To Hollywood*, Shirlwood Kiraly's *Who's Hot, Who's Not*, his own adaptation of wife Sara's translation of Carlo Goldoni's *The Liar*; American premieres: three plays from the Abbey Theatre's *Bernard Farrell*, *Lovers At Versailles*, *Stella By Starlight*, and *Kevin's Bed*, Michael Weller's *What The Night Is For*, the Sondheim review *Moving On* (which was produced at Carnegie Hall's Zankel Hall recently under the title of "*Opening Doors*"); west coast premieres: three plays by Richard Dresser, *Rounding Third*, *Wonderful World*, and *Gunshy*, Lonnie Carter's *The Romance of Magno Rubio*, Tazewell Thompson's *Constant Star*, Jason Robert Brown's *The Last Five Years*, Neil LaBute's *The Shape of Things*, Bob Clyman's *The Secret Order*, Fred Alley and James Valq's *The Spitfire Grill*, Mitch Albom's *Tuesdays With Morrie*, Rob Ackerman's *Tabletop*, and Naomi Iizuka's *36 Views*. The Laguna Playhouse was also the starting point for two national LORT tours: *The Belle Of Amherst*, starring Julie Harris, and *Copenhagen*, directed by Jennifer Gray and Michael Blakemore. Mr. Barnicle has recently directed at Michigan's Meadow Brook Theatre and The Colony Theatre in Los Angeles. He has been an adjunct theatre faculty member at the University of California, Irvine, and regularly conducts workshops and classes in the Los Angeles area. Prior to his arrival in Laguna, Andrew was the associate artistic director of North Coast Repertory Theatre and head of theatre at United States International University's School Of Performing and Visual Arts, both in San Diego. As an actor he has appeared in television, film, and major roles at the Alabama Shakespeare Festival, Alaska Rep, Meadow Brook Theatre, San Diego Rep, The Laguna Playhouse, Soho Rep and the Cherry Lane Theatre.

**ALEXIS CHAMOW** (moderator Theatre of the Oppressed)

Alexis is a director, teaching artist, actor and improviser who has worked in Austin (Austin Script Works, UT Austin), Seattle (Seattle Repertory Theatre, A Contemporary Theatre, Seattle Children's Theatre, Living Voices, Unexpected Productions, Stroum JCC), Los Angeles (Players Without A Purpose, L.A.Connection), St. Louis (Center for Contemporary Art, Edison Theatre, Two Girls' Productions), Chicago (Northwestern's National High School Institute) and England (Shakespeare's Globe Theatre, London, and the Theatre Royal Bath, Youth Theatre). She has adapted and directed multiple scripts for young performers, facilitated ensemble-generated New Work, created subject specific drama intensives for theatres and schools and acted with both equity and non-equity companies. She is a member of the Actor's Equity Association (AEA) as well as the American Federation of Television & Radio Artists (AFTRA) and has done a substantial amount of voiceover work in addition to acting in

independent features, industrials and the theatre. She is an alumni of the Directors Lab West and was just recently nominated for an Austin Critic's Circle Award for "Best Direction of a New Work" for her direction of "*Love Jerry*," a new play by producing partner Megan Gogerty. This spring, she shot and edited her first documentary short; she is currently in the planning stages of her next film project, tentatively titled "3<sup>rd</sup> Grade Play," about non-actors' experiences in the theatre.

**KYLE COLERIDER-KRUGH** (Which Witch is Which)

Kyle has worked in theaters from Bruno Checkloslovakia, and Amman Jordan to Los Angeles. Some of his favorite productions have been: *Below The Belt*, Alliance Theatre in Atlanta; as well as *Richard II*, *Sin*, *Arcadia*, at The Goodman Theatre; *Othello*, for Shakespeare Rep; *Triumph of Love*, *Othello*, *Cloud Nine*, *Mystery Cycle*, at Court Theatre; *Shear Madness*, Blackstone Theatre; and The Second City National Touring Company, all in Chicago. Los Angeles credits include: *Take Me Out* at The Geffen Theatre and *Book Of Days* for Theatre Tribe. His film and television credits include: *Secretary*, *Primal Fear*, *The Handler*, *Seinfeld*, *Early Edition*, *Sister Sister*, *The Pretender*, *Grace Under Fire*, and *ER*.

**NICK D'ABRUZZO** (Steering Committee)

A member of the 1999 Lincoln Center Theatre Directors Lab and steering committee member of Directors Lab West 2000-2005, 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 West/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, mythology and acting (for non-majors) at High School for the Arts, where, under a Keck Foundation grant, he is researching and designing curriculum for a pilot course integrating New Genres and Euclidean Geometry, and has also taught for the Jaime Escalante Accelerated Math Program. Nick is a graduate of the University of Michigan Department of Theatre & Drama, where he received the National Society of Arts & Letters award for performance.

**GORDON DAVIDSON** (Closing Prospero's Book)

Gordon Davidson is the artistic director/producer of Center Theatre Group, which is one of the largest and most active theatre companies in the country, producing award-winning theatre year-round in both the Mark Taper Forum and the Ahmanson Theatre at the Music Center of Los Angeles, and the new Kirk Douglas Theatre in Culver City. For 38 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 many awards including a Tony Award for the Taper in 1977 for theatrical excellence. And, in the 1990s, 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*").

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*." 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. Previously, he 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*," "*Mass*," "*Terra Nova*," "*Children of a Lesser God*," "*The Lady and the Clarinet*," "*Chekhov in Yalta*," "*Tales From Hollywood*," "*The Hands of Its Enemy*," "*The Real Thing*," "*Ghetto*," "*Unfinished Stories*," "*Nine Armenians*," "*QED*" and "*The Talking Cure*," among others.

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. Gordon is also the artistic director/producer of CTG's newest theatre – the 317-seat Kirk Douglas Theatre in Culver City, where last fall he directed the first production, "*A Perfect Wedding*," in the theatre's inaugural season that included six world premieres. 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 received a Margo Jones Award for encouraging new plays and playwrights; he was given The Governor's Award for the Arts in 1990 honoring his contributions to the performing arts in California; the Founders League of the Music Center of Los Angeles County honored him for 30 years of artistic leadership in 1997; and he was inducted into the Theater Hall of Fame in New York in 1999. Davidson has served as president of Theatre Communications Group and the League of Resident Theatres. He is currently on TCG's board of directors, and has been a board member of several arts organizations including the Non-Traditional Casting Project. He regularly serves on panels for the National Endowment for the Arts and is an artistic advisor for the Fund for New American Plays. He is also a member of the American Academy of Arts and Sciences and was appointed to the National Council on the Arts by President Clinton. He has received honorary doctorates from Brooklyn College, California Institute of the Arts and Claremont University Center.

#### **RANDY DIXON** (Spontaneous Storytelling)

Randy has over 20 years of experience in theater and improvisation. In 1983, he was a founding member of Unexpected Productions and has served as the company's Artistic Director since 1988. Randy has taught improvisational theater and acting in Australia, New Zealand, Denmark, Germany, Austria, Holland, and all over the U.S. and Canada. His improvisational long form creations *Thread*, *Blank Slate*, *Black Eyed Blonde*, *Half & Half*, *Roethke*, *Found Objects*, and *Campfire* are performed around the world. In 2004, he directed two original shows in Stockholm, Sweden. His book on Improvisation, *Being Present: Spontaneous Storytelling and the Art of Improvisation* was published in German in 2000 as *Im Moment*. Outside of his improvisational work, Randy was a contributing editor for *The Salt Journal* a journal of *Myth, Religion, Psychology and Ideas*. In addition to *The Salt Journal*, his writing has been published in *Alchemy on Sunday*, and *Manifestations: A Scholarly Journal of Mythological Writing*. Randy has B.F.A. in Drama and a Master's Degree in Mythological Studies.

#### **SHELDON EPPS** (Pasadena Playhouse)

Sheldon 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 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 and the associate artistic director of the off-Broadway theater The Production Company. His directorial assignments for that company included *A Midsummer Night's Dream*, *Incandescent Tones*, and *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, Goodspeed 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*, *My Wife and Kids*, *Veronica's Closet*, *Evening Shade* and *Sister, Sister*. 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 *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 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. Following its record-breaking engagement here, *Blue* began a national tour co-produced by the Pasadena Playhouse.

#### **JOHN FLECK (Fleck U)**

Fleck's work received national attention in 1990, when, along with three other performance artists, he became part of what was known as the "NEA 4." Labeled by some political pundits as too dirty to be funded, the NEA four spearheaded a national campaign against artistic repression and won their Supreme court case against the National Endowment for the Arts. In 1998, the Supreme Court, with the backing of the Clinton Administration (go figure that one), overturned part of the case and determined that 'standards of decency' was constitutional. Sadly, soon after, the NEA eliminated all funding for 'new genre' categories. Fleck has won numerous grants and awards, among them 2 NEA's, a Getty Fellowship, a Franklin Furnace & Jerome Foundation Fellowship, a Rockefeller/NEA- Interarts grant and LA Cultural Affairs funding. He has won 3 LA Critics Circle Awards, 8 DramaLogue, 6 LA Weekly and 2 Backstage West awards, all for outstanding performance. Fleck's latest piece in development, *YANKDed* has been workshopped at Dixon Place, NY, Highways & and the Evidence Room, LA and will premiere this fall in NY. Fleck performed his critically acclaimed show, '*Nothin' Beats Pussy*' last year at LaMama/NYC and Evidence Room/LA. His past body of solo work includes: *Mud in your Eye*, *Dirt, me*, *A Snowball's Chance in Hell*, *Blessed are all the Little Fishes*, *PsychoOpera* and *I Got the He-be-she-be's*. A sampling of past performance venues includes; the ICA (London), ICA (Boston), The Public Theater, The Guggenheim Museum, PS-122, LaMama, Dixon Place & Joe's Pub (NYC), The Getty Museum, Cal Plaza, MOCA & The Evidence Room (LA). Fleck often works as a performer in world-renowned video artist, Bill Viola's pieces. He was recently featured in Mr. Viola pieces at The Getty Center (LA), The Guggenheim (NY & Berlin), The Tate Museum (London) the Venice Biennale and is currently on screen at the National Art Gallery (London). Fleck also works frequently in theater. A sampling of past work includes: *A Perfect Wedding* (Kirk Douglas Theater), *Applause* (Reprise, UCLA), *Noises Off* (Cape Playhouse, Dennis, Mass), *On the Jump* (South Coast Rep), *Small Craft Warnings*, *Cringe*, *The Berlin Circle (Evidence Room/LA)*, *The Mystery of Irma Vep* (Tiffany Theater/LA) & Tony Kushner's adaptation of *The Illusion* (LATC) and *The Granny (The Old Globe, San Diego)*. A sampling of tv/film work includes: a new ABC series, *The Evidence*, *Carnivale*, *StarTrek Enterprise*, *Joan of Arcadia*, *NYPD Blue*, *Murder One*, *Seinfeld*, PBS's *Tales of the City*, c. Feature films include *On Line*, *Primary Suspect*, *Falling Down*, *Waterworld* and many, many movies of the week that enable him financial fluidity to create his, not necessarily for profit, performance art.

#### **ERNEST A. FIGUEROA (Steering Committee)**

Ernest has been a dedicated director, producer, actor and playwright in theatre, film and television for the past twenty years. 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 @ HERE" directing the New York premiere of Richard Hellesten's play, *Dos Corazones*. For the past six years, Mr. Figueroa has maintained his association with the Lincoln Center Theater serving on the Steering Committee of Directors Lab West in Los Angeles. He was awarded the 2000/01 Drama League Assistant Director's Fellowship at the Roundabout Theatre on Broadway working on the new show *Blue* starring Phylicia Rashad. He went on to be the Associate Director of the four-theater co-production of *Blue* starring Leslie Uggams guiding the show from the Pasadena Playhouse-CA, to Arizona Theatre Company-AZ, Coconut Grove Playhouse-FL and Paper Mill Playhouse- NJ. He currently works as an Associate Producer with Bonnie Franklin and her staged reading outreach company C.C.A.P., Classic and Contemporary American Plays where he has also directed *All My Sons* and now *A Touch of the Poet*, both starring Ms. Franklin. Mr. Figueroa has served the Pasadena Playhouse, contributing in the areas of dramaturgy, literary management and casting. He also served two years as the Associate Artistic Director

of the Sacramento Theatre Company casting over 20 plays and musicals. Before Sacramento he served as producer/director of the Pasadena cable talk-show ¡*Adelante!*, which focused on successful people of Hispanic descent and was the winner of the 1996 W.A.V.E. award for best talk-show of the Western United States. As a director, Mr. Figueroa has worked all 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*. Mr. Figueroa is an associate member of the Society of Stage Directors and Choreographers.

**DAVID IRA GOLDSTEIN** (Style, Substance & Subscription)

Mr. Goldstein has been Artistic Director of Arizona Theatre Company in Tucson and Phoenix since 1992, a period that has seen unprecedented growth in artistic programming, educational programs and state-wide support. This season, Mr. Goldstein directed *The Pirates of Penzance* and the world premiere of *For Better Or Worse* by Geoff Hoyle. He has directed over 30 mainstage productions for ATC ranging from classics to new plays to musicals including *Much Ado About Nothing*, *My Fair Lady*, *Valley Song*, *H.M.S. Pinafore*, *Side Man*, *The Mystery of Irma Vep*, *How I Learned to Drive*, *Scapin*, *The Two Gentlemen of Verona*, *The Illusion*, *A Midsummer Night's Dream*, *Other People's Money*, *The Boys Next Door*, as well as the world premieres of *Inventing van Gogh*, *Rocket Man*, *Private Eyes*, *Over The Moon* and *Dracula* by Steven Dietz. As Artistic Director, he has produced over 125 other mainstage plays, workshops and presentations including two acclaimed appearances by the Royal National Theatre of Great Britain. He received the 2003 Governor's Arts Award as Individual Artist, for his contributions to the arts in Arizona. He has been a guest director at theatres all across the country including Berkeley Repertory Theatre, Kansas City Repertory Theatre, Repertory Theatre of St. Louis, Alaska Rep, The Empty Space Theatre, Mixed Blood, Seattle Rep, The Children's Theatre Company of Minneapolis, Quicksilver Stage, Illusion Theatre, Portland Rep and Tacoma Actors Guild. Before coming to Arizona, Mr. Goldstein was associate artistic director of ACT Theatre in Seattle. His many productions included *Glengarry Glen Ross*, *Hapgood*, *Lloyd's Prayer*, the world premieres of *God's Country* by Steven Dietz, *Willi* by John Pielmeier and a joint Soviet-American production of *The Falcon*. He was associate artistic director at Actors Theatre of St. Paul from 1983-86. Mr. Goldstein holds an MFA from the University of Minnesota. He has been a visiting instructor and director at Arizona State University, University of Washington, University of Minnesota and University of Northern Iowa. He has served as a panelist for the National Endowment for the Arts, Theatre Communications Group, Arts Midwest, and the Arizona, Minnesota, Oregon and Washington State Arts Commissions. He was a co-founder of Minnesota Young Playwrights and has been a site reporter for the National Endowment for the Arts for over twenty years. He is married to KJZZ radio announcer Michele Robins. They share their home with their cats: Joey, Cary and Reggie.

**CHUCK HARPER** (Clown Corn Messiah)

Chuck is a director, performer and educator whose directing credits include the European premiere of Charles Mee's *Big Love* with the Ardeo Theatre Project in St. Julien l'Ars, France; *Search and Destroy*, Etta Jenks, *Absent Friends*, *A Family Affair* (Strawdog Theatre, Chicago); *The Life and Times of Tulsa Lovechild* (The Mad Scene, LA); *Adult Entertainment and Kimberly Akimbo* (HotHouse Theatre, St. Louis); and *Three Days of Rain* (UW Arts Festival, Seattle, WA). Chuck was first introduced to "the style" in 1994 while collaborating with composer Jef Bek, on Robert Anton Wilson's punk-rock opera *Wilhelm Reich in Hell*. In 1996 began a series of commedia workshops with percussionist Jesse Aasheim and performer Casey Smith and CLOWN CORN MESSIAH was born. In 1997, with the assistance of a CEC ArtsLink grant, he traveled to Prague to lead a series of workshops and to collaborate with Black Box International Theatre on the European Premiere of Doug Wright's *Quills*. This production was named "Theatrical Event of the Year" by the Prague Post, was remounted in Prague's historic Cinohermi Club and subsequently toured to Berlin. Other CCM projects include Joe Orton's *The Erpingham Camp*, Christopher Durang's *Titanic*, Dario Fo's *Accidental Death of an Anarchist*, and the world premieres of *Frog 1* at Seattle's ArtsEdge Festival and *At Play* in the Valley of the Shadow of Chet at Circle X Theatre in Los Angeles. He is currently an Asst. Professor at Southern Illinois University Edwardsville.

**HARRIET HARRIS** (Actors on Style)

Harriet can currently be seen appearing as Felicia Tillman on "*Desperate Housewives*," and in the film "*Monster-in-Law*." She is the recipient of the 2002 Tony Award and Drama Desk Award for Featured Actress in a Musical for

her performance as Mrs. Meers in *Thoroughly Modern Millie*. Other Broadway and Off-Broadway credits include: *The Man Who Came To Dinner* with Nathan Lane (also filmed for PBS); *The Crucible*; *Man and Superman* (all for the Roundabout Theatre); *Hamlet* (opposite Kevin Kline); *Macbeth* (with Raul Julia) both for the New York Shakespeare Festival; *Julius Caesar*; *Jeffrey* (Drama Desk nomination); *Bella, Belle of Byelorussia* (Drama Desk nomination); *Innocence Crusade*; *Christmas on Mars*; and most recently, *Rude Entertainment*. Regional credits include *Tartuffe*; *A Midsummer Night's Dream*; *A Month in the Country*. Film credits include *Memento*; *Nurse Betty*; *Romeo and Juliet*; *Quiz Show*; *Show and Tell*; *Addams Family Values*; and *Dotty Gets Spanked*. TV credits include "It's All Relative," "Frasier" (recurring as agent Bebe Glazer), "Six Feet Under," "The Beast," "Union Square," "The Five Mrs. Buchanans," "Ally McBeal," "Ellen," "The X-Files."

**PHILIP HIMBERG** (Sundance Institute Theatre Program)

Philip most recently directed the West Coast premieres of Tony Kushner's *only we who guard the mystery shall be unhappy* starring Sally Field, and Bill Finn's *Elegies* (Stephen Bogardus, Celia Keenan-Bolger and Maureen McGovern) in Los Angeles. For Sundance, he directed revivals of *Fiddler On The Roof* (with Tony winner Michael Rupert) *Funny Girl* (with Judy Blazer and Michael Nouri) and a new version of Jerry Herman's musical, *Dear World* starring Maureen McGovern. He also conceived and directed the world premiere of *War Letters* in Los Angeles, which starred Treat Williams and Mario Van Peebles. His other directing credits (Playwrights Horizons/Queens Theatre-in-the-Park) include: Chekhov's *The Boor*, *Oh! What a Lovely War!*, *The Member Of The Wedding* and *The Dybbuk*. Currently he is collaborating with playwright Terrence McNally on a new commission for Sundance, entitled *Some Men* which will premiere at the Philadelphia Theater Company in 2006.

Since 1997, Philip has overseen all aspects of the Sundance Institute Theatre Program including the Sundance Theatre Laboratory, an annual summer workshop at Sundance, Utah which hosts both emerging and established theatre artists (directors, playwrights, choreographers, composers) and supports their development of new work for the stage. Under his aegis, the Sundance Theatre Program has grown to include two new laboratories: The Sundance Theatre Lab at White Oak (entering its fourth season in 2005/06) and The Sundance Playwrights Retreat at Ucross (now in its sixth year). In addition, he has created the Sundance Theatre "international initiative" aimed at including Eastern European and East African participation at the theatre labs. He has directed the Sundance Summer Theatre, an outdoor venue that produced American musicals, and presented international and original work on the Sundance Children's Theatre stage, as well as on tour. The Sundance Theatre Laboratory has grown to become one of this country's most valued developmental workshops for important new work. Well over 80% of the plays nurtured at Sundance have moved on to production at regional theatres from coast to coast, in New York and internationally. Some examples include: *I Am My Own Wife* (Tony Award for Best Play and Pulitzer Play 2004), *Crowns* (one of the most produced plays in America during the 2004/05 season), Carol Burnett's *Hollywood Arms*, and Adam Guettel and Craig Lucas' *The Light In The Piazza*, which recently opened at Lincoln Center Theatre in New York.

Mr. Himberg received his B.A. in Theatre Arts at Oberlin College studying under Herbert Blau. He was co-artistic director of Playwrights Horizons in New York, one of this country's most honored institutional theatres, where he produced over sixty plays in the theatre's most formative years and directed as well. He is a recipient of the Theatre Communications Group/National Endowment for the Arts Artistic Fellowship, which brought him to the Mark Taper Forum in Los Angeles. Subsequently he was Staff Producer for the Mark Taper's Improvisational Theatre Project (I.T.P.), a resident touring ensemble that created and performed new work for young audiences, and for whom he conceived and directed a new holiday show for the Taper's mainstage. Philip has also coordinated and directed large scale civic performances, including events for the LA Bicentennial, the LA Olympic Arts Festival, and the multi-media inauguration of Portland, Oregon's new Performing Arts Center which featured high wire artist Philippe Petit and a cast of one hundred dancers, actors, and opera singers. Philip founded the Woods Hole Theatre Company of Cape Cod, and worked as a Casting Director for the Chelsea Theatre Center of New York and for Harold Prince's original Broadway revival of *Candide*. He created the first live performance series at the Sundance Film Festivals (1997, 1998, 2000 and 2001), presenting Sundance Laboratory-developed work for audiences there (Doug Wright's *I Am My Own Wife*, *The Gimmick* by Dael Orlandersmith, and Charlayne Woodard's *In Real Life*), as well as curating solo performance for the Festival (*Jodie's Body*, *The Vagina Monologues*).

**MARY HULS (Psychedelic Delegation)**

Longtime Community Director of Pleasant Hill, Oregon, Mary has directed over 60 productions from Shakespeare to Musical Theatre. She currently is directing an educational tour troupe Psychedelic Delegation. This group along with her newly formed community players The Phoenix Players, are the culmination of constant training and performance experience in many different arenas. This last year alone Mary has directed Shakespeare's *Much Ado About Nothing*, the musical *Crazy For You*, and the Delegation's present assembly performance "*OZ High School*." Later this summer she will be directing the community production of *Little Shop Of Horrors*. Mary has created programs for many different Oregon schools, and continues to do work with students who aspire to work at high levels to bring the art and passion of stage to rural areas that very rarely offer the performing arts at all to their students. With over 15 years of community theatre work, Mary writes, teaches acting, Shakespeare, and Musical Theatre classes throughout the lane county area. Her troupe has traveled to London and has been invited back again in 2006 to visit schools and share with England's students the magic of Broadway.

**JULIE IEZZI (Kyogen, Kabuki)**

Julie Iezzi received her MA in Asian Theatre and PhD in Japanese Theatre from UHM, as well as an MA in Musicology from the Tokyo University of Fine Arts and Music. She is presently Associate Professor of Asian Theatre, specializing in Japanese theatre, at the University of Hawaii Dept. of Theatre and Dance, where she teaches a such courses as Introduction to Japanese Theatre and Drama, Kabuki Voice, Contemporary Asian Drama, and Experimental Asian Acting, as well as a range of practicum courses. She spent more than a dozen years in Japan, studying traditional theatre (kabuki, noh, kyogen) and music, and has performed in the US, Japan, and China as an actor and musician. She plays shamisen and sings several genres of Japanese narrative music (nagauta, tokiwazu and gidayu). Her most recent publications are translations of three kabuki plays, which appear in *Kabuki Plays on Stage* (four vols. Honolulu, UH Press, 2002-2003). She has also translated into English several kabuki and kyogen plays for performance. Most recently she translated and directed an English-language version of the kabuki play *Nozaki Village*, which was nominated for best overall production in Hawaii in the 2003-2004 season. In addition to directing English language productions of kabuki, noh and kyôgen, she is interested in integrating the musical, vocal, and movement concepts of traditional Asian theatre forms into original theatrical creations. Her research interests range from Meiji Japan performing arts to narrative theatre traditions throughout Asia.

**GEOFF ELLIOTT AND JULIA RODRIGUEZ ELLIOTT (A Noise Within)**

Geoff and Julia are Founders and Artistic Co-Directors of A Noise Within, the renowned classical theatre company located in Glendale. Now in its thirteenth year of producing history's great dramatic works and helping educate young people in the classics, A Noise Within is widely recognized as one of the region's finest repertory companies. The youngest institution ever to have won the prestigious Margaret Hartford Award for Distinguished Achievement in 1995, it has collected over 500 awards and commendations – most recently the Los Angeles Drama Critics' Circle's coveted Polly Warfield Award for its 2003 season. The Elliotts' directing accomplishments, either as co-directors or separately, include the acclaimed *Our Town* (1992); *All My Sons* (1993); *Of Mice and Men* and *The Three Sisters* (1994); *Great Expectations* (1995); *The Glass Menagerie* (1996); *Buried Child* (1997); *The Little Foxes*, *Another Part of the Forest*, and *Heartbreak House* (1998); *A Christmas Carol* (1999); *Cat On a Hot Tin Roof* (2000); *The Skin of Our Teeth* and *Life is a Dream* (2001); *Trelawny of the "Wells"* (2002); *Macbeth* and *O'Pioneers!* (2003) *Coriolanus* and *The Price* (2004); and *The Matchmaker* (2004). Mr. Elliott is an award-winning actor, having performed major roles for some of the leading regional theatres in America, including The American Conservatory Theatre, South Coast Repertory, and Arizona Theatre Company. In the upcoming 2004-2005 season at A Noise Within, the Elliotts will team up to re-stage William Shakespeare's *A Midsummer Night's Dream*, George Feydeau's *A Flea in Her Ear* and Eugene O'Neill's epic *Mourning Becomes Electra*. Their greatest collaboration resulted in the production of their two children, Allison & Jack

**JACK KANDEL (Which Witch is Witch, Echo's Hammer)**

Jack, a native Chicagoan, has been a professional actor, director, teacher and coach for more than 25 years. Recently, Jack directed staged readings of "*Out of Your Mind*", "*The Mother*" and "*The Ticket*" for the Writer's Group at the Women's Club and "*Happy Pat's*" at First Stage, both in Hollywood. "*The Ticket*" was chosen for a full production. Currently running at the Actor's Playpen. Previously, Mr. Kandel worked with the Armenian Theatre Company, based in Glendale, California. Directing the first and third plays of an ongoing series titled Pages from Armenian History, performed at The Glendale City Library. Fall of 2002, Jack completed the world premier of *September 10*

at The Lonny Chapman Group Repertory Theater in North Hollywood. *September 10* dealt with the national trauma and healing process resulting from the Attacks on the World Trade Center. The production was nominated for The Valley Theatre League's prestigious ADA awards. In 2001, Jack returned to Palm Springs, California to direct the critically acclaimed musical production, *Carnival*, at the historic Palm Canyon Theatre. His last directorial accomplishment there was, *Love is a Four-Letter Word*. This, an original Comedy with music, written by Arnold Kane, a prolific television writer, whose resume includes six Emmy Nominations. Further directing credentials include premiers of *Heroic Measures*, which had a successful run at First Stage in Hollywood; *So Middle Class*, the 1998 festival winner at the Attic Theatre, also in Hollywood; *Scotch Rocks*, a "play noir" at the Excalibur Theatre in Studio City and the sold out workshop production of *Theatre Hell!* At First Stage. He has directed over 40 staged readings of original plays, television and film scripts for First Stage, Group Repertory Theatre, Scriptwriter's Network and the Playwright's Group. Early in his career, he directed Improvisational comedy groups through The Players Workshop of Second City in Chicago, original one acts, and Scenes for showcases. As an Actor has performed in over 85 classic and contemporary theatrical productions, including numerous award winners. Jack's Southern California credits include; Uncle in the world premier of *Echo's Hammer* at The Theatre@Boston Court in Pasadena; Roy Cohen u/s in *Angels in America* at The NoHo Arts Center; Capt. Hawkeye in *M.A.S.H.* at The Palm Canyon Theatre in Palm Springs; Rutherford Selig u/s in *Gem of the Ocean* at the Mark Taper Forum; Leonata in *Much Ado About Nothing* for the East LA Classic Theatre; Norm in *Waiting at the Tamarind Theatre*, Hollywood; Polonius & the Gravedigger in *Hamlet* at the Curtis Theatre in Brea; Duke Senior in *As You Like It* at the Actor's Co-op, Hollywood; the critically acclaimed *Glengarry Glen Ross* as Shelly Levine at The Knightsbridge Theatre, Pasadena; *Death and the Maiden* at The Gascon Center Theatre, Culver City; *The Night Thoreau Spent in Jail* at The Met Theater, Hollywood. In addition, Jack appeared in the Chicago premier of August Wilson's *Ma Rainey's Black Bottom* as Ma's manager Irvin. Jack has been featured in 35 films, television shows and commercials. His voice has been heard in over 25 major feature films and animated videos.

**TANYA KANE-PARRY** (moderator for Viewpoints)

Originally from NYC, Tanya Kane-Parry has worked in 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 Performance Space, and tour to Portland, Oregon, the NY Fringe Festival and the San Francisco Fringe Festival). This past summer she co-coordinated a Viewpoints Intensive Workshop with creator Mary Overlie and theatre director, Anne Bogart, as part of CSU Summer Arts in Fresno. She was the dramaturge and translator for the bilingual dance/theatre production of "Aura" by Rosana Gamson and Cecilia Appleton (RedCat, February 2005). Most recently she directed Monteverdi's opera *The Coronation of Poppea* for the Opera Theatre program at Cal State LA, where Tanya is Head of the Acting Program in the Department of Theatre Arts and Dance, teaching Acting, Voice (Linklatter) and Movement (Viewpoints).

**KAPPY KILBURN** (Steering Committee)

Artistic Associate of the Pasadena Playhouse and Producer of "*Hothouse at the Playhouse*," Kappy has worked as a Director, Stage Manager, and Producer since graduating from the University of Missouri-Columbia. Director: *The Man Who Could See Through Time* at the Balcony Theatre at the Pasadena Playhouse; *Watching War/Wanting Peace*; *Romancing Stereotypes* at LATC; *Fast and Furious* at Sacred Fools; *AMDA Showcase*; *Burn This* at the Corner Playhouse; *All My Sons* for Directors Lab West. Assistant Director: in Los Angeles - Mark Taper Forum: Frank Galatti (*Homebody/Kabul*, also at BAM), Gordon Davidson (*The Talking Cure*), Lisa Peterson (*Body of Bourne*), 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 Horovitz). 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 Artistic Director Gordon Davidson and a resident Assistant Director at the Mark Taper Forum. 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 and is an alumna of Lincoln Center Theaters Directors Lab.

**EDGAR LANDA** (Flying Daggers)

Edgar is the Managing Director of Son of Semele Ensemble which was profiled in the December issue of American Theatre Magazine. Edgar has also acted, directed and produced many SOSE shows and serves on the Board of Directors. He is also a member of Shakespeare & Company in Lenox, MA where he serves on the faculty as a Fight and Text instructor and has worked extensively in their nationally recognized education programs. He has led numerous workshops in theatre, Shakespeare, and Fight with students at middle and senior high schools around the country. Edgar has taught in the theatre departments of Florida State University, Chapman University and USC. As an actor, director and fight choreographer Edgar has worked at numerous theatres around the country. Most recently, he co-directed and staged fights for *Romeo & Juliet* at Arizona State University. Other directing credits include *Stand and Deliver* (California State University at Long Beach), *Lalo* (CTG/Ricardo Montalban Theater), *The Comedy of Errors* (Vox Humana Theatre), and Richard Foreman's *Film Is Evil: Radio Is Good* (Son of Semele Ensemble). He directed the critically acclaimed musical adaptation of *Animal Farm* for Son of Semele Ensemble which garnered 2 L.A. Theatre Alliance Ovation Awards (out of 7 nominations) for Best Director of a Musical and Best Musical in a Smaller Theatre. At the Mark Taper Forum, Edgar has worked as a literary and directing assistant in The New Works Festival and served as the assistant to director Lisa Peterson on Culture Clash's *Chavez Ravine*. Recent fight directing credits include *Homebody/Kabul* at the Mark Taper Forum; the West Coast Premiere of Nilo Cruz' Pulitzer Prize-winning play, *Anna In The Tropics* at South Coast Repertory; *King Lear* at the MET Theatre; and *Othello* at Shakespeare Orange County (for which he received a 2004 NAACP Theatre Award nomination). In the spring of 2005 Edgar will be appearing in Son of Semele's 5-hour adaptation of *The Mysteries*. He is an alumnus of the Lincoln Center Theater Directors Lab & the Directors Lab West. He is a graduate of the USC School of Theatre.

**CAROLINE LAGERFELT** (Actors on Style)

Recently completed an off-Broadway run in *Guantanamo: Honor Bound to Defend Freedom*, and wrapped filming on *All The King's Men* with Anthony Hopkins, Sean Penn, and Jude Law. Her 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* (dir: Sir John Gielgud, Drama Desk Nom.), *The Jockey Club Stakes* (dir: Cyril Ritchard) and *The Philanthropist*. Off-Broadway: *Moonlight* (Roundabout), *Phaedra Britannica* and *The Creditors* (CSC, dir: Carey Perloff), *Quartermaine's Terms* (dir: Harold Pinter, Obie Award), *Close of Play*, *Other Places*, and *Look Back in Anger* (all Manhattan Theatre Club), *Cloud Nine* (Lucille Lortel), *The Workroom* (dir: Nicholas Kent). Regional: *Mary Stuart* (dir: Carey Perloff, ACT and Huntington), *A Midsummer Night's Dream* (Old Globe), *The Misanthrope* (dir: Garland Wright, Guthrie), *Arturo Ui* and *Les Liaisons Dangereuses* (Williamstown), *Night and Day* (Theatre Clwyd Wales, with Ralph Fiennes), *Dog Days* (English Vienna Theater), *Misalliance*, *The Physicist*, *The Devil's Disciple*, *The Importance of Being Earnest*, and *Lloyd George Knew My Father* (with Sir Ralph Richardson). Film includes: *Minority Report*, *Mrs. Harris*, *Glam*, *Father of the Bride 2*, *Iron Eagle*, *Bye Bye Love*, *No Way Out*. TV: *Frasier*, *Six Feet Under*, *Law & Order: Criminal Intent*, *Buffy The Vampire Slayer*, *X-Files*, *ER*, *Chicago Hope*, *NYPD Blue*, *Picket Fences*, *Drew Carey*, *Star Trek: Deep Space Nine*, *Law and Order*, *Beverly Hills*, *90210* (recurring), and five years as Inger Dominguez on *Nash Bridges*.

**KAREN LUND** (moderator Spontaneous Storytelling)

Karen is the Associate Artistic Director for the twenty-nine year old Taproot Theatre Company in Seattle, Washington. She has performed and directed at theatres across the country including the Illinois Repertory Theatre, 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 Award Best Male Performance*), "God's Man In Texas" (*SeattleTheatre.com Top Ten Theatrical Events of 2003*) and "Ah, Wilderness!" (*Backstage West Garland Award nomination for Best Director.*) 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 United States. In 2002 she attended the Director's Lab West, and was invited to return as workshop presenter the following year. In 2004 she joined the Lab's steering committee in opening a branch of the Lab in Seattle, now in its second year and known as Directors Lab Northwest. 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 United States.*) 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 University of Washington Computer Animation Department. She received her BFA from the University of Illinois, Champaign-Urbana in theatre, is regional voice-over talent and voice and speech coach.

**ALESSANDRO MASTROBUONO** (Man Behind the Masque)

Alessandro Mastrobuono has studied Commedia del'arte with Mace Perlman, Raphael Bienciotto, Tim Robbins, and most recently Simon Abkarian. In New York City, he co-founded The Flying Machine, a Lecoq based physical theater group, where he created and performed in their first original production, *Sad Since Tuesday*. In Los Angeles, he continues to work with masks and commedia as a member of The Actors' Gang theater company and can be seen in their upcoming production *Blood Love Madness*.

**DAKIN MATTHEWS** (Mastering Macbeth)

Dakin Matthews is an Associate Artist and Shakespeare dramaturge of the Old Globe Theatre, a founding member of the Acting Company, former Artistic Director of California Actors Theatre, Berkeley Shakespeare Festival and the Antaeus Company, and an Emeritus Professor of English from Cal State, Hayward. His adaptation of Shakespeare's *Henry IV* at Lincoln Center received the 2004 Tony Award® for Best Revival, and also earned him a special 2004 Drama Desk Award and a Bayfield Award for Shakespearean acting. As an Actor Dakin has appeared frequently on Southland stages, most recently as Capulet in *Romeo and Juliet* (Ahmanson), Arnolphe in *The School for Wives* and Undershaft in *Major Barbara* (SCR), Falstaff in *Merry Wives* and Toby Belch in *Twelfth Night* (Old Globe), Cardinal John in *The Prince of L.A.* and Polilla in *Spite for Spite* (Andak Stage Co.), and the title roles in *Julius Caesar* (Shakespeare Festival L.A.) and *Mercadet* (Antaeus Company). On Broadway, he appeared in his own adaptation of Shakespeare's *Henry IV* (Drama Desk Award and Bayfield Award), and recently dramaturged the Denzel Washington *Julius Caesar*. He is a busy actor in film and television, and this year won the Ted Schmitt Award for playwriting and the Margaret Harford Award for Sustained Excellence in Theatre from LADCC. He is currently appearing in David Hare's *Having Our Say* at the Mark Taper Forum.

**GARRY K. MARSHALL** (Happy Days: The Musical)

Since his career first began in the late 1950's, Garry k. Marshall has established himself as one of Hollywood's most respected writers, producers and directors of television, film and theater and is still going strong today. Among his many film directing credits, Garry directed the box office hit *Pretty Woman*, with Julia Roberts and Richard Gere; *Frankie & Johnny*, with Michelle Pfeiffer and Al Pacino; *Beaches* with Bette Midler and Barbara Hershey; *Overboard* with Goldie Hawn and Kurt Russell; *Nothing In Common* with Tom Hanks and Jackie Gleason; *The Flamingo Kid* with Matt Dillon; *The Other Sister* with Diane Keaton; *Runaway Bride*, the box office hit that reunited Garry with two old friends, Richard Gere and Julia Roberts; and *The Princess Diaries*, which was a box office success and his first "G" picture starring Julie Andrews and Anne Hathaway. Last year Garry had two movies that were released including *Raising Helen* starring Kate Hudson and Joan Cusack and yet again, another box office success, *The Princess Diaries 2* with the same wonderful cast as before. Marshall has also helped launch the careers of such well known Hollywood personalities as Julia Roberts, Robin Williams, Pam Dawber, Matt Dillon, his sister Penny Marshall, Jason Alexander, Henry Winkler, Mayim Bialik, Crystal Bernard, Anne Hathaway & Heather Matarazzo, and most recently, Chris Pine from *The Princess Diaries 2*. A Bronx, New York native and a Northwestern University journalism graduate, Marshall has also created and executive produced some of the longest running and most celebrated sitcoms in American television history. Among these are *Happy Days*, *Laverne & Shirley*, *The Odd Couple*, and *Mork and Mindy*. In 1983 he received his star on The Hollywood Walk of Fame. He is the recipient of many prestigious awards such as the American Comedy Awards Lifetime Achievement Award and Publicists Guild Motion Picture Showmanship Award for Film and Television. In 1995 he was voted the Valentine Davies Award from his fellow writers of the Writers Guild of America. In November 1997, Mr. Marshall was inducted into the Academy of Television Arts and Sciences Television Academy Hall of Fame. He was honored by Washington D.C.'s National Italian American Foundation in 2002. As an actor Garry has played many notable roles including the casino owner in the film *Lost In America*; head of the network in *Soapdish*; team owner, Mr. Harvey in *A League Of Their Own*; Mr. Gold in *Twilight Of The Golds* with Faye Dunaway; the network head and Candice Bergen's boss on TV's *Murphy Brown*; and most recently as Irwin in his son's directorial debut, *Lucky 13*, which is to be released in 2006.

Adams Publishing released Garry's autobiography "Wake Me When It's Funny", which he wrote with his daughter Lori in 1995. New Market Press released it in paperback version in 1997. Also in 1997, Marshall followed his dream by building a 130-seat live theater space with his daughter Kathleen, in Burbank called The Falcon Theatre, which has flourished since it's opening. He'll direct his first opera in 2005, Offenbach's "The Grand Duchess of Gerolstein."

**ART MANKE** (A Blithe Life, Director of *Private Lives*)

Pasadena Playhouse: the American premiere of Noël Coward's *Star Quality*. South Coast Repertory: *The Wind in the Willows* (world premiere musical), *Much Ado About Nothing* (L.A. Drama Critics Circle Award for outstanding choreography). Mark Taper Forum: *The School for Scandal* (associate director), *The Moliere Comedies* (choreographer). A Noise Within: co-founder/artistic director 1991-2001. Other theatres: American Conservatory Theatre, Old Globe Theatre, Denver Center Theatre Company, Chicago Shakespeare Theatre, Santa Fe Stages, Magic Theatre, California Shakespeare Festival, Shakespeare Santa Cruz and American Players Theatre. Television: *Eve*. Recipient of numerous L.A. Drama Critics Circle Awards. Holds a B.F.A. from the University of Illinois and an M.F.A. from the American Conservatory Theatre

**MICHAEL MICHETTI** (Theatre @ Boston Court)

Michael is the co-artistic director of The Theatre @ Boston Court in Pasadena where he has directed Charles L. Mee's *Summertime* and *Romeo and Juliet: Antebellum New Orleans, 1836*. His 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, acclaimed productions of Brecht's rarely staged *Edward II* and Aphra Behn's restoration comedy *The Rover*, both for Circle X at the Actor's Gang Theatre, Tom Jacobson's palindrome play *Ouroboros* at The Road Theatre (L.A. Weekly Award Winner – Production of the Year), and the Ovation Award 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) for his production of *A Midsummer Night's Dream*, set in British colonized India.

**GARY NATOLI** (moderator for Michael Ritchie)

Gary is a member of the Directors Guild of America. He began in the theatre as an actor at the Huntington Theatre in Boston, MA. After graduating with an acting degree from Boston University, he then went on to receive his Master's degree in Theatre Management from Columbia University. He has stage managed "Our Town" and "Road" for Lincoln Center Theatre. For television he has directed segments for "The Mickey Mouse Club" and "Late Night With Conan O'Brien" and was a producer and segment director on the HBO series, "The Chris Rock Show." Gary produced and directed a documentary on David Mamet and the Atlantic Theatre Company. He has produced the "CFDA Fashion Awards" in New York as well as other corporate and live events. Gary has been a stage manager and associate director on over 300 productions for television including, "The Academy Awards", "The Tony Awards", "The Grammy Awards", "The Super Bowl Half Time Shows", "The Centennial Olympics & 2002 Winter Olympic Ceremonies", "The Kennedy Center Honors" and "The MTV Video Music Awards".

**CHRISTOPHER NIXON** (Antagonizing Antigone)

A native of the UK, Christopher has worked as an actor in English, French, and German in film, television, and on stage. He has directed theatre in English and German, and has written and directed his own work on stage and in film with a little Spanish thrown in for good measure. In addition to "Antigone" Christopher has translated "En Attendant Godot" but for some obscure reason Beckett's own English version remains popular.

**DAN OLIVERIO** (Translations Panel)

Dan has worked in theater for over 20 years as a free-lance director and producer. As co-founder of The Antrabus Group he has directed and produced classics and premiered many new works including Jennifer Maisel's *Mad Love* (winner of the Roger L. Steven Award for New Playwriting) and Sandra Laub's *Wild Desires: The Story of Madame Bovary*. Other credits include *Tartuffe*, *Who's Afraid of Virginia Woolf?*, *The Skin of Our Teeth*, *The Importance of Being Earnest*, and *Pygmalion*. Dan is also the author of a new American translation of Spanish Nobel laureate Jacinto Benavente's *The Scheme of Things* [Los intereses creados], which debuted last summer in Los Angeles. In

addition to his work with Antrobus, he has directed for various theaters across the country including One Dream Theater in New York and Theater of NOTE in Los Angeles. Most recently, Dan directed *The Shooting Stage* by *Queer As Folk* writer Michael MacLennan at The New Conservatory Theater in San Francisco. Dan has an eclectic background both in terms of professional and academic experience. He started his university studies in physics, but eventually graduated with a B.A. in Theater from Cornell and an M.F.A. in directing the University of Texas at Austin. These degrees were broadened by other fields of investigation, including music performance & theory, linguistics (translation, dialectology, Mayan hieroglyphic writing), and the sciences (math, physics, computer programming). As a producer/director, he has mounted shows in both the non-profit and for-profit sectors, raising capital and running fundraisers.

**ARIANNA ORTIZ** (Which Witch is Which)

Arianna Ortiz is probably best known for her voice. As a broadcaster in Los Angeles, she is heard regularly on stations such as KROQ (106.7 FM) and KFWB (980 AM). She's recurring talent for the Kevin and Bean Morning Show and is often heard nationally on the Sirius Satellite Radio network. Her abilities as an actress have her playing various roles over the past ten years on over 40 Southern California stations, from country western to rock to hip hop. She studied theater at the California Institute of the Arts and has performed at acclaimed companies such as The Mark Taper Forum, The Geffen Playhouse (with Boston's American Repertory Theater), The BRAVA Theater Center in San Francisco and with the Los Angeles Women's Shakespeare Company, among others. Robert Hurwitt of the San Francisco Chronicle said of her starring role as Tina Modotti, "Arianna invests [her performance] with wit, intelligence, compelling beauty and a dynamic passion for life..." In addition, Arianna is the writer, director and co-producer of the upcoming documentary *Little Bits of String Too Short To Use* about Obsessive Compulsive Hoarding, along with her Academy Award winning co-producer, Gary Meyer (*The Panama Deception*). The film follows the personal story of the filmmaker's Texas family as they try to save their matriarch from her decades-old habit of collecting garbage in her home. Little Bits... was a finalist in the Open Call for Latino Public Broadcasting and is currently a finalist in the Roy W. Dean foundations 2005 Writing grant. Arianna will next be seen as an actress in David Garrett's short *Warlord* and then in the independent film *Earthbound*, a comedy, which she also wrote. She hopes to return to the theater soon with a series of plays she is penning on the comedy of religion. The first of these, *Evangelica*, is currently in progress. Arianna is a Scorpio. Her favorite color is pale yellow.

[www.gazpacha.com](http://www.gazpacha.com)

**MARY OVERLIE** (View Points)

Mary has had a long and respected career as a performer, choreographer, teacher and theater collaborator working extensively in both the United States and Europe. She had the pleasure of working Paul Langland, Nina Martin and Wendell Beavers who formed her core company from 1976 to 1980 and continue to be close friends to this day. She has collaborated with theatre directors Lawrence Sachrow, Lee Breuer, Joanne Akalitis, Brian Jusha and Anne Bogart. She is immensely proud that many of these productions have won Obies, one of New York's theatres Award. Ms Overlie is a founder of: Dancespace at St. Mark's Church a dance presenting organization and theatre in New York; Movement Research, a dance co-operative now in its twenty fifth year of operation, sponsoring workshops and presenting performances serving the community of New York City dancer; The Experimental Theatre Wing; a studio in the department of Undergraduate Drama Tisch School of the Arts; The Pro Series, experimental dance workshops designed for the Tanz Wochen the summer dance festival of Vienna. She is currently teaching at the Experimental Theatre Wing, working on a book for The Six Viewpoints, designing a certificate program for The Six Viewpoints, performing occasionally and raising a cat and dog that are now just one year old.

**JOHN D. PALMER** (Operatic Make-Over Artists)

John D. Palmer is a Lighting Designer for Theatre, Dance, Opera and Events. He lives in Los Angeles, but has designed nationally and internationally for venues from The Kennedy Center to the Opera House in Castres, France. Most recently, he was the Lighting Designer for "*Vamps, An Evening With Bebe Neuwirth*". His work has been seen locally at the Orange County Performing Arts Center, Coast Playhouse, Tiffany Theatre and Los Angeles Theatre Center. As lighting supervisor for Opera Pacific for the past 5 years, he has lit opera luminaries including Placido Domingo, Jamie Offenbach, and Milena Kitic. His Opera designs include *Die Fledermaus*, *Dialogue of the Carmelites*, *Turn of the Screw*, *Postcard from Morocco* and the premiere of *Monticello*, directed by Christopher Harlan. Mr. Palmer is the resident designer for the Brockus Project Dance Company and Dance In LA. He has also been on staff at Grand Performances for the past thirteen seasons as resident Lighting Designer working with an

international roster of artists including Pink Martini, McCoy Tyner, Baaba Maal, Ozomatli, the Dakah Hip-Hop Orchestra, Pancho Sanchez, and El Vez. He has also designed for innovative performers Rachel Rosenthal, Mehmet Sander, Sandra Tsing Loh and Ballet Folclorico Do Brasil. In 1998, he founded Palmer and Company Design and Production to provide elegant lighting solutions for performance and special events for clients like Industrial Light & Magic, Aman Folk Ensemble, Extron Electronics and USC Norris Cancer Center.

**DOUG PATERSON** (Theatre of the Oppressed)

Doug is Professor of Dramatic Arts at the University of Nebraska at Omaha. Doug received his BA from Yankton College in South Dakota (1968) and MA and Ph.D. from Cornell University (1970, 1972). He focuses on both traditional and social-activist theatre, and while he has published on numerous topics, his passion remains theatre for social change. He is co-founder of three theatres: in 1977, the Dakota Theatre Caravan of South Dakota (TDR 98); the Diner Theatre / Circle Theatre of Omaha in 1984; and OPTIONS (Omaha Public Theatre in Our Neighborhoods) in 1995. His contact with Boal has led him to take up the techniques of the Theatre of the Oppressed, especially Forum and Image Theatre, as tools for addressing issues of race, class, gender, disability, and sexual orientation in education and the workplace. To date he has offered over 200 Theatre of the Oppressed workshops in the Omaha area and around the country and world. In September and October 2001, Doug was a resident artist at the Acco Theatre Festival in Israel. Over three weeks he worked with Israeli Arabs and Jews using Forum Theatre from the Theatre of the Oppressed techniques and developing scenarios for presentation and intervention as one of the Festival's featured performances. In the fall of 2002 Doug Paterson was the Green Party candidate for US Congress from Nebraska's Second Congressional District. He waged a spirited campaign and managed to garner over 2 1/2 % of the popular vote in Omaha's large Douglas County. A virtual landslide in Nebraska. Doug was one of thirty-five American academics to visit Baghdad, Iraq, for an international Peace Symposium January 13-17, 2003, just before the US invasion in March. While there, he offered to twenty Iraqi university students a spontaneous workshop on techniques of Theatre of the Oppressed. In February, 2004, Doug traveled to Monrovia, Liberia, Africa, to give 2 weeks of TO workshops for community activists with the intention of equipping them to be able to use the TO techniques more broadly in Monrovia and the countryside as part of exercises in democratization. His residency resulted in four scenes being performed in two Liberian villages and the creation of an incipient Center for the Theatre of the Oppressed in Monrovia. May 2004 saw Doug and his wife Margi take a ten-day educational and cultural tour of Cuba with the UNO annual springtime Cuba class offered by Dr. Jonathan Benjamin-Alvarado. This spring (2005), Doug was honored with the Alumni Teaching Award for his College of Fine Arts. The future remains open and hopeful.

**MICHAEL RITCHIE** (Opening Pandora's Box)

Michael is the new 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 is currently preparing for the 39th theatre season in 2005-2006. Michael 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 l 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. The Williamstown Theatre Festival was the recipient of the 2002 Regional Theatre Tony Award. Michael 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 Operatic Makeover Artists)

Trefoni is scheduled to serve as Scenic, Lighting and Projection Designer for the new Off-Broadway musical *A Woman of Will* (originally *Lady Macbeth Sings the Blues*) starring Amanda McBroom, this fall in New York City. He recently designed the much acclaimed environmental "coffeehouse" for *Songs for a New World* at Rubicon Theatre Company. Other productions at Rubicon include 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 *Peru in Africa* by Stephen Legawiec for Venice Theatre Works and P.J. Barry's *Bad Axe* at Foothill Theatre Company; the World Premiere and Revival of *A Child's Christmas in Wales* and *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 Hellesten'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 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 currently writing and publishing an interactive travel guide for children, entitled *Teddy's Travels - America's National Parks*, due for publication this summer. Check it out at [www.teddystravels.com](http://www.teddystravels.com).

**KEN ROHT** (Echo's Hammer)

Ken is the founding, producing artistic director of Orphean Circus, a music/theater ensemble dedicated to continually challenging its audience with original, thoroughly instinctual sights and sounds. He is a 2003 recipient of the Audrey Skirball-Kenis \$45,000 TIME grant, awarded to only five other theater artists/companies in the country. His original song and dance works have been presented, granted and/or commissioned by the A.S.K. Common Ground Festival, L.A. Cultural Affairs Department, Rockefeller Foundation (through Gale Gates et al), Dance Theater Workshop, Flintridge, California Arts Council, KCRW, Center for the Arts Eagle Rock and many L.A. theaters including the REDCAT, Mark Taper Forum (mainstage), South Coast Rep, Los Angeles Theater Center, Indecent Exposure Theater Company, Cornerstone and Evidence Room theater, where he is a member and producing director of many of his own surreal song and dance pieces. At the ER, his elaborate *99c Only Stores* sponsored extravaganzas have become a holiday tradition. He has choreographed for En Garde Arts and Gale Gates et al. in New York, Chicago's Looking Glass Theater, Cleveland's Great Lakes Theater, Seattle's On The Boards, Long Beach Opera, Disney's California Adventures and was twice a guest artist at Cal Arts. He was a longtime performer/choreographer with Reza Abdoh's Dar-a-Luz throughout L.A., NY and Europe. Ken also works in film, internet, cable, radio and recording projects, recently seen at the Getty Museum as part of Bill Viola's video installation, *Passions*.

**MARC ROSENTHAL** (Operatic Makeover Artists)

Marc 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. Marc 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. Most recently 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. He also just finished Executive Producing the acclaimed Themed Entertainment Association's 2005 *Thea Awards*. Recent projects include Projection for *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*. 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. Examples of projects can be seen at [www.personalcreations.net](http://www.personalcreations.net).

#### **DREW SACHS** (Steering Committee)

Drew has served on the Steering Committee of the Directors Lab West since its inaugural session in Los Angeles in the Spring of 2000. At the Meyerhoff Symphony Hall in Baltimore, Drew produced a concert version of *Woody Guthrie's American Song* and the musical review *A Broadway Cabaret*. Drew was an associate producer for the Broadway Fund where 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. Drew has also worked as a director, assistant director, dramaturge and stagehand at theatres throughout the country, including Arena Stage, Cleveland Playhouse, Syracuse Stage, Virginia Stage Company and the Walnut Street Theatre. He recently directed a workshop production of Howard Fishman's Jazz Opera "*we are destroyed*" at the 2004 Directors Lab. "*we are destroyed*" investigates the infamous Donner Party tragedy utilizing a jazzman's sense of improvisation and interplay between the musicians and the actors. Drew directed the premiere of *7Ages* by Johnny Ray Meeks at the Hollywood Court Theatre. *7Ages* was reprised by the Venice Theatre Works and again by the Performance Garage as part of the Minnesota Fringe Festival. Drew was a 1998 member of the Lincoln Center Theater Directors Lab where he directed *One Million Butterflies* in the Here Theatre Festival. He 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. He is in the planning stages for future productions of "*we are destroyed*" and is developing a new musical based on the life of Aimee Semple McPherson titled *The Best is Yet To Come* with New York and West Coast Lab Alum Howard Fishman. Drew is a screenwriter and was Barry Levinson's on set assistant at one point in his career. Drew learned his craft by apprenticing with Zelda Fichandler, Tazewell Thompson, Charlie Hensely, Josie Abady, and Loy Arcenas early in his career. Drew was Honor's Fellow at Syracuse University where he received his M.F.A. in theatre. As an undergraduate Drew studied Political Science at Washington University and English Literature at Mansfield College at Oxford University.

#### **MICHELE SHAY** (Actors on Style)

Michele is best known for her Tony-nominated performance in August Wilson's *Seven Guitars*, for which she received Outer Critics Circle and NAACP awards. This southern-eastern belle has performed in theatres in the

U.S. and Canada. On Broadway, she originated the role of Woman #2 in *Samm Art Williams' Home* with the Negro Ensemble Company, and was seen in Ntozake Shange's *For Colored Girls* (New York Shakespeare Festival). Off-Broadway includes Titania opposite William Hurt in *A Midsummer Night's Dream* (NYSF in Central Park, also A&E network), Lisa Loomer's *The Waiting Room* (The Vineyard), *Split Second*, *Coriolanus* with Morgan Freeman and Gloria Foster, Mustapha Matura's *Playboy of the West Indies* (Lincoln Center) and her Obie Award-winning performance in *Matura's Meetings* with Carl Lumbly both directed by Gerralld Gutierrez. Regional credits include most recently Mame in August Wilson's new play *Radio Golf* at Yale Rep, *The God Committee* by Mark St Germain at Barrington Stage Company, *Hecuba* with Olympia Dukakis (American Conservatory Theater), *Flying West* (Pasadena Playhouse), *House Arrest* with Anna Deveare Smith (Mark Taper), *Waiting to Be Invited* (A Contemporary Theatre, Seattle) and *Blues for an Alabama Sky* (Denver Center) both directed by Israel Hicks and currently in rehearsal for August Wilson's *Radio Golf* directed by Timothy Douglas at Yale Rep. Film and TV credits include *Never Die Alone* directed by Ernest Dickerson, *He Got Game* with Denzel Washington, *One True Thing* with Meryl Streep, "Family Law," "Judging Amy," *ER*, *The Cosby Show* and Henrietta Morgan on "Another World." A graduate of Carnegie Mellon University, Ms. Shay received a 1999 Fox Foundation Grant to study the connections between acting and the healing arts, a pursuit which has now become a passion.

#### **PHYLLIS SCHURINGA** (Style, Substance, Subscription)

Phyllis Schuringa is the Assistant to the Artistic Director and serves as Casting Director for the Geffen Playhouse. Recent casting includes *You Can't Take It With You*, *Paint Your Wagon*, *Take Me Out* and *The Underpants*. Previously, she worked as the Casting Director for Steppenwolf Theatre in Chicago where she cast over 100 plays including the original productions of Frank Galati's adaptation of *The Grapes Of Wrath*, Steve Martin's *Picasso At The Lapin Agile*, Austin Pendleton's *Orson's Shadow* and Charles L. Mee's *Time To Burn*. She has had the privilege of working with many exciting directors including: James Burrows, John Malkovich, Terry Johnson, Tina Landau, Gary Sinise, Randall Arney, Giles Havergal, Ronald Harwood, Garry Marshall, Terry Kinney, Mark Brokaw, John Rando, Doug Hughes, David Schweizer, Les Waters, Maria Mileaf, Gil Cates, Jessica Kubzansky, Abigail Deser, Scott Zigler and Simon Curtis. Phyllis also teaches scene study and auditioning classes.

#### **CASEY SMITH** (Clown Corn Messiah)

Casey is originally from Seattle but now lives in Los Angeles. His show *At Play In The Valley Of The Shadow Of Chet*, a creation of Clown Corn Messiah (Smith, Jesse Aasheim and Chuck Harper) and produced by Circle X Theater Company, received an LA Weekly Award nomination for Solo Performance in 2004. His other recent work includes De Coigny in Tom Jacobson's *Sperm* (CircleX), Arlecchino in Marivaux's *The Triumph of Love* (A Small Company and Chataqua Theatre Alliance), Le Petomaine in Jillian Armenante and Alice Dodd's *Laura Comstock's Bag Punching Dog* (CircleX), the Goat in Paul Mullin's *Grendel* (CircleX), Ike in David Davalos' *Darkfall* (Sacred Fools), and the Cow in Pdraig Duffy's *Feet* (Sacred Fools). Before leaving Seattle, Casey created a solo show called *Frog1* with Clown Corn Messiah which premiered at Sit 'n Spin and was part of artsEdge Festival of Experimentation in the Arts. His other commedia work with Aasheim and Harper includes Christopher Durang's *Titanic* and Joe Orton's *The Erpingham Camp*. Casey is a graduate of the University of Washington and a member of Circle X Theater Company and Clown Corn Messiah.

#### **LISA WOLPE** (Re-Mastering Macbeth)

Lisa Wolpe is the founder and Artistic Director of the Los Angeles Women's Shakespeare Company. Since 1993 she has been producing, directing, and performing in LAWSC's productions such as *Romeo & Juliet*, *A Muse of Fire*, *Othello*, *Hamlet*, *Richard III*, *Measure for Measure*, and *A Midsummer Night's Dream*. She directed *Medea* for the California Shakespeare Festival and acted in *Macbeth* at the Berkeley Repertory Theatre. She appeared in the title role of *Henry V* for Kristin Linklater's Company of Women, and portrayed *King Lear* for the New Women's Repertory Theater Company. Regional theatre credits include *Curse of the Starving Class*, *School for Wives*, and *Inherit the Wind*. She co-starred on television in *L.A. Law* and *A Year in the Life*. She is the author of *Parzival*, nominated for Best New Play by the San Diego Critic's Circle and Clown work, performed at the Sushi Gallery in San Diego.

**FRANK DWYER** (Translations Panel) is a poet, playwright, translator, director, and actor. His play about the great English tragedienne, Sarah Siddons, *The Affliction of Glory: A comedy about Tragedy*, was commissioned by the Getty Center and premiered there as a joint Getty-Mark Taper Forum production. His poetry has appeared in many literary magazines and journals, including *American Poetry Review*, *Ploughshares*, *Centennial Review*, *Poet Lore*, and *Salmagundi*. His young adult biographies—*Henry VIII*, *King James I*, *John Adams*, and *Danton*—were published by Chelsea House (NYC) in the World Leaders Past and Present series. With his collaborator, Nicholas Saunders, Frank has translated Mikhail Bulgakov's *Zoyka's Apartment* (Circle in the Square, NYC), Maxim Gorky's *The Summer People*, Nikolai Gogol's *The Government Inspector*, and ten plays by Anton Chekhov: *The Wood Demon* (Mark Taper Forum, LA; The Playhouse Theatre, London's West End), *The Seagull* (San Jose Rep), *Uncle Vanya*, *The Three Sisters*, *The Cherry Orchard* (LA Theater Works), *On The Harmfulness of Tobacco*, *The Bear*, *The Proposal*, *The Anniversary*, and *Swan Song*. The last four one-acts, produced as *Chekov X 4* by LA's Antaeus Company, won the 2004 Los Angeles Drama Critics Circle Award for Translation. *The Wood Demon*, *The Seagull*, *The Summer People*, and *Zoyka's Apartment* are published by Smith & Kraus, and an earlier version of Bulgakov's play, *Zoyka's Apartment*, by Samuel French. Frank directed *The Wood Demon* with the Antaeus Company, of which he was a Founding Member, for the Mark Taper Forum. He won a Drama-Logue Directing Award for the second Antaeus production, *Of Mice and Men*. He directed *The Summer People* at the University of Nevada at Las Vegas, and *Much Ado About Nothing* in the summer of 2004 for the Ojai Shakespeare Festival. As an actor, Frank studied Ibsen and Chekhov with Eva Le Gallienne, voice with Patsy Rodenberg, and verse with Sir Peter Hall. He was a member of the company of the Repertory Theatre at Lincoln Center in Jules Irving's last season, in Ellis Rabb's celebrated production of Gorky's *Enemies*, Rabb's *The Merchant of Venice*, and Dan Sullivan's *The Plough and the Stars*. Frank appeared in the New York Shakespeare Festival *Hamlet* with Stacy Keach, in the 25th Anniversary Broadway revival of *A Streetcar Named Desire*, and at such theaters as the Kennedy Center, Roundabout Theatre, Playwrights Horizons, Soho Rep, Whole Theater Company (NJ), Geva Theater Center (Rochester, NY), and Quai Theatre (NYC), where he played the title role in Slavomir Mrozek's *Vatzlan*. He worked several seasons at the CSC Repertory Theatre (NYC), where he played the Player in a revival, which he also directed, of *Rosencrantz and Guildenstern Are Dead*. With his wife, Mary Stark, he appeared in a Taper workshop of Lillian Groag's adaptation of Feydeau's *A Flaw in the Ointment*. He won a *Santa Monica Outlook* Best of the Year citation in 1995 for his Falstaff in an adaptation of both parts of *Henry IV* at the Odyssey Theatre (LA). With Neal Stulberg conducting, Frank narrated Poulenc's *Babar* for Robert Winter's Summerfest Series at the Getty, and played Sir Toby Belch for Theatreworks (Colorado Springs). Frank wrote and performed in five annual benefit programs for the William Andrews Clark Memorial Library, and has lectured at the J. Paul Getty Museum, the Huntington Library, the Los Angeles County Museum, the Los Angeles Opera, the Jane Austen Society, the Shakespeare Authorship Roundtable, the Pasadena Seniors Curriculum, and the Mark Taper Forum. Frank was the Taper Literary Manager and then an Associate Artist from 1990 to 2002, and is now teaching Shakespeare and Theater History at CalArts.

**MICHELLE HANER** (Translations Panel) Michelle studied political science at Harvard University and theater at the University of Paris (MA) and at UCLA (MFA). Her thesis work at the Sorbonne related to issues of translation of Paul Claudel's *l'Echange*. While in Europe, Michelle also trained in physical and collaborative theater at the *L'Ecole Jacques LeCoq* and with Ariane Mnouchkine of *Theatre du Soleil*. As an actress, Michelle has performed with companies in France, Spain and Wales and was a founding member of Barcelona's award-winning Bantam Theater Company. Recent projects in the United States have included *The Three Sisters*, *School for Scandal*, *Roberto Zucco*, *The Chekhov Machine* and her one-person show, *Gag me with a Dane*. She has also appeared in independent films (*Mad Twins*, *Merchant of Venice* and *The Way Down*) and on television ("CSI", "Dragnet", "Deadwood"). She is a member of the Open Fist Theater Company, Ensemble Studio Theatre-LA and the Classical Theater Lab. Michelle has also taught acting and movement both in France and in UCLA's summer theater program. She has directed several collaborative projects and, in the summer of 2004, Sarah Kane's *Crave*. She is currently collaborating with John Achorn on a translation and adaptation of Jean Palaprat's 1692 full-length *commedia dell'arte* play, *La Fille De Bon Sens (A Sensible Girl)*.

**CAROLINE LIEM** (Moderator for Theatre of the Oppressed)

Caroline Liem is a director, producer, and teacher. She is the co-founder of Two Girls Productions, which she helms with Che'Rae Adams. As a casting director, her projects include *Boogeyman*, *Devour*, *The Perfect Sleep*, *Blade Trinity*, *X2*, *Auto Focus*, *Boat Trip*, *Double Take*, *Disney's The Kid*, *Life With Bonnie*, *Two Guys and A Girl*, plus numerous independent films. She worked at Disney Studios on such projects as *Pearl Harbor*, *102 Dalmatians*, *Gangs Of New York*, *Big Trouble*, *Gone in 60 Seconds*, *Annie*, *Geppetto*.

Theatre credits include John Ridley's first play, *Ten Thousand Years* at the El Portal Theatre, *Funny Business* directed by Sue Wolf at the Coronet Theatre, *Sneaux* directed by Andy Fickman (*Reefer Madness*) at the Matrix Theatre, *Not New But Recommended* directed by Che'Rae Adams, which ran for one year, and the 20th Anniversary production of *Tracers* at the Odyssey Theatre directed by John DiFusco. Caroline trained with many prominent directors including Daniel Sullivan on *Uncle Vanya* and David Saint on *Sylvia* at Seattle Repertory Theatre, Jose Carrasquillo on *Metamorphosis* at The Group Theatre, as well as with The Intiman Theatre, American Players Theatre, and Seattle Children's Theatre.

With her theatre producing partner, director Che'Rae Adams, she produced *Surviving David* at 2100 Square Feet, *God Wants Me To Cum* at The Stella Adler Theatre, *Fixing Frank* at the Celebration Theatre and *Fish Stories* in LA and NY. She is currently prepping her next film, *Human Harvest*, and pursuing her latest adventure- teaching science!

## WHO'S WHO, TOO!

## DIRECTORS LAB WEST 2005

**VINCE CONARD** (Which Witch is Which) teaches English Literature and Journalism at Leuzinger High School in Lawndale, California. He recently originated the role of "Jesus Christ" in *Black Resurrection*, a gospel musical presented at The Regency West Theatre. He's also been featured in the number of productions including *Detox*, *Six Degrees of Separation*, *Miss Evers' Boys*, *Blues For An Alabama Sky*, *The Piano Lesson*, *A Midsummer's Night Dream*, and *Hamlet*. Vince was a featured actor at the 2003 National Black Theatre Festival in Winston-Salem, North Carolina. He played the role of "Papa Shakespeare" in *The African Company Presents King Richard III* at under the direction of Ernest Figueroa. Vince has a number of independent films to his credit, including the embarrassingly bad 1976 slasher film, *Cycle Vixens*.

**LAURETTA CRITES** (Opera Design Panel) graduated from Cal Arts technical theater program in 1990. After a few years of freelance design projects, including industrials for Sebastian International, Children's Theater Festivals, and productions for Opera Pacific, she settled in at the Los Angeles Opera for a 10 year stint as the Assistant Costume Director working with world renown directors such as Franco Zeffirelli, Bruce Beresford and Julie Taymor and working internationally with companies including The Kirov Opera, The Polish National Opera, Teatro Real and The Canadian National Opera. Lauretta now enjoys a more relaxed career as a massage therapist where she works to help other souls to "de-stress".

**CHRISTINE JORDAN** (Opera Design Panel) Costume director Opera Pacific.

**ALEXANDRA McHALE** (Which Witch is Which) received her MFA in acting from the Actors' Studio Program at the New School for Social Research. In New York City she was seen as Ruth in *Gamma Rays...* (Downtown Circle in the Square), Ophelia in *Hamlet* (42nd Street Workshop) and Cheyl in *Dos Corazones* (Lincoln Center Director's Lab). In addition to dramatic acting, Alex is successful standup comedian. She has performed on 'The Tonight Show' with Jay Leno, The 'Late Late Show with Craig Kilborn' and Comedy Central's 'Premium Blend.' For two consecutive years, college students across America have voted her 'Female Entertainer Of the Year.' Most recently, Alex has lent her commentary to VH1 shows such as 'I Love the 80's,' 'Supersecret TV Formulas' and '100 Most Cheesetastic Video Tricks.'

**Yael Pardeess** (Opera Design Panel) Scenic Designer

**DARCY SCANLIN** (Opera Design Panel) is a scenic designer residing in Pasadena, California, and works in theatre, opera and film. She is currently designing an international co production of *Don Juan in Prague* for BAM and the Estates Theatre in Prague, as well as Long Beach Opera's *Semele*. She has recently designed Milwaukee Shakespeare's *The Merchant of Venice*, as well as South Coast Repertory's world premier of Noah Haidle's *Princess Marjorie*. For SCR, she also designed *Bosoms and Neglect*, *The School for Wives*, *Two Gentleman of Verona* and *The Dazzle*. At the Getty museum, she designed *Euridice*, as well as *Jenfua*, and *Trois Operas Minute* for Long Beach Opera. Last summer she designed the world premiere of *Guest From the Future* for the Bard Summperscape International Arts Festival. Ms. Scanlin received the NEA/TCG Career Development Program for Designers, during which she was a guest artist at the Prague Quadrennial, assisted on Broadway (ASSASSINS) and worked with the Builders Association's AVANTI. She received an Individual Artist Fellowship from The Public Corporation for the Arts, and was recently named one of nine "emerging" designers by Entertainment/Design Magazine. Ms Scanlin is currently developing an experimental audience immersive installation called THE LEWIS CARROLL PROJECT and a series of light paintings. She received her MFA from CalArts in 2000.

**LARRY SOUSA** (Open Session Garry Marshall) won the prestigious *Los Angeles Drama Critics Circle Award* for his choreography for Stephen Sondheim's *Anyone Can Whistle*, a wonderful honor made more thrilling as he was nominated alongside Broadway veteran Susan Stroman for *The Producers*. In New York City, he conceived and directed *Live to Dream*, a gala for *The American Dance Awards*. He is the director *You Mutha, A One-Mom Show* (Coronet Theatre, L.A.), making its New York premiere at this year's International Fringe Festival. Larry directed the regional premiere of *Swing!* at Musical Theatre West, receiving an *L.A. Ovation nomination* for *Best Director*, while his cast won the *Ovation Award* for *Best Ensemble*. He created the musical staging for the world premiere of *The Tin Pan Alley Rag* for Goodspeed Opera House, Coconut Grove Playhouse, and Pasadena Playhouse, receiving *NAACP Theatre Award* and *L.A. Ovation nominations*. For Utah Musical Theatre, Larry directed *A Funny thing Happened ...Forum* and the *World Goes 'Round* to rave reviews. For E.T.C. Theatre company, Larry directed *Working*, and he'll direct *Smile* this summer. He is currently in development as choreographer for the new *Happy Days, The Musical*, written and directed by Garry Marshall. Larry staged the dance hall sequence for the feature film *The Rising Place*, and his work was featured in a star-studded Hollywood tribute to Nannette Fabray at the Pasadena Playhouse. For the S.T.A.G.E. Benefit, Larry created a featured number for Tony-winner Donna McKechnie, Broadway's original Cassie in *A Chorus Line*. He choreographed West Coast Ensemble's hit revival of *Merrily We Roll Along* (*L.A. Weekly Award nom.*), *Snoopy* (Falcon Theatre, L.A./Garry Marshall prod.) and he directed the premiere of the solo musical *Kabaret Kapri* in L.A. receiving "Pick of the Week" honors from *Entertainment Today* magazine. On Broadway, Larry was featured in *She Loves Me*, *The Goodbye Girl*, and he appeared in the Broadway companies of *Busker Alley*, *My Favorite Year* (Lincoln Center workshop), and *Wonderful Town* (NYC Opera). On television, Larry has appeared as a guest actor on *3<sup>rd</sup> Rock From The Sun*, *Grace Under Fire*, *Tracey Takes On*, and he is featured in the CBS TV musical *Mrs. Santa Claus*. Larry holds a B.F.A. in theatre from Ithaca College in New York. At the University of California at Irvine Larry pursued a unique M.F.A. course of study combining directing, design, choreography, and musical theatre. Larry is a guest teacher of musical theatre at the University of Southern California, an adjudicator for American Dance Awards and Dance Masters of America, a featured columnist for *The Goldrush* magazine, and an alumnus of Directors Lab West. He has designed scenery and lighting for more than 30 productions in Los Angeles and New York. A Boston native, Larry lives in Los Angeles.

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March 9, 2001

To the Lincoln Center Theater Directors Lab West:

The assignment, as I understand it, is to write a "Letter to a Young Director" that gets read at the beginning of your day. Naturally, I'm torn. One message that occurs to me, clearly, is in the form of a telegram warning you to run for the nearest exit and keep running. The alternative, I'm afraid, might weigh in at roughly three times the length of "De Profundis". And neither solution seems what your mentors have in mind. So, what, in fact, advice is worth putting into a letter; to say nothing of one that is intended to "kick off" a really swell day? I'll be brief:

- a) Please love what you do. Without passion for the work, it's just...well, work.
- b) Don't worry too much about your conception. (I'm well into my career, and still am not certain what that means. I assume you hope most of all to serve the playwright and give the actors the very best advice possible. And that's all.)
- c) "Fix it", are two good words to put on your mirror each morning.
- d) I suppose it's helpful to realize that we are, finally, storytellers whose medium is people. With enormous respect for all the people involved, and making certain that you tell the same story to the designers and the actors as you intend to tell your audience, you probably can't get into too much trouble.
- e) And remember, it still isn't too late to run for the nearest exit. There is considerable pleasure to be derived, I'm told, from selling insurance.

I wish you every bit of success and, especially, happiness...

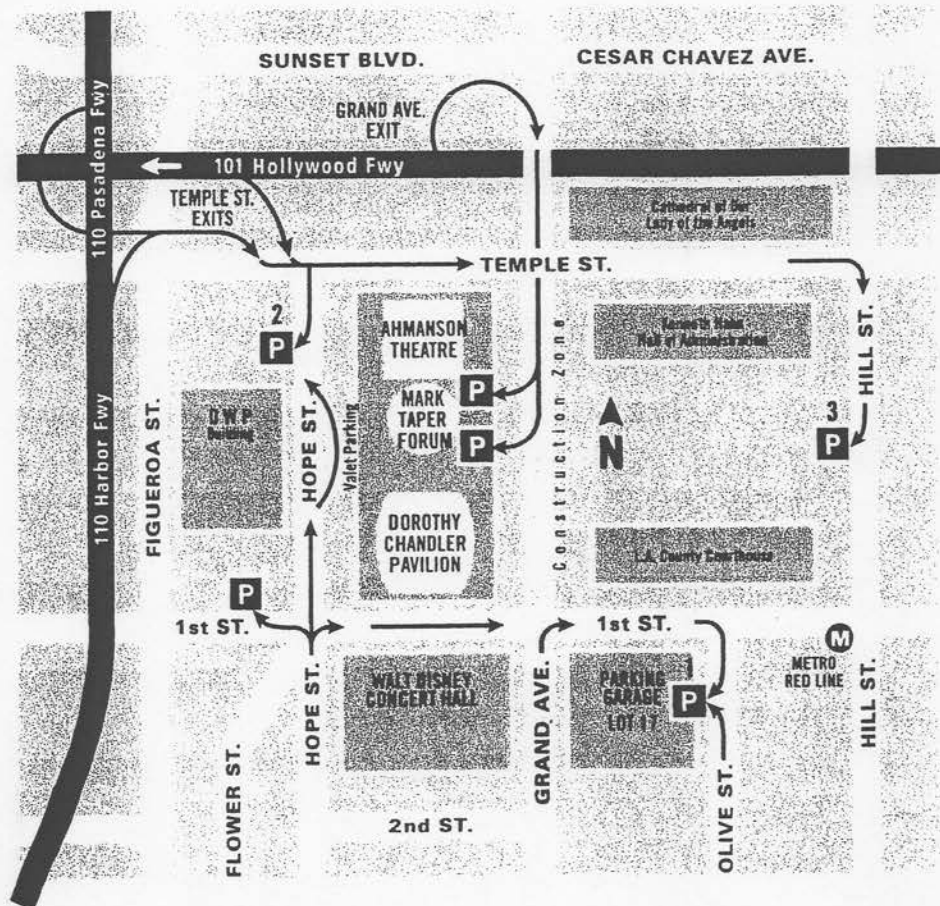
Jack O'Brien  
Artistic Director, The Globe Theatres/San Diego

## Directors Lab West 2005 Special Thanks

Che'Rae Adams – Alumni  
Z Clark Branson – The Theatre @ Boston Court  
Anne Cattaneo – Lincoln Center Theater  
Alexis Chamow – Alumni  
Diana Choi – Wonder Woman  
Brian Colburn – Pasadena Playhouse  
Randy Dixon  
Sheldon Epps – Pasadena Playhouse  
David Gastelum – Trader Joe's  
Barbara Hauptman – Society of Stage Directors and Choreographers  
Caroline Lagerfelt  
Mike Leininger – Pasadena Playhouse  
Erik Liberman  
Caroline Liem - Alumni  
Blake Lindsley  
Tanya Kane-Parry  
Brad Price – Furious Theatre Company  
Tony Rizzi  
Michael Seel – The Theatre @ Boston Court  
Ann-Giselle Spiegler – the other Wonder Woman  
Nick Stonnington  
Eileen T'Kaye – The Theatre @ Boston Court  
Tom Ware – The Pasadena Playhouse  
Ann E. Wareham – Center Theatre Group  
The entire staff at the Pasadena Playhouse  
The entire gang at Furious Theatre Company

### Viewpoints Performers:

Aaronda Dent  
Joseph Gill  
Sarnica Lim  
Laurie Lynch  
Jonathan Williams  
Takahiro Yamamoto



# THE AHMANSON THEATER

135 N. GRAND AVE.  
LOS ANGELES, CA 90012

## 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.

**Valet parking** is available for \$19 at the Music Center's Hope Street entrance.

**Restaurant Parking** Many downtown hotels and restaurants provide convenient parking and FREE round-trip shuttle service to the Music Center.

## DRIVING

**To 110 Freeway from Pasadena Playhouse:** Go North on El Molino. Turn left onto Colorado Blvd. Turn left onto South Arroyo Parkway. It becomes 110 Southbound.

**From the Pasadena 110 Freeway Southbound:** from the far left lane, exit at Hill St. Continue straight eight blocks on Hill, turn right on Temple St, and proceed one long block to Grand Ave. Turn left. Parking is on the right under the Music Center.

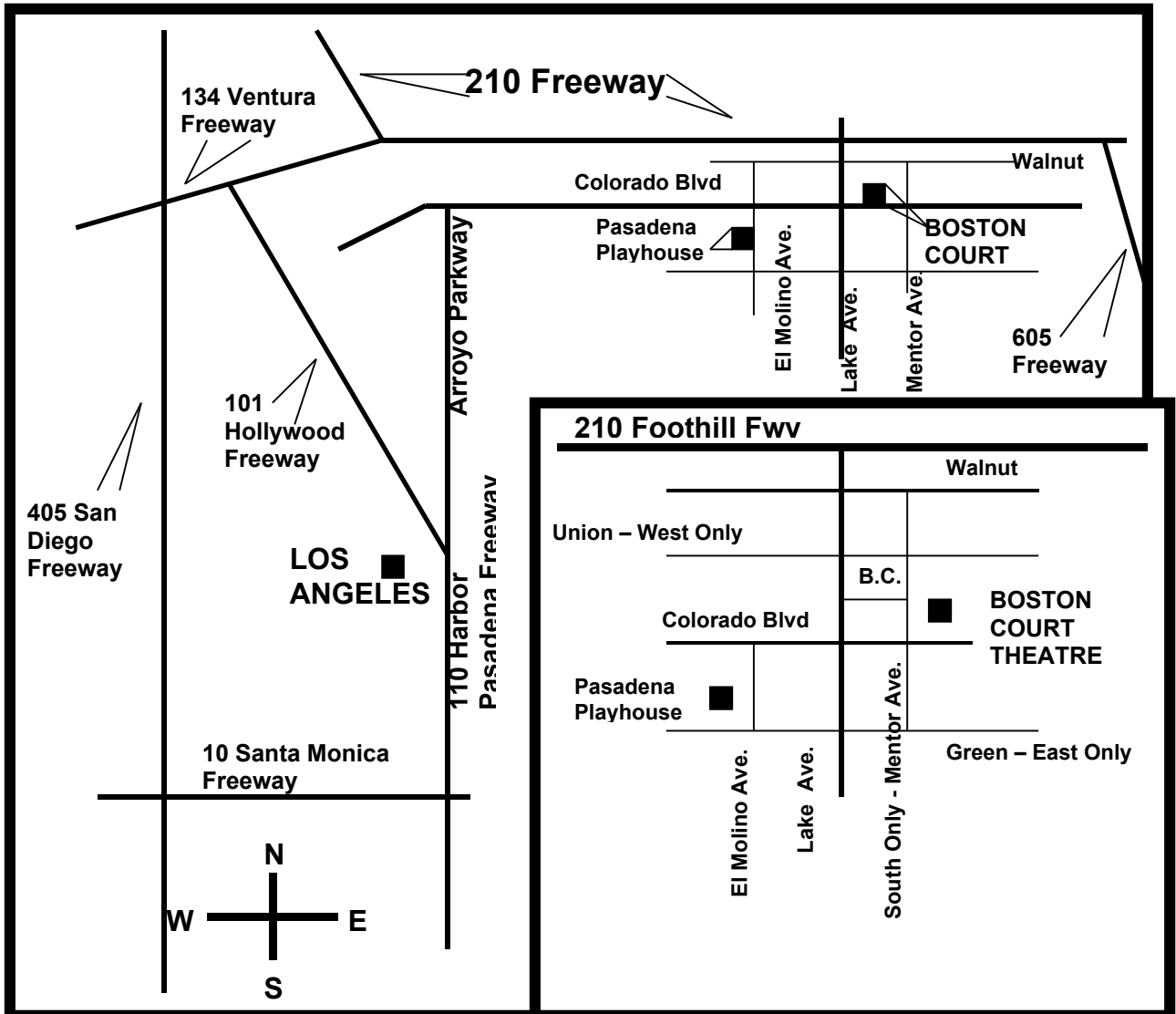
## DIRECTORS LAB WEST DIRECTIONS

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

BOSTON COURT ARTS CENTER  
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.



## **ANNOUNCING THE 2005 DIRECTORS LAB WEST OPEN SESSION**

"Happy Days in the Theatre" with Garry Marshall  
Tuesday, May 24th at 7pm at the Theatre @ Boston Court

As we do each year in the lab, we have created one session that is open to current and past Lab attendees, members of SSDC and various theatre professionals. This year's open session is with award winning director-writer-producer Garry Marshall. Garry will join our directors in a discussion about his career in Theatre, TV and Film as well as his newest project adapting his hit TV show "Happy Days" into a stage musical.

Please join us at the Theatre at Boston Court at 7pm on Tuesday, May 24th. Seating is limited so will be on a first come, first served basis. Please **RSVP to (323) 281-0344 by Friday, May 20th.**

The Theatre @ Boston Court is located at:  
70 North Mentor Avenue  
Pasadena, California

**ALL DLW ALUMNI AND MEMBERS OF SSDC ARE INVITED TO COME**

**GARRY K. MARSHALL** Partial bio: Since his career first began in the late 1950's, GARRY K. MARSHALL has established himself as one of Hollywood's most respected writers, producers and directors of television, film and theater and is still going strong today.

Among his many film directing credits, Garry directed the box office hit PRETTY WOMAN, with Julia Roberts and Richard Gere; FRANKIE & JOHNNY, with Michelle Pfeiffer and Al Pacino; BEACHES with Bette Midler and Barbara Hershey; OVERBOARD with Goldie Hawn and Kurt Russell; NOTHING IN COMMON with Tom Hanks and Jackie Gleason; THE FLAMINGO KID with Matt Dillon; THE OTHER SISTER with Diane Keaton; RUNAWAY BRIDE, the box office hit that reunited Garry with two old friends, Richard Gere and Julia Roberts; and THE PRINCESS DIARIES, which was a box office success and his first "G" picture starring Julie Andrews and Anne Hathaway. Last year Garry had two movies that were released including RAISING HELEN starring Kate Hudson and Joan Cusack and yet again, another box office success, THE PRINCESS DIARIES 2 with the same wonderful cast as before.

A Bronx, New York native and a Northwestern University journalism graduate, Marshall has also created and executive produced some of the longest running and most celebrated sitcoms in American television history. Among these are Happy Days, Laverne & Shirley, The Odd Couple, and Mork and Mindy.

In 1983 he received his star on The Hollywood Walk of Fame. He is the recipient of many prestigious awards such as the American Comedy Awards Lifetime Achievement Award and Publicists Guild Motion Picture Showmanship Award for Film and Television. In 1995 he was voted the Valentine Davies Award from his fellow writers of the Writers Guild of America. In November 1997, Mr. Marshall was inducted into the Academy of Television Arts and Sciences Television Academy Hall of Fame. He was honored by Washington D.C.'s National Italian American Foundation in 2002.

Also in 1997, Marshall followed his dream by building a 130-seat live theater space with his daughter Kathleen, in Burbank called The Falcon Theatre, which has flourished since it's opening. He'll direct his first opera in 2005, Offenbach's "The Grand Duchess of Gerolstein."