

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 22 - 29, 2004**

*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 an opportunity 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 22 will be posted on the Lab Callboard. ***Please check this board frequently.***
- We may try to arrange for additional discounted tickets for theatrical events around Los Angeles. Sign up sheets will be provided for all such events however **please take special note:**  
***Transportation and Parking is a Lab member's responsibility.***
- Information on any other off-site sessions, or 'Special Event', 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:**

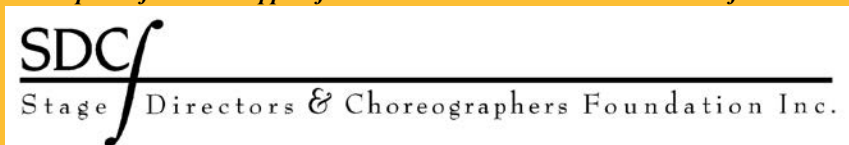
We hope you will choose to attend every session offered during this week, or as many as you are able. Theatrical artists from all over the country are donating their time to the LAB so please take full advantage of every opportunity.

- All events are FREE except for possible arranged performances. (Any costs it 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 Monday and Thursday evening*) 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 who are donating time and resources to this event.*

***Special financial support for Directors Lab West has been received from:***



***Special financial support for the WE ARE DESTROYED workshop has been received from KING'S FOUNTAIN - Barbara Watson and Henry Pillsbury, Co-directors***

*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, Jessica Kubansky, Michael Michetti, Co- Artistic Directors, Executive Director, Z. Clark Branson, Managing Director, Michael Seel, Producing Director Eileen T'Kaye and the*

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

# DIRECTORS LAB WEST

2004

hosted by

Pasadena Playhouse  
The Theatre at Boston Court

	SATURDAY 22-May	SUNDAY 23-May	MONDAY 24-May	TUESDAY 25-May	WEDNESDAY 26-May	THURSDAY 27-May	FRIDAY 28-May	SATURDAY 29-May
10:00		Theater is Community	Making The Dead	We Can Fly:	Metamorphosis	<i>We Are Destroyed</i>	Myth and Motion	Where's My Kickline?
10:30		<b>Mary Huls</b>	White Guys Sing	<b>The Magic of Peter Pan</b>	<b>Martin Benson</b>	Workshop	<b>Randy Dixon</b>	<b>Vincent Paterson</b>
11:00	<b>Check-in (11:00)</b>	(10:00-12:00)	<b>Steven Wadsworth</b>	(10:00-12:00)	(10:00-12:00)	<b>Harold Fishman Quartet</b>		(10:00-12:00)
11:30	<b>Orientation</b>	<i>Rehearsal Rm.</i>	<b>Francesca Faridany</b>	<i>Library</i>	<i>Library</i>	Session 3		<i>Greenroom</i>
12:00	(11:30-12:30)	Lunch	(10:00-1:00)	Lunch	Lunch	(10:00-1:00)	(10:00-1:00)	Lunch
12:30	Pizza Lunch	(12:00-1:00)	<i>Rehearsal Rm.</i>	(12:00-1:00)	(12:00-1:00)	<i>Boston Court</i>	<i>Boston Court</i>	and
1:00	(12:30-1:30)	Henry To Hairspray	Lunch	<i>We Are Destroyed</i>	<i>We Are Destroyed</i>	Lunch	Lunch	<b>Music, Myth</b>
1:30	Setting Yourself on Fire	<b>Jack O'Brien</b>	(1:00-2:00)	Workshop	Workshop	(1:00-2:00)	(1:00-2:00)	<b>&amp; Mayhem</b>
2:00	<b>Sheldon Epps</b>	(1:00-3:00)	The Magician's Apprentice	<b>Harold Fishman Quartet</b>	<b>Harold Fishman Quartet</b>	Family Ties	Dispelling the Myths	(12:00-3:00)
2:30	(1:30-3:30)	<i>Library</i>	<b>Andrew Barnicle</b>	Session 1	Session 2	<b>Bill Rauch</b>	<b>David Saar</b>	<i>Courtyard</i>
3:00	<i>Library</i>	Playmaking:	<b>Richard Odle</b>	(1:00-4:00)	(1:00-4:00)	<b>Tracy Young</b>	(2:00-4:00)	Tragedy and Oprah
3:30	<b>Three Bosses:</b>	The Child in All of Us	(2:00-4:00) <i>Library</i>	<i>Boston Court</i>	<i>Boston Court</i>	(2:00-4:00) <i>Library</i>	<i>Library</i>	<b>Louis Fantasia:</b>
4:00	<b>An Actors' Perspective</b>	<b>Leigh Curran</b>	110° and Rising	Something's Coming:	Magic Makers:	The Young and the Restless	Green Eggs and Ham	(3:00-5:00)
4:30	(3:30 - 5:30)	(3:00-6:00)	<b>David Lee</b>	<b>Directors Roundtable</b>	<b>Designers Roundtable</b>	<b>Youth Theater</b>	<b>Lisa Wolpe</b>	<i>Library</i>
5:00	<i>Rehearsal Rm.</i>	<i>Rehearsal Rm.</i>	(4:00-6:30)	<b>Discussion</b>	<b>Discussion</b>	<b>Roundtable</b>	(4:00-6:30)	<b>TBA</b>
5:30	Directing the Diva	<b>Music, Myth &amp; Magic</b>	<i>Rehearsal Rm.</i>	(4:00-6:30)	(4:00-6:30)	(4:00-6:00) <i>Library</i>	<i>Library</i>	(5:00-7:00)
6:00	<b>John Bowab</b>	(6:00 -7:00) <i>Rehearsal Rm.</i>	Dinner	Dinner	Dinner	Dinner	Pizza Dinner	<i>Library</i>
6:30	(5:30-7:30)	Dinner	(6:30-8:00)	(6:30 - 8:00)	(6:30 - 8:00)	(6:00-7:00)		
7:00	<i>Rehearsal Rm.</i>	(7:00-8:00)				<i>We Are Destroyed</i>	and	<b>Wrap Up!</b>
7:30	Dinner	Bloody Hell:	Putting it Together:	Evolution:		Presentation	<b>Who the Hell</b>	(7:00-9:00)
8:00	(7:30 - 9:00)	<b>Grand Guignol</b>	<b>Directing Sondhiem</b>	<b>Steppenwolf</b>	<b>Red Moon</b>	<b>Harold Fishman Quartet</b>	<b>Are You?</b>	
8:30		(8:00-10:00)	(8:00-10:00)	(8:00-10:00)	(8:00-10:00)	(7:00-10:00)	(6:30-10:00)	
9:00	<i>Enchanted April</i>	<i>Rehearsal Rm.</i>	<i>Rehearsal Rm.</i>	<i>Rehearsal Rm.</i>	<i>Rehearsal Rm.</i>	<i>Courtyard</i>	<i>Library</i>	
9:30	Playhouse							
10:00	(9:00)							

Generously Supported by

The Society of Stage Directors and Choreographers Foundation

*We Are Destroyed* supported by The Kings Fountain

# Directors Lab West Sessions 2004

## SATURDAY, MAY 22, 2004

### CHECK IN

Saturday, May 22, 2004

11:00am - 11:30am

\* PATIO \*

### ORIENTATION

Directors Lab West Steering Committee

Saturday, May 22, 2004

11:30am - 12:30pm

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 10th 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.

\* REHEARSAL ROOM \*

### LUNCH

Saturday, May 22, 2004

12:30pm - 1:30pm

**PIZZA & MORE** provided by the Directors Lab West Steering Committee and Mario's Restaurant. Get to know your fellow directors at the bar.

### SETTING YOURSELF ON FIRE

Sheldon Epps

Moderator: Ernest A. Figueroa

Saturday, May 22, 2004

1:30pm-3:30pm

As Artistic Director of the Pasadena Playhouse Sheldon Epps graciously hosts the 2004 Director's Lab West. Mr. Epps will address the directors sharing his thoughts on the role of director as creator. Mr. Epps will speak on his seven year tenure at the Pasadena Playhouse. Offering such Musical classics as "Do I Hear a Waltz?" and the upcoming "110 in the Shade" as well as working with notable theater icons as Jerry Herman.

\* LIBRARY\*

### THREE BOSSES:

#### AN ACTOR'S PERSPECTIVE

Panel: Betty Garret, Marsha Kramer

Kale Cole, David Holmes

Moderator: Myrna Gawryn

Saturday, May 22, 2004

3:30 pm - 5:30 pm

Notable Musical Theatre Actors relate how their role as actor changes and develops when working in the Musical process as they seek to serve three bosses: the Director, Musical Director and Choreographer. They will speak on their personal experiences and how the Director has either helped or hindered the process.

\* REHEARSAL ROOM \*

### DIRECTING THE DIVA:

#### A DIRECTOR'S PERSPECTIVE

John Bowab

Moderator: Ernest Figueroa

Saturday, May 22, 2004

5:30pm - 7:30pm

Renowned director John Bowab, known for directing and producing great women of the theatre and the shows that made them stars, will discuss his experiences with actresses such as, Debbie Reynolds (The Unsinkable Molly Brown), Gwen Verdon (Sweet Charity), Angela Lansbury (Mame), Carol Lawrence, Chita Rivera, and Debbie Allen, among others.

\* REHEARSAL ROOM \*

### DINNER

Saturday, May 22, 2004

7:30pm - 9:00pm

*Explore Pasadena!*

### ENCHANTED APRIL PERFORMANCE

Saturday, May 22, 2004

9:00pm - 11:00pm

The Pasadena Playhouse offers free tickets to Lab members for their critically acclaimed production of *Enchanted April*.

\* MAINSTAGE \*

\*Sign-up Sheet Required

# Directors Lab West Sessions 2004

## SUNDAY, MAY 23, 2004

### THEATER IS COMMUNITY:

#### SPOTLIGHT THEATER

Mary Hulls – Artistic Director

Moderator: Nick D'Abruzzo

Sunday, May 23, 2004

10:00 am – 12:00pm

A community theatre located in rural Pleasant Hill Oregon, Spotlight is in its twelfth year of operation with the last seven in its permanent home, a completely re-built metal barn that seats 120 patrons. Spotlight is the creation of Mary Hulls, director and creative force behind this "Arts Academy." With over 200 different after-school-students a year, 5 full shows, 3-4 acting classes, weekly dance classes at various levels (9 classes), a traveling troupe of 20, and an adult force who also take class and yearly put on a play of their own. The community has been changed by this small grass roots endeavor, and alumni now come back to stage a college play every summer. A panel of Production Co. students and parents will join Mary Hulls to answer questions and share our theatre and productivity with the others.

\* REHEARSAL ROOM \*

### LUNCH

Sunday, May 23, 2004

12:00pm - 1:00pm

### HENRY TO HAIRSPRAY

Jack O'Brien

Moderator: Kappy Kilburn

Sunday, May 23, 2004

1:00pm – 3:00pm

Director Jack O'Brien, Artistic Director of the Old Globe Theater in San Diego and renowned musical works such as *The Full Monty* and *Hairspray* will speak to the group relating his experience taking his shows from his regional theatre to the Broadway stage.

\* LIBRARY \*

### THE CHILD IN ALL OF US:

#### PLAYMAKING

Leigh Curran

Moderator: Jessica Bard

Sunday, May 23, 2004

3:00pm- 6:00pm

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

\* REHEARSAL ROOM \*

### MUSIC, MYTH, and MAGIC

#### (First session of Two)

Moderator: Andrew Sachs, Rachel Katz Carrey

Sunday, May 23, 2004

6:00pm - 7:00pm

\* REHEARSAL ROOM \*

### DINNER

Sunday, May 23, 2004

7:00pm – 8:00pm

### BLOODY HELL

Grand Guignol

Moderator: Russel Blackwood

8:00pm – 10:00pm

Russell Blackwood (Lab West'01) is the co-founder of Thrillpeddlers, a San Francisco-based theatre company that specializes in the 'Grand Guignol repertoire'. So... what is Grand Guignol? As used today, the term 'Grand Guignol' (pronounced *Grah-n Geen-yol'*) refers to any dramatic entertainment that deals with macabre subject matter and features "over-the-top" graphic violence. It is derived from *Le Theatre du Grand Guignol*, the name of the Parisian theatre that horrified audiences for over sixty years. Through historical evidence and a series of dramatic experiments, lab participants will not only develop a profile of *Le Theatre du Grand Guignol* and the theatrical genre it spawned, but also practical techniques for bringing that thrill of fear on stage for a modern audience.

\* REHEARSAL ROOM

# Directors Lab West Sessions 2004

## MONDAY, MAY 24, 2004

### MAKING THE DEAD WHITE GUYS SING

Stephen Wadsworth

Francesca Faridany

Moderator: Rachel Katz Carey

Monday, May 24, 2004

10:00am-1:00pm

From Marivaux to Wilde to Shakespeare to Moliere and finally Wagner, Stephen Wadsworth has taken works thought to be stuffy and out of date and made them sing with new life and vigor. Francesca Faridany (his wife and collaborator) has tackled lead roles in many of these productions and recently finished two runs of her own adaptation of Schnitzler's novella Fraulein Elsa, also directed by Stephen. Join them as they discuss the uses of music in straight plays, the necessities of theater in opera, the trials and tribulations of adaptation and why the dead white guys are worth keeping around.

\* REHEARSAL ROOM \*

### LUNCH

Monday, May 24, 2004

1:00pm - 2:00pm

### THE MAGICIAN'S APPRENTICE

Andrew Barnicle

Richard Odle

Moderator: Andrew Sachs

Monday, May 24, 2004

2:00pm - 4:00pm

Andrew Barnicle, Artistic Director of Laguna Playhouse, speaks with his resident designer Richard Odle about the collaboration that occurs between the director and designer in order to create theatrical magic. Discussion will follow the process from the conception of the design to the limits encountered creatively and financially in bringing a work from page to the stage of the regional theatre. And just who is the magician and who is the apprentice?

\* LIBRARY \*

### 110° AND RISING

David Lee

Moderator: Ernest Figueroa

Monday, May 24, 2004

4:00pm - 6:30 pm

David Lee, director of the Pasadena Playhouse productions of *Do I Hear A Waltz?* And the upcoming *110° in the Shade* speaks on his re-envisioning of a musical classic. David also shares experiences from his diverse career, which has involved directing both plays and musicals.

\* REHEARSAL ROOM \*

### DINNER

Monday, May 24, 2004

6:30pm – 8:00pm

### PUTTING IT TOGETHER

#### DIRECTING SONDHEIM

\*\* SDC Foundation Open Session \*\*

Panel: Tim Dang- East West Players,  
Michael Michetti – Theatre @ Boston Court  
David Lee - *110° in the Shade*

Moderator: Terri Roberts

Monday, May 24, 2004

8:00pm - 10:00pm

Directing Musicals is always a challenge but arguably there is no more challenging musical than those created by Stephen Sondheim. From *West Side Story* to *Sweeney Todd* Sondheim musicals present unique challenges in language, focus, cast size and content. Led by Terri Roberts of the Sondheim Review, a panel of directors who have repeatedly faced these challenges explore their experiences and offer as many unique perspectives as there are works written by Sondheim.

\* MAINSTAGE \*

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

# Directors Lab West Sessions 2004

**TUESDAY, MAY 25, 2004**

**WE CAN FLY:**

**THE "MAGIC" OF PETER PAN**

Director Glenn Casale, Designer John Iacovelli

Moderator: Trefoni Rizzi

Tuesday, May 25, 2004

10:00am - 12:00pm

The Tony nominated design/directing team of the magical Broadway *Peter Pan* and upcoming tour starring Cathy Rigby, discuss how they found their way into this classic story and how this was translated into the magical choices made by the designers.

\* **LIBRARY** \*

**LUNCH**

Tuesday, May 25, 2004

12:00pm - 1:00pm

**WE ARE DESTROYED WORKSHOP**

\* *Workshop sponsored by Kings Fountain*

**(First session of Four)**

Creator: Howard Fishman

Director: Andrew Sachs

Tuesday, May 25, 2004

1:00pm - 4:00pm

WE ARE DESTROYED is a multimedia theater piece that incorporates original music, text, staging, dance and video to explore the themes, ideas, emotions and philosophies inherent in the Donner Party tragedy. The piece is not a historical retelling. Actual characters and situations do appear alongside songs and text inspired by the story. It is a tone poem, a jazz opera, a musical inquiry.

Actors: George Donner – Eddie Levi Lee

Tamsun Donner – Sarah Brooke

John Reed- Howard Fishman

John Snyder – John Griffin

Eliza – Justine Boyervin

Howard Fishman Quartet:

Howard Fishman – Piano/Guitar

Jim Whitney – Bass

Victor Lin - Violin

Larry William - Trumpet

\* **BOSTON COURT** \*

**SOMETHINGS COMING:**

**DIRECTORS ROUNDTABLE**

Tuesday, May 25, 2004

4:00pm - 6:30pm

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

\* **LIBRARY** \*

**DINNER**

Tuesday, May 25, 2004

6:30pm – 8:00pm

**EVOLUTION:**

**STEPPEWOLF THEATRE COMPANY**

Phyllis Schuringa & Randel Arney- Geffen  
Playhouse

Moderator: Marianne Savell

Tuesday, May 25, 2004

8:00pm - 10:00pm

How did one of the most famous theatre companies in America go from a bunch of college kids working together to Steppenwolf Theatre Company? What can we learn from their evolution? How does change effect an ensemble? "Committed to the principle of ensemble performance through the collaboration of a company of actors, directors and designers, Steppenwolf Theatre Company's mission is to advance the vitality and diversity of American theater by nurturing artists, encouraging repeatable creative relationships, and contributing new works to the national canon. The company, formed in 1976 by a collective of actors, is dedicated to perpetuating an ethic of mutual respect and the development of artists through on-going group work. Steppenwolf has grown into an internationally renowned company of thirty-five artists whose talents include acting, directing, playwriting, filmmaking, and textual adaptation."

\* **REHEARSAL ROOM** \*

# Directors Lab West Sessions 2004

## WEDNESDAY, MAY 26, 2004

### **METAMORPHOSIS: SOUTH COAST REP.**

Martin Benson

Moderator: Ernest Figueroa

Wednesday, May 26, 2004

10:00am - 12:00pm

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

\* **LIBRARY** \*

### **LUNCH**

Wednesday, May 26, 2004

12:00pm - 1:00pm

### **WE ARE DESTROYED WORKSHOP**

\* *Workshop sponsored by Kings Fountain*

(Second session of Four)

Creator: Howard Fishman

Director: Andrew Sachs

Wednesday, May 26, 2004

1:00am - 4:00pm

-See First Session Tuesday-

\* **BOSTON COURT** \*

### **MAGIC MAKERS**

### **DESIGNERS ROUNDTABLE**

Moderator: Trefoni Rizzi

4:00pm - 6:30pm

Come explore the creative minds of the many designers who have been invited to attend the Lab this year!

\* **GALLERY** \*

### **DINNER**

Wednesday, May 26, 2004

6:30pm - 8:00pm

### **RED MOON**

Moderator: Marianne Savell

Wednesday, May 26, 2004

8:00pm - 10:00pm

Founded in 1989, Red Moon is one of the only theatres in the country that creates large, outdoor public spectacles. These events utilize masks, puppets, humorous mechanical devices, robust physical movement and live music. In *Salao: The Worst Kind of Unlucky*, Red Moon presents a dynamic new vision of Hemingway's themes of isolation, survival, and hope. A fisherman alone at sea, his primal struggle with the elements, and memories that keep him driving forward are all vividly brought to life through innovative use of visual effects, physical performance, and the folk music of sea shanties. Through Red Moon's creative process, what can we learn about the use of sculpture, puppets, images in storytelling?

\* **REHEARSAL ROOM** \*

# Directors Lab West Sessions 2004

## THURSDAY, MAY 27, 2004

### WE ARE DESTROYED WORKSHOP

\* *Workshop sponsored by Kings Fountain*

(Third session of Four)

Creator: Howard Fishman

Director: Andrew Sachs

Wednesday, May 27, 2004

10:00am - 1:00pm

-See First Session Tuesday-

\* **BOSTON COURT** \*

### LUNCH

Thursday, May 27, 2004

1:00pm - 2:00pm

### FAMILY TIES:

#### CORNERSTONE THEATER

Bill Rauch

Tracy Young

Moderator: Nick D'Abruzzo

Thursday, May 27, 2004

2:00pm - 4:00pm

Cornerstone Theater Company is a multi-ethnic, ensemble-based theater company. They commission and produce new plays, both original works and contemporary adaptations of classics, which combine the artistry of professional and community collaborators. Through stories, video clips, slides and script excerpts co-creators and directors Bill Rauch and Tracy Young of Cornerstone Theater will share about the process of making MEDEA/ MACBETH/ CINDERELLA a juxtaposition of Euripides, Shakespeare and Rogers & Hammerstein, which was first produced in Los Angeles and opened new Artistic Director James Bundy's tenure at Yale Rep.

\* **LIBRARY** \*

### THE YOUNG

#### AND THE RESTLESS:

#### YOUTH THEATRE ROUNDTABLE

Moderator: Kappy Kilburn

Thursday, May 27, 2004

4:00pm - 6:00pm

Various representatives of Children's Theatre, Theatre for Youth and Outreach discuss the diverse aspects of a genre that has undergone a revolution of change in the last decade.

\* **LIBRARY** \*

### DINNER

Thursday, May 27, 2004

6:00pm - 8:00pm

### WE ARE DESTROYED WORKSHOP

\* *Workshop sponsored by Kings Fountain*

(Fourth session of Four)

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

Creator: Howard Fishman

Director: Andrew Sachs

Thursday, May 27, 2004

8:00pm - 10:00pm

WE ARE DESTROYED is a multimedia theater piece that that incorporates original music, text, staging, dance and video to explore the themes, ideas, emotions and philosophies inherent in the Donner Party tragedy. The piece is not a historical retelling. Actual characters and situations do appear alongside songs and text inspired by the story. It is a tone poem, a jazz opera, a musical inquiry.

Actors: George Donner – Eddie Levi Lee

Tamsun Donner – Sarah Brooke

John Reed- Howard Fishman

John Snyder – John Griffin

Eliza – Justine Boyervin

Howard Fishman Quartet:

Howard Fishman – Piano/Guitar

Jim Whitney – Bass

Victor Lin - Violin

Larry William - Trumpet

\* **PLAYHOUSE PATIO** \*

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

# Directors Lab West Sessions 2004

## FRIDAY, MAY 28, 2004

### MYTH AND MOTION

Randy Dixon

Moderator: Karen Lund

Friday, May 28, 2004

10:00am - 1:00pm

Randy creates theatre through 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 based 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*.

\* BOSTON COURT \*

### LUNCH

Friday, May 28, 2004

1:00pm - 2:00pm

### DISPELLING THE MYTHS

David Saar, José Cruz González

Moderator: Anthony Runfola

Friday, May 28, 2004

2:00pm - 4:00pm

David Saar, Artistic Director of Childsplay, Arizona's premiere Theatre for Youth regional and author of the award winning Theatre for Youth play *The Yellow Boat*, dispels the myths about what Children's theatre has been and what it can become. Through his work with collaborator playwright José Cruz González, Saar shares his visions and goals for the future of Youth Theatre.

\* LIBRARY \*

### GREEN EGGS AND HAM

Lisa Wolpe

Moderator: Kappy Kilburn

Friday, May 28, 2004

4:00pm - 6:30pm

Using Dr. Seuss as a spring board, Ms. Wolpe of LA Women's Shakespeare Company will lead the group in a text exercise known as "Dropping In" which is used to explore vocal techniques in her own rehearsal process as well as extensively at Shakespeare and Company as a way into the classical text and characters of Shakespeare.

\* LIBRARY \*

### PIZZA DINNER

#### WHO THE HELL ARE YOU?

Friday, May 28, 2004

6:30pm - 10:00pm

Come and find out!

\* LIBRARY \*

# Directors Lab West Sessions 2004

**SATURDAY, MAY 29, 2004**

## **WHERE'S MY KICKLINE?**

Vincent Paterson

Moderator: Che'Rae Adams

Saturday, May 29, 2004

10:00am - 12:00pm

Fresh from returning from Europe, where he will stage a new version of Cabaret in Berlin, renowned Choreographer Vincent Paterson will speak on his transition from choreographer to director. He will touch on his experiences working with high profile artists such as Madonna, Michael Jackson and Chita Rivera in *Kiss of the Spiderwoman*.

\* **GREEN ROOM** \*

## **OPEN SESSION**

Saturday, May 24, 2004

5:00pm - 7:00pm

Description:

\* **LIBRARY** \*

## **WRAP UP!**

Saturday, May 29, 2004

7:00pm - 9:00pm

\* **LIBRARY** \*

## **LUNCH /**

### **MUSIC, MYTH AND MAHEM**

**(Second session of Two)**

Moderator: Andrew Sachs, Rachel Katz Carey

Saturday, May 29, 2004

12:00pm - 3:00pm

Don't miss this!

\* **PLAYHOUSE PATIO** \*

## **TRAGEDY AND OPRAH!**

Louis Fantasia

Moderator: Kappy Kilburn

Saturday, May 29, 2004

3:00pm - 5:00pm

Take your Prozac and move on! But in tragedy there is nowhere to move on to? The minute Phèdre, Medea or King Lear adapt, they cease to be themselves. If tragedy is an "imitation of an action" as Aristotle wrote, then the action these characters imitate, in refusing to adapt, is simply not healthy. The central problem for tragedy in the Age of Oprah is that popular culture has trivialized tragic action. What do we stage when we put on these plays? Museum pieces?

Classics? Pre-texts to deconstruct and re-arrange at will? Is there something vital in these texts that we are in danger of losing, to out peril. In this session Mr. Fantasia will share some approaches, questions and ideas, both practical and theoretical, that have come up in his research, thinking and writing.

\* **LIBRARY** \*

# Directors Lab West 2004

## Participants

### LAB MEMBERS

Jenny Adams  
Steven Alan Carver  
Susan Berkompas  
Michael Beubis  
Trevor Bishop  
Tim Brown  
Doreen Calderon  
Cate Caplin  
Judy Chaikin  
Kai Coffey  
Bennett Cohon  
Josh Costello  
Roberta D'Alois  
Al D'Andrea  
Kelly Ann Ford  
Christopher Hall  
Eugene Hutchins  
Matt Kirkwood  
Karen Lamb  
Gulu Monteiro  
Iona Morris  
Gary Reed  
Ivan Rivas  
David Robinson  
Michael Scriven  
Dave Sikula  
Adam Simon  
Larry Sousa  
Brenda Varda

#### Interns:

Jenny Bazzell  
Bevan Blumer  
Evan Lorenzetti

### STEERING COMMITTEE

Nick D'Abruzzo  
Ernest Figueroa  
Kappy Kilburn  
Andrew Sachs

### GUEST ARTISTS

Andrew Barnicle — Artistic Director, Laguna Playhouse  
Martin Benson- Artistic Director, South Coast Repertory  
Russell Blackwood- Director  
John Bowab- Director  
Justine Boyervin- Actress  
Sarah Brooke- Actress  
Glenn Casale- Director  
Kay Cole- Choreographer  
Doug Cooney- Playwright  
Adriane Coros- Artistic Director, Golden State Theatre,  
Leigh Curran- Artistic Director, The Virginia Avenue Project  
Tim Dang- Artistic Director, East West Players  
Randy Dixon- Unexpected Productions  
Sheldon Epps — Artistic Director, Pasadena Playhouse  
Louis Fantasia- Director  
Francesca Faridany- Actress  
Howard Fishman- Playwright, Composer, Director, Musician  
Betty Garrett- Actress  
José Cruz González- Playwright  
John Griffin- Actor  
David Holms- Actor  
Mary Huls- Director  
John Iacovelli- Scenic Designer  
Marsha Kramer- Actress  
John Kellam- Artistic Director, Zoo District  
Eddie Levi Lee- Director, Writer, Actor  
David Lee- Director  
Victor Lin- Musician, Howard Fishman Quartet  
Corey Madden- Associate Artistic Director Mark Taper Forum  
Michael Michetti- Co-Artistic Director, Theatre @ Boston Court  
David O- Composer, Musical Director  
Jack O'Brien- Director  
Dwight Richard Odle- Resident Designer, Laguna Playhouse  
Vincent Paterson- Choreographer  
Bill Rauch- Artistic Director, Cornerstone Theater  
Dale Rivera- Actor  
Tony Rizzi- Designer  
Terri Roberts- Editor of Sondheim Review  
Anthony Runfola- Childsplay  
David Saar- Artistic Director, Childsplay  
Phyllis Schuringa- Asst. Artistic Director, Geffen Playhouse  
Stephen Wadsworth- Director  
Jim Whitney- Musician,  
Howard Fishman Quartet  
Larry William- Musician, Howard Fishman Quartet  
Lisa Wolpe — Director, LA Women's Shakespeare Co.  
Tracy Young- Director

### PRODUCTION COORDINATOR

Jessica Bard

## WHO'S WHO

## Directors Lab West 2004

**CHE'RAE ADAMS** has an MFA in Directing from the University of Cincinnati, College Conservatory of Music and a BA in Theatre Arts from California State University, Northridge. She is a former Development Executive with Playhouse Picture Studios and is a founding member and former co-artistic director of the award-winning Road Theatre Company. Che'Rae has directed the West Coast premieres of several new plays, including Lee Blessing's *Chesapeake*, and has directed regionally for Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, The Celebration Theatre, The Group at Strasberg, LATC and The National Black Theatre Festival. In addition, she is an alumni member of the Lincoln Center Directors' Lab West, and serves on Board of Directors for the Los Angeles Women's Theatre Festival. She is primarily a dramaturge and teaches playwriting at UCLA Extension, The Learning Annex, and LAWTF.

**JESSICA BARD** has been the Production Coordinator for the Directors Lab West for the past two years. She has worked as a Director, Stage Manager, and Educator since graduating from Hampshire College in 1999. Jess recently worked as an intern on Baz Luhrmann's *La Bohème*. In Los Angeles, she directed a workshop of *Damned Right* by Jay C. Rehak with Lodestone Theatre Ensemble and has been a Directing Assistant for The Mark Taper Forum's New Work Festival for the past two years. Jess has worked as an Assistant Director with 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*). 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** has been the Artistic Director of the Laguna Playhouse since 1991, during which time the Playhouse has grown to a LORT B company. Notable productions during his tenure there include the west coast premiere of Jason Robert Brown's *The Last Five Years*, *The Belle Of Amherst* starring Julie Harris, and *Copenhagen*, co-directed by Jennifer Gray and Michael Blakemore. Also: *I Love You, You're Perfect, Now Change*, which received its west coast premiere in Laguna and moved to the Coronet Theatre, and *The Last Session*, which also had its west coast premiere in Laguna and moved to the Tiffany Theatre, where it was the recipient of four Los Angeles Critic's Circle Awards; the world premiere adaptation of his wife Sara's translation of Goldoni's *The Liar*; the world premieres of Jon Marans' *Jumping For Joy*, and Mark Saltzman's "Mr. Shaw Goes To Hollywood"; the U. S. premiere of Stephen Sondheim's *Moving On*, (directed by David Kernan); the Southern California premieres of Richard Dresser's *Rounding Third*; three plays by famed Abbey Theatre playwright Bernard Farrell: *Lovers At Versailles*, *Stella By Starlight* and *Kevin's Bed*; the West Coast premiere of Neil LaBute's *The Shape Of Things*; *Gunmetal Blues* (plus cast album CD), and *Always, Patsy Cline*, starring Sally Struthers. Recent directing projects include the Laguna Playhouse production of *The Constant Wife*, and *Gunmetal Blues* at the Colony Theatre. As the director of over twenty-five productions at the Laguna Playhouse, Andrew has received numerous awards and recognitions, most recently for the acclaimed production of David Mamet's *American Buffalo*. He is currently preparing the Laguna Playhouse production of Rob Ackerman's *Tabletop*.

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

*Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**RUSSELL BLACKWOOD** is the co-founder of Thrillpeddlers, a San Francisco-based theatre company that has been performing a unique brand of horror theatre for over a decade. Thrillpeddlers ([www.thrillpeddlers.com](http://www.thrillpeddlers.com)) are continuously engaged in translating, adapting, and producing classic plays from the infamous repertoire of *Le Théâtre du Grand Guignol* and are also the purveyors of [www.GrandGuignol.com](http://www.GrandGuignol.com), the best source of information about Grand Guignol on the net. Thrillpeddlers' annual pageant of terror and titillation, *Shocktoberfest!!*, has become a San Francisco Halloween tradition. As a freelance director of theatre and opera, Mr. Blackwood's productions have played South Africa, Taiwan, London and throughout the U.S. from New York City to Alaska. West Coast credits include the premières of Scott O'Hara's *Ex-Lovers* and Kate Bornstein's *Strangers in Paradox* for Theatre Rhinoceros, *The Two Gentlemen of Verona* and *The Taming of the Shrew* for the Lake Tahoe Shakespeare Festival, *Medea* for Shotgun Players and *Starship Shakespeare* for Shakespeare Festival/L.A. In addition to directing, during his decade-long affiliation with San Francisco Shakespeare Festival he also produced Free Shakespeare in the Park, the Gershwins' *Oh, Kay!* and the Lake Tahoe Shakespeare Festival. As a visiting guest artist for academic theatre and opera programs, he directed productions at University of San Francisco, American Conservatory Theatre, U.C. Berkeley, San Francisco Conservatory of Music, Avila College, and Technikon Pretoria in South Africa. He is a graduate of Boston University School for the Arts BFA Acting program.

**JOHN BOWAB** (Director) New York theatre productions: Director of the 1999 Lincoln Center all-star version of *Sweet Charity* starring Gwen Verdon and produced and/or directed the *Charity's* of Chita Rivera, Juliet Prowse, Carol Lawrence and Debbie Allen. Mr. Bowab was a producer for Angela Lansbury's original *Mame*. Directed her in three additional tours, plus the *Mame's* of Ann Miller, Janis Paige, Susan Hayward, Jo Anne Worley, and Jane Russell. Staged the 1990 *The Unsinkable Molly Brown* tour with Debbie Reynolds. In New York presented Shirley Jones in *Maggie Flynn*, and produced and directed the Town Hall versions of *She Loves Me* starring Madeline Hahn, Rita Morano and Barry Bostwick, and Richard Kiley's *Knickerbocker Holiday*. Produced or directed 140 productions on tour, including Lana Turner's *Forty Carats* debut, Patricia Morison's *Pal Joey*, Lois Nettleton's *Cole*, Delia Reese's *Same Time Next Year*, *An Evening with George Burns*, and *Carol Channing*, and *Call Me Madam* and *Gentlemen Prefer Blondes*, both for Reprise in Los Angeles. Staged many major benefits for such diverse groups as The Thalian's (2 all-star galas), Tuesday's Child, Planned Parenthood featuring Joanne Woodward and Paul Newman, and the all-star tribute to Angela Lansbury by the Gay Men's Chorus of Los Angeles. Produced 22 evenings of Cabaret benefits featuring Rosemary Clooney, Barbara Cook, Lanie Kazan and other major cabaret performers. Of the musical ladies- Jane Parnell, Patricia Musel, Bea Arthur, Rita Lee, Janet Blair, Maureen Breman, Susan Egan, Alice Ripley, Shirley Knight, Donna McKechnie, Bebe Neuwirth, Helen Gallagher, Julie Wilson, Celeste Holm, Vivian Blaine, Marian Morla, Ann Russell, Jane Morgan. Currently preparing for the September opening of *The Night of the Hunter* in Concord, CA. Directed over 400 television episodics, including *The Cosby Show*, *The Cosby Mysteries*, *The Bonnie Hunt Show*, *The Facts of Life*, *Bosom Buddies*, *Soap*, *Benson*, *The Wayans Brothers*, *Ellen*, *It's a Living*, *Family Matters*, *Full House*, *The Jamie Fox Show*, *Living Single*, *Who's the Boss*, teen comedy *All About Us*, *My Wife and Kids*, *Small Frye*, *Jay Leno*, *Bob Hope*, *Tonight Show* specials and Gabe Kaplan's HBO *Groucho*.

**SARAH BROOKE** last appeared at Pacific Resident Theatre as Hilary in Nicky Silver's *Raised in Captivity*. Other PRT appearances include: Beulah in *Orpheus Descending*, Irene in *Relative Madness*, Edna in *A Delicate Balance*, and Maria Wislack in *On Approval*. Regional Theatre: Sue Bayliss in *All My Sons* at The South Coast Repertory, Susan In *The Heidi Chronicles*, Janice in *The Understanding*, Mrs. Linde in *A Doll's House*, Mrs. Marchmont in *An Ideal Husband*, Taw Avery in *New Music*, at the Seattle Repertory Theatre, where she also originated the role of Nurse Edna in *The Cider House Rules*, *Design for Living* at The McCarter Theatre, *Betty The Yeti*, *A Christmas Carol* and *The End of the World* at A Contemporary Theatre, Sybil in *Private Lives* at Intiman Theatre, Elizabeth in *Richard III* at The Seattle Shakespeare Festival. Sarah is a founding member of Book-It Repertory Theatre where her performances included: *Why I Live at the P.O.*, *Roman Fever*, *Raymond Carver* and *Winesburg, Ohio*. Television and film: *Frasier*, *The Gilmore Girls*, *Crossing Jordan*, *Path to War*(HBO), *Born to be Wild*, *Carolina*.

**GLENN CASALE** directed the 1999 Tony Award nominated and Emmy winning Peter Pan starring Cathy Rigby. He recently directed Dragapella, which was nominated for Drama Desk and Lucille Lortel awards for Best Production. For Reprise, Broadway's best. He has directed *The Threepenny Opera* starring Patrick Cassidy and Theodore Bikel, Fiorello with Tony Danza and *Anything Goes* with Rachel York, Brent Barrett and Sally Struthers. It won the Ovation Award for 2002 Best musical. He has been a resident director at the California Musical Theater for 17 seasons where he has directed over 50 shows. For their Broadway series he has directed productions of *Triumph of Love, 1776, Into the Woods, Gypsy and A Little Night Music*. A native New Yorker, Glenn transplanted himself to Los Angeles where *Wrestlers*, his first production, starred Mark Harmon and George Clooney, won many of the critics awards. He went on to stage the world premiere of *Stringbean* by Lainie Robertson and starring Leslie Uggams at Theater Three in Dallas. For producer Barry Brown, Glenn mounted two Los Angeles revivals; Tyne Daly and Charles Durning in *Ballroom* and Patrick Cassidy and Carol Burnett in *Company*. He had the pleasure of helming *From the Top!*, a musical written for Ms. Burnett by Ken and Mitzi Welch. He has staged over a hundred productions including the West Coast Premiers of *Lend Me a Tenor, Lunch, The Foreigner*, and Sondheim's *Anyone Can Whistle*.

His television directing credits include *The Faculty* starring Meredith Baxter, for ABC television and *The Wayans Brothers* for Warner Brothers. Glenn is head of the Graduate Directing program at the University of Nevada, Las Vegas.

**KAY COLE** (director) Favorite credits *Judy's Scary Little Christmas* (director Choreographer - court theatre), *A Chorus Line* (director/Choreographer - McCoy Rigby), *Boulevard of Broken Dreams* (director/choreographer-Coconut grove Playhouse), *Six Dance Lessons in Six Weeks* (choreographer - Belasco Theatre Broadway) *The Music Man, My Fair Lady* (Choreographer - Hollywood Bowl), *Songs for a New World* (Choreographer - Playwrights Arena) *Do I Hear a Waltz?* (Choreographer - Pasadena Playhouse), *On The Twentieth Century, Follies, The Most Happy Fella, Sweeny Todd* (Choreographer - REPRIS), *Grave White Way* (Choreographer - Hudson Theatre), *Robber Bridegroom, Grass Harp* (Director - MTG), *Snoopy, Blockheads* (Choreographer - London West End), *THQ Country Rules* (Director - Feature Film) *Waiting in Line* (Director - Pilot)

**DOUG COONEY** is a playwright based in Los Angeles. His most recent play, *The Final Tour*, was workshopped at Sundance Theatre Lab 2003 with director Moises Kaufman. His work has been produced at the Cleveland Playhouse, American Stage, Dance Theatre Workshop, the International Very Special Arts Festival, and the Edinburgh Fringe Festival, among others. He has been awarded grants, commissions and fellowships from the National Endowment for the Arts, The MacDowell Colony, the MacArthur Foundation, the Lila-Wallace Readers Digest Fund, A.S.K. Theatre Projects and the Ruth Simon Foundation.

Cooney is particularly known for his work for young audiences. *The Legend of Alex*, a youth musical written with composer David O, premiered at the Mark Taper Forum's P.L.A.Y. and toured Los Angeles County. *The Beloved Dearly* was produced at Lincoln Center Institute and directed by Elizabeth Swados and toured the New York Tri-State area, *My Journey to Here and Now* was commissioned and produced by the Cincinnati Playhouse in the Park. *Beeswax* was originally commissioned by Alabama Shakespeare Festival, developed at New Visions/New Voices at the Kennedy Center and went on to productions at City Lights Youth Theatre in New York City and the Kravis Center for the Performing Arts in Florida.

Cooney has published a series of children's novels through Simon & Schuster, including *The Beloved Dearly, I Know Who Likes You* and *No Such Thing As Magic*. *The Beloved Dearly* has received commendations from several state educational agencies and received the 2002 Listen Up! Award from Publishers Weekly. He has also written screenplays for Nickelodeon Movies, Paramount Pictures and SONY Entertainment and television scripts for the Disney Channel and the Discovery Channel.

Cooney is extremely active in community-based arts projects, including VOICES WITHIN, an outreach program affiliated with the Los Angeles Master Chorale, and THE GRAFFITI PROJECT, a playwriting residency in high schools sponsored by Florida Stage and the Palm Beach County Cultural Council. He graduated from the University of Virginia, the University of Florida and Trinity Rep Conservatory. He is a member of the Dramatists Guild, the Writers Guild of America, the Society of Children's Book Writers and Illustrators, ASSITEJ International, Circle Rising and Alternate ROOTS.

**ADRIANE COROS** As Artistic Director of Golden State Theatre, a non profit company based at the La Mirada Theatre for the Performing Arts, Adriane has produced over 30 musicals geared towards children and their families. In addition to directing many of the productions she also co-authored 22 of the musicals, including "Goldirocks", "Return To Oz", "Once Upon A Midsummer Nights Dream", and the award winning "Wolftales".

When not producing, writing and directing, Adriane teaches acting workshops for young performers in La Mirada and Cerritos. Prior to co- founding GST in 1988, Adriane worked as a director and actress, appearing in over 40 stage productions in the southland, as well as numerous commercials and films. She still tries to take to the boards every once in a while to hone her appreciation for the actors she works with.

**LEIGH CURRAN** is the Artistic Director of The Virginia Avenue Project, a project that brings children growing up under difficult circumstances together with professional writers, actors and directors to create original theatre. After three years of working as a writer, performer, director and teacher with the 52<sup>nd</sup> Street Project in New York City, Leigh moved to LA (in 1991) and founded the Virginia Avenue Project to bring young people in touch with their full potential through long term collaborations with adult mentors.

Leigh's first full-length play, *'The Lunch Girls'* had its world premiere production at the Long Wharf Theatre under the direction of Artistic Director, Arvin Brown. It was a finalist for the Susan Smith Blackburn Award and was ultimately directed off-Broadway by Stuart Ross (*Forever Plaid*). Her second play, *'Alterations'*, was produced off-Broadway at the WPA Theatre under the direction of Austin Pendleton and also at the Whole Theatre Company, co-directed by Academy Award Winner, Olympia Dukakis (*Moonstruck*). *'The Lunch Girls'* and *'Alterations'* are both published by Samuel French.

Leigh's third play, *'Walking the Blonde'* was first produced in New York City at Circle Rep under the direction of Paul Benedict (*Frankie and Johnny and the Claire du Lune*) then at La Mama by the Barrow Group under the direction of Leonard Foglia (*Masterclass*). In the fall of 1995, Kathy Bates and Sharon Gless presented the west coast premiere of *'Walking the Blonde'* at the Geo Theatre in Hollywood under the direction of Linda Carlson (*Murder One*).

Leigh's first novel, *Going Nowhere Sideways*, was published on May 1<sup>st</sup>, 1999 by Fithian Press and was highly praised by Publishers Weekly, Inscriptions Magazine and Spillway Magazine. Her poetry has appeared in *Slant: A Journal for Poetry*, *Onthebus*, *The Bark*, *Spillway* and *Rattle* Magazines as well as in the on-line e-zine, *The Junkyard*.

As an actress, Leigh has performed on, off and way off Broadway working with the likes of George Abbott, Arthur Penn and Kathy Bates. In Los Angeles she has appeared in the Los Angeles Women's Shakespeare Company's acclaimed productions of *Romeo and Juliet* (as Lord Capulet) and *Othello* (as Iago) and in Tina Packer's production of *Measure for Measure* (as Escalus). She appeared in the Wilton Project's award-winning production of *The Dybbuk* and in *The Fragile Fire* under the direction of Paul Winfield. TV/Film credits include: *Once and Again*, *Indictment: The McMartin Trial* (HBO), *LA Law*, *St. Elsewhere*, *Homefront*, *A Little Sex* (Bruce Paltrow, dir.) and *Reds* (Warren Beatty, dir.)

**NICK D'ABRUZZO** (steering committee) was a member of the 1999 Lincoln Center Theatre Directors Lab, has previously directed for Lab West, the Jewel Box (Diamond Award), Stella Adler Theatre, Circle X, LA Repertory Theatre, Theatre Palisades, California Youth Theatre and has assistant directed for the Mark Taper Forum's New Work Festival, Great Lakes Theatre Festival, Dallas Theatre Center, Indiana Repertory Theatre, National Youth Theatre Playwriting Conference, Backstage 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 now acting at LA County School for the Arts. Nick is a graduate of the University of Michigan Department of Theatre & Drama and is presently pursuing his masters in mathematics from the University of New Hampshire.

**TIM DANG** has been active with East West Players, the nation's first and foremost Asian American theater, for the past 24 years. In July of 1993, he became the organization's third artistic director in its 38-year history. The Union Center for the Arts, the new home of East West Players, features a professional 240-seat state of the art theatre (The David Henry Hwang Theatre) in Little Tokyo Los Angeles.

Tim's recent directorial credits include the LA Premiere of *PASSION* last fall. Other Sondheim musicals he has directed are *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*, *PACIFIC OVERTURES*, *FOLLIES*, *MERRILY WE ROLL ALONG*, *SWEENEY TODD* and *INTO THE WOODS*. He is the recipient two LA Ovation Awards for Direction for *SWEENEY TODD* and *PACIFIC OVERTURES*.

In addition Tim has written the lyrics to two original musicals, *CANTON JAZZ CLUB* and *BEIJING SPRING*. Tim also wrote the lyrics to the love theme from the film *RUMBLE IN THE BRONX* starring Jackie Chan. Tim will be directing an original musical next year, *IMELDA*, a world premiere based on the life of Imelda Marcos.

**RANDY DIXON** 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. His philosophy is based on his studies with Del Close, Keith Johnstone, and Paul Sills. 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. 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** 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.

**LOUIS FANTASIA'S** career has covered five continents, producing and directing more than a hundred plays and operas world-wide. In 1996 he was the first American to direct on the reconstructed London Globe stage, with workshop production of *Much Ado About Nothing*. His work has been seen at festivals in Edinburgh, Moscow, and Grahamstown, South Africa festivals, as well as in theatres in Australia, New Zealand, Japan, France, Hungary and

Bulgaria, where critics called his 1991 production of *Twelfth Night* "an historic evening in the Bulgarian theatre," and wrote, "...for the first time our actors breathe as free men and women on stage..."

Director of the Shakespeare Globe Centre's Teaching Shakespeare Through Performance Institute from 1997 to 2002, Louis Fantasia holds the Roy Acuff Chair of Excellence at the Center for Excellence in the Creative Arts at Austin Peay State University, 2003-2004. He has taught at such institutions as the Julliard School and the University of Southern California School of Theatre; the London Theatre School (Head of Acting and Director of Studies) and Schiller College-Europe University (Chair and Artistic Director of Theatre Programs in London and Strasbourg); and has lectured at Brasenose College, Oxford, Sophia University, Japan, Rhodes University, South Africa, and at theatre conferences throughout the U.S and in England, including the first annual British Shakespeare Association conference. He has appeared as part of the "Innovators Program" at the Second International Drama and Education Association (IDEA) conference in Brisbane, Australia, which focused on the work of theatre professionals who are "in the forefront of theory and practice...(and) whose work is new, experimental and pioneering". Louis conducted workshops throughout the United States, England, Europe, and the Pacific Rim, including the Brecht Centenary workshops and intensive workshops on Chekov in Japan.

In 1993, The Los Angeles Reader called Fantasia "one of L.A.'s finest directors" for his English-language premiere of Felix Mitterer's play, *Siberia*. Other L.A. productions include premieres by Kobo Abe and Eduardo Manet, as well as his own performances in the English-language premiere of Peter Turrini's monodrama, *Enough*, and Patrick Süskind's one-man play, *The Double Bass*, which the Los Angeles Times described as "the memorable edge of a true character".

A former American Film Institute Directing Fellow, his documentary, *Invisible Cities*, was one of the first on the issue of homelessness in Los Angeles and aired on KNBC. Film projects include screenplays for Image Entertainment, Catapult Films, and American Road Productions, and he has written short stories, essays, and translations of plays by Racine and Goldoni. In 2002 he staged the world premiere of *Anais*, Susan Hurley's opera on the life of Anais Nin. He has covered the 2000 Democratic National Convention as a commentator on the "theatre of politics" for KCRW-FM, National Public Radio's flagship station in Southern, and directed *Alice in Wonderland*, starring Vinessa Shaw, Harry Shearer, Malcolm MacDowell, Michael York, Judy Geeson, Rhea Perlman, Robert Wisdom, Elliot Gould and others for that station. The program airs on Christmas and New Year's Eves.

Active in music in the 1960's and 70's, Louis Fantasia was the Founder and Music Director of both the Georgetown Symphony Orchestra and the Boston Bach Ensemble. His book, *Instant Shakespeare*, is published by Ivan R. Dee in the US and by A&C Black in England. He is currently at work on his next book, *Tragedy in the Age of Oprah*. In 2003, the Council of Europe in Strasbourg named the theatre collection in its library at the European Parliament in honor of Louis Fantasia, who holds both US and European Union passports.

**FRANCESCA FARIDANY** THE OLD GLOBE: *As You Like It*, *Don Juan*. REGIONAL: *Fraulein Else*, La Jolla Playhouse; *Don Juan*, McCarter Theatre, *The Game of Love and Chance*, Huntington Theatre; McCarter Theatre; *The Game of Love and Chance*, San Jose, Seattle Rep; *The Miracle Worker*, Alabama Shakespeare Festival; *Heartbreak House*, *Changes of Heart*, *An Ideal Husband*, Berkeley Repertory Theatre; *Waiting at the Water's Edge*, Magic Theatre; *La Castrata*, Aurora Theatre; *Pullman Car Hiawatha*, *The Long Christmas Dinner*, Marin Theatre. EUROPE: *Merlin*, *The Broken Heart*, Arts Threshold; *Hamlet*, Friction Theatre. FILM: *Conceiving Ada*.

**ERNEST A. FIGUEROA** has been involved as a director, producer, actor and playwright in theatre, film and television throughout the country. For the past four years, Mr. Figueroa has served on the Steering Committee of "Directors Lab West" in Los Angeles. 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 Helleisen's play, *Dos Corazones*. He was awarded the 1999/2000 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 spent a year serving as an Artistic Associate with 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.

Mr. Figueroa has served on the administrative and artistic staffs of such institutions as Plays for Living (NYC), The Groundling Theatre (LA) and the Pasadena Playhouse; State Theatre of California. He has founded two improvisation companies: "Loose Screws"-Hawaii and "Metro North Improv"-Connecticut and has developed and conducted numerous improvisational and educational workshops at such places as INTAR in New York City. He also developed the highly successful ImproVISION program instructing corporate professionals in the art of public speaking.

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*. He recently served as Associate Producer with the staged reading series of C.C.A.P, Classic and Contemporary American Plays with whom he directed *All My Sons* starring Bonnie Franklin and Pat Harrington in February '04. Mr. Figueroa is an associate member of the Society of Stage Directors and Choreographers.

**HOWARD FISHMAN** (Writer/Composer, Guitar, Piano, Vocals) began his career in the theater as an actor, director and scholar specializing in the work of Eugene O'Neill and his contemporaries. A graduate of Vassar College, Howard studied with Jose Quintero in LA and NYC and worked with The Williamstown Theater Fest, Hartford Stage Company, Long Wharf Theater and his own American Theater Company before taking a left turn and moving to New Orleans to pursue a fascination with that city's music and culture. Returning to New York in 1998, he directed plays at Expanded Arts, Todo Con Nada, Big Art in Small Places and was a member of the '98 Lincoln Center Directors Lab. A performance of Elmer Rice's *Street Scene*, which he directed and provided musical accompaniment for, led to his debut at The Algonquin Oak Room in 1999. Since then, his career as a performer and songwriter have led him to headlining gigs at major venues both here and abroad, including: The Steppenwolf Theater, The Blue Note, NJPAC, MassMOCA, Stamford Center for the Performing Arts, The Bottom Line, Le Petit Journal, and Joe's Pub. Howard has been featured on NPR programs like Terry Gross' "Fresh Air" and David Dye's "World Café." He has a full-time touring schedule, and he's made three critically acclaimed recordings with his group, HOWARD FISHMAN QUARTET. The All-Music Guide has called him "an important force in creative music," and The New York Times has written that his work "transcends time and idiom." "WE ARE DESTROYED" is his first attempt to formally combine his heretofore divergent passions for music and theater. [www.howardfishman.com](http://www.howardfishman.com)

**BETTY GARRETT:** Miss Garrett's first love has always been the stage. She trained at the Neighborhood Playhouse in New York City, where she studied dancing with Martha Graham and acting with Stanford Meisner. Her first appearances on the New York stage were Martha's Dance Group and Orson Welles' Mercury Theater. She went on to understudy Ethel Merman in "Something For The Boys", was featured in Jackpot, then starred in Call Me Mister, for which she won the Donaldson Award (forerunner of the Tony). Other Broadway shows have been Olsen & Johnson's "Laffing Room Only"; "Beg, Borrow, or Steal", "A Girl Could Get Lucky", "Supporting Cast", and "Spoon River", which originated in Los Angeles at Theatre West, the 41-year old workshop of which Betty is one of the founding members. Two years ago Miss Garrett directed a revival of "Spoon River", again at Theatre West. It won the Valley theatre Award" for direction. It was at Theatre West that Miss Garrett developed her one-woman show "Betty Garrett and Other songs" which she has performed here in Los Angeles, San Francisco, New York and London, winning the Drama critics Award here and the Bay area's critics award in San Francisco. Miss Garrett's autobiography of the same name is published by Madison Books. Miss Garrett has also received a Lifetime Achievement Award from the LA Drama Critics circle and a Kenny Award for her work with AIDS organizations. Ms. Garret has twice appeared at the Mark Taper Forum in Los Angeles, in Oliver Hailey's "Who's Happy Now?" and Barbara Damashek's "Quilters". Most recently, on Broadway. Miss Garrett appeared in "Meet me in St. Louis" and Stephen Sondheim's "Follies" where she sang the show-stopping number "Broadway Baby." On her last birthday (84th) she was honored with a star on Hollywood Boulevard's Walk of Fame. Ms. Garrett is also known for her TV work. Television audiences best know her as Irene Lorenzo, in "All in the Family" and Edna Babish DeFazio, in "Laverne and Shirley." In movies, she was part of the "Golden Era" of MGM musicals, appearing in "One The Town", "Take Me Out to the Ballgame", "Neptune's Daughter", and "Words and Music." She was also in a musical version of "My Sister Eileen" at Columbia Pictures. Betty is the widow of Larry Parks, of "Jolson Story"

fame, and has two sons: Garrett, a musical/composer (married to singer/actress Karen Culliver) and Andrew, and actor, recently married to Katy Melody. Miss Garrett is now a grandmother for the first time by her son with granddaughter Madison Claire. Her fondest memory as a performer was when she and her husband Larry played the famous London Palladium.

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

**JOSÉ CRUZ GONZÁLEZ** served as Project Director of South Coast Repertory's Hispanic Playwrights Project for 11 seasons. His plays include *The Red Forest*, *September Shoes*, *Always Running*, *Two Donuts*, *Salt & Pepper*, *The Highest Heaven*, *La Posada*, *Calabasas Street*, *Harvest Moon* and *Mariachi Quixote*. In 2004 *Lily Plants A Garden* premiered at the Mark Taper Forum P.L.A.Y., *Fast and Loose* at Actors Theatre of Louisville and this August, *Waking Up In Lost Hills (A Central California Rip Van Winkle)* will premiere with Cornerstone Theater. Mr. González was a recipient of a 1997 NEA/TCG Theatre Residency Program for Playwrights with Childsplay (AZ), and in 1985 was a NEA Director Fellow. He is a graduate of the University of California, Irvine. He teaches theatre at California State University at Los Angeles and is a member of The Dramatists Guild of America, ASSITEJ/USA and an Associate Artist with Cornerstone Theater Company.

**JOHN GRIFFIN** received an Ovation Award Nomination in the category of Best Actor In A Musical for his starring role in the world premiere of "BARE: A Pop Opera," which he later workshopped off-Broadway at the New York Theatre Workshop. Other off-Broadway includes a workshop of "The Secret Order" opposite Richard Dreyfuss and Eli Wallach at the John Houseman. Film credits include *Bad Santa* and *Deadlock*. Guest Star credits include the upcoming HBO *Untitled George Clooney Pilot*, *Resurrection Blvd*, *Diagnosis Murder*, *Sabrina the Teenage Witch*, Joel Silver's *The Strip* and *The Pretender*. As a writer, he just attached an Academy Award Nominated director to direct his first screenplay, titled *LIAR*. John is a recent Stanford graduate and studies with Milton Katselas in his Saturday master class.

**DAVID HOLMES** is an accomplished actor, singer, writer and director who has performed in dozens of musical and dramatic stage roles. Beginning his theatrical career on the East Coast, David worked his way across the nation appearing onstage in featured and leading roles in "1776", "Guys and Dolls", "Sweet Charity", "Li'l Abner", "Best Little Whorehouse", "A Little Night Music", and many other shows working with such stars as Milton Berle, Joe Namath, Placido Domingo, Robert Morse, Dick Shawn, Bebe Neuwirth, Donna McKechnie, Mary Martin and Glynis Johns.

Most recently, David expanded his resume performing with the San Francisco Opera in the "The Merry Widow" and the Arizona Theatre Company in their award-winning production of "Much Ado About Nothing." Currently, Mr. Holmes is busy working with playwrights and songwriters creating original roles in new musical shows and stage adaptations including "Masada", "Mermaids", "Now, Voyager", "Robin Hood", "The Canterville Ghost" and "Something's Got To Give" amongst other exciting works.

David is proud to be a member of the award-winning Colony Theatre acting company in Burbank, California and a founding member of the newly formed Academy Repertory Company of the Academy for New Musical Theatre.

**JOHN IACOVELLI** (Scenic Designer) won a 2001 Emmy Award for the A&E broadcast version of the Broadway production of *Peter Pan* starring Cathy Rigby. He has designed extensively in the theatre and for film and television. In 2001, Iacovelli was awarded the LA Drama Critics Circle Award for Lifetime Achievement in Scenic Design. He has designed twelve productions for the Pasadena Playhouse, five productions for The Mark Taper

Forum (including a tour to Poland), nine for The Los Angeles Theatre Center and twenty for South Coast Repertory including *Heartbreak House* for which he won the 1991 LA Drama Critics Circle Award. He has designed over 200 productions at theatres across the nation, including Berkeley Rep, Berkshire Theatre Festival, Walnut Street Theatre, Dallas Theater Center, San Diego's Old Globe, and The Oregon Shakespeare Festival. He designed *Twilight of the Gods* on Broadway, for The Kennedy Center, and national tour. He won the Bay Area Drama Critics Circle Award for The American Conservatory Theatre production of *A Streetcar Named Desire*. He designed *Oedipus at Colonus*, adapted and directed by Nobel prize winner Wole Soylenki for the 2002 Cultural Olympiad in Delphi, Greece. He has designed world premiers of plays by such playwrights as Tony Kushner, Donald Margulies, Eduardo Machado, John Stepping and Anthony Clarvoe and has worked with major directors such as Arvin Brown, Richard Jordan, David Esbjornson, Barbara Damashek, Richard Seyd, Craig Noel, Jenny Kilick, Glen Walford, Bob Egan and Martin Benson. John has won over fifteen Drama-Logue Awards and is a member of NY's Drama-League and LA's Anteus Group. He is an honorary member of the famed San Quentin Drama Workshop for whom he designed the Smithsonian's film production of *Becket directs Becket: Endgame*. His television credits include five seasons of the landmark Sci-Fi series *Babylon 5* and the ground breaking Showtime series *Resurrection Blvd*. He is currently the Production Designer on *Ed* on NBC. He designed the acclaimed productions of **PBS Hollywood Playhouse Presents *The Gin Game*** directed by Arvin Brown and starring Mary Tyler Moore and Dick Van Dyke and **PBS Hollywood Playhouse Presents *The Old Settler*** directed by and starring Debbie Allen, also starring her sister Phylcia Rashad.

He is a member of United Scenic Artists local 829 for Scenic Designers and IA Local 876 for Motion Picture Art Directors. He has an MFA in design and Art Direction from NYU. He is currently Head of Design in The Department of Theatre and Dance at The University of California at Davis.

**KAPPY KILBURN** has worked as a Director, Stage Manager, Dramaturg and Producer since graduating from the University of Missouri-Columbia. After directing *Burn This* at the Corner Playhouse, she directed a workshop of *All My Sons* for the West Coast LCT Directors Lab. As an Assistant Director, Kappy has worked with David Esbjornson (*Bobbi Boland*, Broadway; *My Old Lady* by Israel Horovitz at the Mark Taper Forum in LA and Off-Broadway at the Promenade Theatre,) Frank Galati (*Homebody/Kabul*), Gordon Davidson (*The Talking Cure, Be Bold*), Lynne Meadow (*Tale of the Allergist's Wife*), Lisa Peterson (*Body of Bourne*), Diane Rodriguez (*The Lalo Project*.) Kappy was the Producer for the National Endowment for the Arts' *Shakespeare Comes To LA* event at the Mark Taper Forum and the Company Manager for *The World of Nick Adams* celebrity staged reading benefiting Paul Newman's Home in the Wall Gang Camps at the Kodak Theatre. In 2001, she assisted Sir Peter Hall on *Romeo & Juliet* at the Ahmanson. Kappy was the Production Stage Manager for The Relentless Theatre Company (*Skin, The Monogamist, And Baby Makes Seven*) and the Production Coordinator at GMU's Institute of the Arts. Kappy is an alumnus of the NY Lincoln Center Theater Directors Lab and a founding Steering Committee Member of the spin-off, Directors Lab West.

**MARSHA KRAMER**: Broadway/National Tour: *Peter Pan* (Wendy with Sandy Duncan). Theater: *Mame* (Gooch with Juliet Prowse), *Stepping Out* (Lynne at the Pasadena Playhouse), *Cocktail Hour* (Nina), *Dining Room* (2nd Actress), *Company* (Amy with Carol Burnett), *My One and Only* (Mickey), *Desert Song* (Susan), *Blame It On The Movies* (Usherette), *Secret Garden* (Martha), *Showboat* (Ellie) and numerous STAGE and PAWS Benefits. Film: *On Edge*. TV: *Malcolm in the Middle*, *State of Grace* (recurring), *Port Charles*, *Titus*, *Ally McBeal*, *Frasier* (recurring), *Touched By An Angel*, *Nothing Sacred*, *Love & War*, *Cheers*, *Life Goes On*, *Newhart*, *Bill Cosby*. UCLA graduate, attended - RADA in London. Awards: A Robby and four Drama-Logue. Founding member of two concert reading groups: Musical Theatre Guild and Classic and Contemporary American Plays

**DAVID LEE** (Director) Pasadena Playhouse, *Light Up the Sky*, *Do I Hear A Waltz?*, Stage: Williamstown Theater Festival, *How I Fell In Love* (World Premiere), Mark Taper Forum Lab, *The Fair Hope Memorial*, City Center Encores, *Can-Can* (concert adaptation starring Patti LuPone), *Reprise!*, *On the Twentieth Century*, *Assassins*, *Company*.

Television: *The Jeffersons*, *Cheers* (writer, producer), *Wings*, *Frasier*, *Encore! Encore!* (co-creator, director, writer, executive producer), *Everybody Loves Raymond* (director). Awards: Nine Emmys (eighteen nominations), Golden Globe, People's Choice (twice), Directors Guild Award, Producers Guild Award, Television Critic's Award (three times), British Comedy Award, Humanitas Prize (twice), the Peabody. Born and Raised: Claremont, California.

**EDDIE LEVI LEE** is a director, actor and playwright based in Seattle. For eight years he was the artistic director of that city's Empty Space Theatre. He has directed and acted at venues all over the country; New York, Philadelphia, Atlanta, Chicago, Louisville, and Seattle to name a few. His acting work includes the TV shows *IN THE HEAT OF THE NIGHT* and *UNSOLVED MYSTERIES*. As a playwright, he has many plays produced in New York, Chicago, Johannesburg and Dublin. Some of the published works include *TENT MEETING*, with Larry Larson and Rebecca Wackler and *SOME THINGS YOU NEED TO KNOW BEFORE THE WORLD ENDS; A FINAL EVENING WITH THE ILLUMINATI* and *THE SALVATION OF IGGY SCROOGE*, both with collaborator Larry Larson. He is married to actress V. Joy Lee.

**COREY MADDEN** is the Associate Artistic Director of the Mark Taper Forum, where her primary responsibilities include leading the artistic and educational efforts of its youth theatre, Performing for Los Angeles Youth (P.L.A.Y.). Under her artistic leadership P.L.A.Y. has commissioned and developed innovative new plays for young people including *Flight* by Charlayne Woodard, *The Legend of Alex*, book and lyrics by Doug Cooney, music by David O, *The Biggest Game of All* by Laural Meade, *Lily Plants a Garden* by Jose Cruz Gonzalez and *Black Butterfly...* by Luis Alfaro. Currently, Corey is collaborating again with Doug Cooney and David O. on a musical adaptation of George Saunders' book "The Very Persistent Gappers of Frip." As a director and producer, Corey has worked with playwrights in the development of new work for over 17 years including *The Legend of Alex*, *Midons* by Lillian Garrett-Groag, *The Square Root of Terrible* by Kelly Stuart, *A Line Around the Block* by Marga Gomez, and *93 Acres of Barley* by Ain Gordon. Early in her career, Corey worked as both dramaturg and producer for George Wolf (*Spunk*, *Jelly's Last Jam*) and David Gordon (*The Family Business*, *The First Picture Show*). Over the last decade, Corey has consulted for the Getty Museum to help conceive and produce plays in collaboration with exhibitions and collections, focusing on the contemporary performance of Greek and Roman drama.

**MICHAEL MICHETTI** confesses, with a little embarrassment, that he is a "Sondheim." He recently directed 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, following his success with six other Sondheim musicals: the Ovation nominated production of *SWEENEY TODD* starring Amanda McBroom and George Ball, *PUTTING IT TOGETHER* at ICT in Long Beach, Sondheim's reworking of Aristophanes' *THE FROGS*, plus concert stagings of *SATURDAY NIGHT* (West Coast Premiere) and *PASSION* (L.A. Premiere) for Musical Theatre Guild (the latter reprised by Reprise!), and of *WEST SIDE STORY* for the Pasadena Pops Orchestra.

Michetti is the Co-Artistic Director of the new Theatre @ Boston Court in Pasadena, where he recently directed their inaugural production of *ROMEO AND JULIET*, reset in Antebellum New Orleans in 1836, and where he is about to open the Southern California Premiere of Charles L. Mee's *SUMMERTIME*. A director of plays and musicals, new works and classics, his diverse credits include 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, and the Ovation Award nominated production of *TITANIC* for Civic Light Opera of South Bay Cities. 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. Michetti and his productions have received numerous theatre honors including Ovation, L.A. Weekly, Los Angeles Drama Critics' Circle, Back Stage West Garland, and Drama-Logue Awards, among others

**JANET MILLER** is a freelance director & choreographer, and a proud member of SSDC. She has been resident director for Brain Brew Entertainment, an interactive theatrical events company, for the past 7 years. Ms. Miller is the resident director for the 2004 season at the Torrance Theatre Company, where she has directed such shows as *Jesus Christ Superstar*, *Forum*, *South Pacific*, *The Fantasticks* and *Anything Goes*. Janet has been associated with Golden State Theatre as director/choreographer since its inception some 15 years ago, specializing in theatre for young audiences. She has done well over 100 musicals that range from *Anyone Can Whistle* to *You're a Good Man Charlie Brown*. She has numerous teaching credits on both coasts, most notably the prestigious Choate Rosemary Hall in CT. JM is a sought after tap instructor, and enjoys the fact that so many of LA's finest musical theatre performers have passed through her classes. She is known for her astute coaching of actors for musical theatre roles, and her keen 'show doctoring' ability. She is the recipient of the 2003 Excellence in Art award for Drama from the city of Torrance, and was awarded a 2004 Garland-choreography for "The Marvelous Wonderettes" in LA. Janet holds a degree in musical theatre from CSUN.

**DAVID O** is a composer and musical director in Los Angeles. His recent work includes the musicals *The Legend of Alex* (commissioned by the Mark Taper Forum), *The Trial of Persephone* (with an upcoming reading at New York Theatre Workshop), *Duel* (commissioned by Oasis Theatre Company), and compositions for *The Voyage of the Global Harmony* (commissioned by the Los Angeles Philharmonic). Other original work has been produced at the Mark Taper Forum, the Getty Museum, the Actors' Gang, Theatre Banshee, Theatre of N.O.T.E., and countless other Southern California venues.

He has worked as a musical director for many of the above theatres as well as [Inside] the Ford, A Noise Within, Shakespeare Festival L.A., the Actors' Co-Op, and the Falcon Theatre. He is currently music-directing the world premiere production of *The Shaggs: Philosophy of the World*, by Joy Gregory and Gunnar Madsen, which chronicles the story of "the worst band in rock-and-roll history."

David is an instructor with "Voices Within," an educational outreach program of the LA Master Chorale, which teaches children collaborative skills while helping them write songs. He also leads music education workshops for parents through the LA Philharmonic. He received a BFA in Theatre from California Institute of the Arts and participated in the Nautilus Music Theatre Composer-Librettist Studio. Motto: "The more notes you play, the more likely you are that some of them will be the right ones."

**JACK O'BRIEN** Acclaimed for his numerous credits on Broadway, off-Broadway, and for regional theatre, and for his direction of a variety of genres, from Shakespeare to opera to musical comedy, Jack O'Brien has been Artistic Director of The Old Globe since 1981.

The Tony Award®-winning director has captivated San Diego audiences with over 60 provocative productions, including world premieres, musicals, adaptations and classical works. Recent productions include the world premieres of Stephen Metcalfe's *LOVES & HOURS* and Nora Ephron's *IMAGINARY FRIENDS*, with Swoosie Kurtz and Cherry Jones; Shakespeare's *TWELFTH NIGHT*, with Paxton Whitehead and Harry Groener, on the Globe's outdoor stage; the world-premiere of *THE FULL MONTY*, the Terrence McNally-David Yazbek musical, which went to enjoy successful runs on Broadway, London and national tour; Chekhov's *THE SEAGULL* (a new version by Tom Stoppard); *THE MAGIC FIRE* by Globe Associate Artist Lillian Garrett-Groag and Brendan Behan's *THE HOSTAGE*. He also directs the Globe's popular annual musical, *HOW THE GRINCH STOLE CHRISTMAS!*

In addition to garnering the 2003 Tony Award® for his direction of the hit Broadway musical *HAIRSPRAY*, O'Brien received the 2002 "Mr. Abbott" Award from the Stage Directors and Choreographers Foundation, one of the country's most prestigious directorial honors. He also received the 2001 Drama Desk Award and a Tony Award nomination for his direction of Tom Stoppard's *THE INVENTION OF LOVE*. Notably, he was also nominated in 2001 for Best Direction of a Musical for *THE FULL MONTY*. Additionally in 2001 O'Brien was honored with the Julia Hansen Award for Excellence in Directing from the Drama League, and received accolades in 1994 with his induction into the prestigious College of Fellows of the American Theatre and an honorary doctorate from the University of San Diego.

O'Brien's other New York credits include Stoppard's *TWO SHAKESPEAREAN ACTORS* (Tony® nomination for Best Direction), and *HAPGOOD* (Lucille Lortel Award for Direction), both at Lincoln Center. His 1993 adaptation/revival of *DAMN YANKEES* earned a Tony Award® nomination for Best Musical Revival, going on to a long Broadway run and tour. Other New York stagings include *MORE TO LOVE* at the O'Neill; Lincoln Center's *THE LITTLE FOXES* and *PRIDE'S CROSSING*; Manhattan Theater Club's *LABOR DAY*; and City Centre Encores! production of *ST. LOUIS WOMAN*.

In other notable projects for the Globe, O'Brien directed *HENRY IV, Parts 1 & 2*, starring John Goodman, the world premiere of Stephen Sondheim & George Furth's *THE DOCTOR IS OUT*, and *HAMLET*, starring Campbell Scott, which was cited by Time Magazine as 1990's "finest classical revival." His productions of *UNCLE VANYA* and *THE SNOW BALL* were also commended by Time Magazine as "Critics' Voices" selections in 1991. The world premieres of A.R. Gurney's *THE COCKTAIL HOUR* (1988), which went on to a celebrated run at the Promenade Theatre as well as engagements in Los Angeles and the Kennedy Center; and Stephen Metcalfe's *EMILY* (1986) were similarly cited. His thirst for a new look at American classics has brought audiences revivals of Philip Barry's *HOLIDAY*, George Kelly's *THE TORCH BEARERS* and *THE SHOW OFF*, and Thornton Wilder's *THE SKIN OF OUR TEETH*, which was televised live from the stage of the Old Globe Theatre as the opening of the 1983 season of PBS's "American Playhouse" series.

In 1976, O'Brien revived (for Houston Grand Opera) George Gershwin's *PORGY AND BESS*, which subsequently toured a consortium of 14 American regional opera houses as well as some in Europe. On Broadway, the production garnered a Tony Award for Most Innovative Revival and a Tony Award nomination for O'Brien for Best Direction. Other opera and musical theatre credits include Peter Maxwell Davies' *THE LIGHTHOUSE* for San Diego Opera, Mozart's *THE MAGIC FLUTE* for the San Francisco Opera, Verdi's *AIDA* for Houston Grand Opera, Kurt Weill's *STREET SCENE* for New York City Opera, and Puccini's *TOSCA* for Santa Fe Opera. His television credits include *AN ENEMY OF THE PEOPLE*, *I NEVER SANG FOR MY FATHER*, *ALL MY SONS*, and *PAINTING CHURCHES* for "American Playhouse." His production of *STREET SCENE* was televised on "Live from Lincoln Center," and his Broadway revival of *MOST HAPPY FELLA* and staging of *THE GOOD DOCTOR*, were produced for PBS. O'Brien has staged major productions at such theatres as the Ahmanson in Los Angeles, American Conservatory Theatre in San Francisco, Berkeley Repertory, Hartford Stage Company, Studio Arena Theatre in Buffalo, N.Y., the Huntington Theatre in Boston, and the St. Louis Repertory Theatre.

**DWIGHT RICHARD ODLE** (Scenic and Costume Designer) creates for both adult and youth theatre presentations. Since 1988, he has designed over 100 Laguna Playhouse productions. Recent dual credits there include *The Quiltmaker's Gift*, *Rounding Third*, *The Shape of Things*, *American Buffalo*, *James and the Giant Peach*, *What the Night is For* and *Kevin's Bed* (both American premieres), *A Moon for the Misbegotten*, *Old Wicked Songs*, *Travels With My Aunt* and *The Velveteen Rabbit*. Additional scenic credits: *Tabletop*, *The Constant Wife*, *Mr. Shaw Goes to Hollywood* and *Who's Hot, Who's Not* (both World Premieres), *Lovers at Versailles*, *Stella by Starlight* and *Moving On* (all American premieres), *Always Patsy Cline*, *Spinning into Butter*, *The Pied Piper of New Orleans*, *Picasso at the Lapin Agile* and *Communicating Doors*. Recent costume credits: *The Last Five Years*, *The Secret Order*, *The Wizard of Oz*, *Spitfire Grill*, *Far East*, *Alice in Wonderland*, *The Price*, *Babes in Toyland*, and *The Glass Menagerie*. His Playhouse costumes for *The Last Session* and *I Love You, You're Perfect, Now Change* were also seen in Los Angeles. With South Coast Repertory, Mr. Odle designed some 90 productions and continues to costume its annual presentation of *A Christmas Carol*. He has also designed locally for McCoy-Rigby Entertainment, Fullerton Civic Light Opera, Ballet Pacifica, the Geffen and Pasadena Playhouses, Burbank's Colony Theatre and the Orange County Performing Arts Center. He has created unique projects for Universal Studios, Disney, SeaWorld and theme parks in Seoul and Barcelona as well as two World's Fairs. Corporate-event clients include Toshiba, Mazda, Honda, Marriott Hotels and Princess Cruise Lines. Two career highlights: six seasons as resident designer for Robert Redford's Sundance Theatre in Utah and the art direction of the setting for Pope John Paul's 1987 mass in Dodger Stadium. A graduate of the Yale University School of Drama, Mr. Odle has been a theatre design professor at UC Irvine, CalState Fullerton and Stanford University and has been honored with a Lifetime Achievement Award in Scenic Design by the Los Angeles Drama Critics' Circle.

**VINCENT PATERSON** is a highly regarded choreographer and director for the stage and screen and has been an important creative force in the careers of both Madonna and Michael Jackson. He directed and choreographed Madonna's "Blonde Ambition" tour and her documentary *Truth or Dare*, and Michael Jackson's "Bad" tour. He also conceived, choreographed, and co-directed the innovative "Smooth Criminal" number in Jackson's film *Moonwalker*.

Paterson was nominated for a Tony Award for his choreography of Harold Prince's musical adaptation of *Kiss of the Spiderwoman* on Broadway, and his talents have been reflected in the videos of such musical vanguards as Van Halen, Paul McCartney, George Harrison, and David Lee Roth.

His film choreography includes Mike Nichols's *The Bird Cage*, Steven Spielberg's *Hook* and Sydney Pollack's *Havana*. Paterson both directed and choreographed the TNT special *In Search of Dr. Seuss*, which received seven Emmy nominations, including Best Choreography, and five A.C.E. Award nominations, including Best Director.

**BILL RAUCH** is the Artistic Director and co-founder of Cornerstone Theater Company. He has directed over 40 of the company's productions, including the majority of the company's community collaborations nationwide. For his directorial efforts, Bill has received L.A. Weekly, Drama-Logue, Garland, and Helen Hayes Awards, and has been twice nominated for the Ovation Award for Best Director. From 1992 to 1998, he served on the Board of Directors of Theatre Communications Group, the national service organization for non-profit theater. He graduated from Harvard College in 1984 where he received the Louis Sudler Prize for outstanding graduating artist. He has

served as a panelist for the National Endowment for the Arts, California Arts Council and the Los Angeles County Arts Commission and has testified before Congress in support of the NEA. Bill has also directed at the Mark Taper Forum, South Coast Rep, the Oregon Shakespeare Festival, Yale Rep, the Guthrie, Long Wharf, Arena Stage, Great Lakes Theater Festival and others. Bill is the only artist to have won the inaugural 2002 Leadership for a Changing World Award.

#### **DALE RIVERA**

A native of Detroit, Michigan, Dale Rivera has lived and acted in Chicago for the last ten years. After studying at the Piven Theatre Workshop, he went on to work with many notable Chicago theatres...among them, Steppenwolf, Chicago Shakespeare, Victory Gardens, Redmoon, Teatro Vista, Famous Door and Factory Theatre (which he is also an ensemble member). He has also appeared in the films *Light it Up* and *Uncle Nino* and the television series *Walker, Texas Ranger* and *E.R.*. He plans to make the move to the west coast in 2005.

**TREFONI MICHAEL RIZZI** (Scenic, Lighting and Costume Design) Currently, Trefoni is in production for Rubicon Theatre Company's World Premiere of the musical *Lady Macbeth Sings the Blues* starring Amanda McBroom and directed by Joel Silberman. Most recently at Rubicon he has designed productions of *Driving Miss Daisy* and *Defying Gravity*. Recent credits include Scenic Design for *Twelfth Night*, *The Miser* and *The King Stag* (Ovation Nomination for Best Play in a Larger Theatre) at A Noise Within. For Venice Theatre Works he has done Production Design for the World Premiere of *Peru in Africa* directed by Ernest Figueroa and Scenic Design for the West Coast Premiere of *Chesapeake* by Lee Blessing. Other recent work includes Scenic Design for *Translations* at Actor's Co-Op, Scenic Design for the World Premiere of P.J. Barry's *Bad Axe* at Foothill Theatre Company, and Scenic and Lighting Design for the West Coast Premiere of *Quake* by Melanie Marnich for Theatre Pangea. A Guest Designer for the Lincoln Center Theater Director's Lab, he was Production Designer for the New York Premiere of Richard Hellesen's *Dos Corazones*, for the LCT Director's Festival at HERE. He holds a BA in Design from UCLA and a MFA 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.

**TERRI ROBERTS** is a local producer, theatre critic and freelance entertainment writer, specializing in stories both about the theatre, and about the musicals of Stephen Sondheim. She is currently vice president of the Los Angeles Drama Critics Circle, and for more than 10 years has been the west coast correspondent of *The Sondheim Review*, a quarterly magazine devoted to the works of Mr. Sondheim. Her reviews and entertainment writings have also appeared in *Back Stage West*, *Daily Variety*, *LA Weekly*, *Performing Arts*, *Ross Reports*, *LA Parent* and online at *ShowMag.com*. Her producing credits include the west coast premiere of *Blackout* (associate producer); *Meeting on the Edge: Press, Publicity and Performing*, a panel discussion about theatre criticism for the 2003 Edge of the World Festival, and the 2003 and 2004 *Los Angeles Drama Critics Circle Awards*.

**ANTHONY RUNFOLA** is currently in his fifth season serving as Director of Production for Childsplay, Inc. His directing credits for Childsplay include *New Kid*, *The Beauty Machine* and, in the 04-05 season, *Interrupting Vanessa*. Prior to joining the staff at Childsplay, Mr. Runfola founded and was the artistic director for Upstairs Theatre Company in Tucson, Arizona. His directing credits for UTC included Kurt Vonnegut's *Breakfast of Champions*, *Closer*, *When You Comin' Back*, *Red Ryder?* and *Italian American Reconciliation*. As a freelance director, his credits include *Fraternity*, *Jar the Floor*, and *Dinah Was* for Black Theatre Troupe; *Macbeth: Remixed* for Actors' Renaissance Theatre; *Sex, Death and Wheelchairs* for Improbable Theatre (a company dedicated to performance opportunities for people with disabilities); *bash: latterday plays* and *Poona the Fuckdog and Other Plays for Children* (it's not really a play for children) for Stray Cat Theatre.

Mr. Runfola attended Arizona State University, is an alumnus of the Lincoln Center Theater Director's Lab (1998) and participated in Director's Lab West in 2000 and 2002. Lab alumni may also know him as [directors\\_lab\\_west-owner@yahoo.com](mailto:directors_lab_west-owner@yahoo.com) aka "the guy who runs the e-mail list."

**DAVID SAAR** is Childsplay's Founder and Artistic Director. He has directed over 50 productions and taught for Childsplay since the company was formed in 1977. David has served on the roster of the Artist-in-Education program for nine years, has been an adjunct faculty member for the Department of Theatre at A.S.U., and worked

for the Mesa School District as a drama curriculum specialist. He is a former board member of the U.S. Branch of the International Children's Theatre Association (ASSITEJ), and is a member of the American Association for Theatre and Education and the Arizona Theatre Association. In 1989 he received the Governor's Arts Award for his contributions to the arts in Arizona, in 1991 he was the recipient of the national Winifred Ward Dare to Dream Fellowship, and in 1993 received the Vision Weavers award from the Phoenix Futures Forum. In 1998 his play, The Yellow Boat, received the "Distinguished Play of the Year" award from the American Association for Theatre and Education and has gone on to be performed nationally and internationally. In 2002, he received the first Notable Achievement Award from the Herberger College of Fine Arts at A.S.U. He currently serves as a site reporter for the National Endowment for the Arts.

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

**MARIANNE SAVELL** currently is the Producing Director of Actors Co-op theatre company in Hollywood. Marianne received her MFA in Acting at the Professional Actor Training Program at University of Illinois Urbana-Champaign; she also studied at the Central School of Speech and Drama in London. As a member of Actors Co-op Marianne directed TRANSLATIONS, AS IT IS IN HEAVEN and GOD & SHAKESPEARE and performed in THE SEAGULL (LA Weekly Award for Best Featured Actress), THE HASTY HEART, AS YOU LIKE IT, ALL MY SONS, UNCLE VANYA and TWELFTH NIGHT. Most recently, she directed MOLLY SWEENEY at Eclectic Company Theatre. Marianne is an adjunct professor in the theatre department at Vanguard University and is on the board of Provision Theater Company in Chicago.

#### **PHYLLIS SCHURINGA**

Currently the assistant to the Artistic Director at the Geffen Playhouse, Phyllis was the Casting Director of Steppenwolf Theatre from 1995-2001 and the assistant to the Artistic Director at Steppenwolf from 1987-1995. As the assistant to the Artistic Director and the Casting Director at Steppenwolf, she has cast over 60 productions on the Main Stage as well as 35 productions for the Studio, Garage and Educational programs of Steppenwolf Theatre Company. Responsibilities also included casting play readings and workshops. Phyllis is a director and teacher as well and did her graduate study in directing at Illinois State University.

**STEPHEN WADSWORTH** Internationally-renowned director Stephen Wadsworth has helmed major works at theaters and opera houses all over the world. His credits include *As You Like It* at The Old Globe (1998), *Fraulein Else* at La Jolla Playhouse, a trilogy of plays by Marivaux: *The Triumph of Love*, *Changes of Heart*, and *The Game of Love and Chance* at the McCarter Theatre, the Mark Taper Forum, Berkeley Rep and the Huntington Theatre; Oscar Wilde's *An Ideal Husband* at Berkeley Rep and Seattle Rep; and *Six Degrees of Separation* at Dallas Theatre Centre. His work in opera encompasses directing at such venues as La Scala, Vienna State Opera, Royal Opera

Covent Garden, New York City Opera, Seattle Opera, and the Los Angeles Opera. Wadsworth has also served as Artistic Director of Skylight Opera Milwaukee from 1984 to 1990 and as staff coach at the Metropolitan Opera since 1982. His upcoming projects include directing the world premiere of Beth Henley's *Impossible Marriage* at the Roundabout Theatre and a new production of Wagner's *Ring Cycle* at Seattle Opera.

**LISA WOLPE** is an actress, director, and producer, and is the Artistic Director of the Los Angeles Women's Shakespeare Company, an award-winning all-female, multi-cultural theater company that she founded in 1993. Television coverage of her work includes TNN, NBC, PBS, London's Arts Channel, and CNN. Her directing and performing credits also include Berkeley Repertory Theater, Shakespeare & Company, Revels, Boston Center for the Arts, the Arizona Theater Company, San Diego Repertory Company, People's Light and Theater Company, Company of Women, New Women's Repertory Company, Boston Theater Works, California Shakespeare Festival, Sedona Shakespeare Festival, Emerson College, and MIT. She has taught and directed Shakespeare in many places including American Conservatory Theater, USC, Shakespeare & Company, Sedona Shakespeare Institute, Southwick Studios, Boston University, Emerson Performing Arts College, and Massachusetts Institute of Technology.

**TRACY YOUNG** recently co-directed *Medea/Macbeth/Cinderella* with Bill Rauch for Yale Repertory Theater (Connecticut Critics' Circle Award for Direction) and has written and directed many original works, including *Hysteria* (Ovation Award for Direction), *Euphoria* (Ovation Award for Best Musical), *A Fairy Tale* (Garland Award for Direction), and *Dreamplay* (which was recently performed in and around a swimming pool in the San Fernando Valley). Recent directing credits include *The Winter's Tale* at Ten Thousand Things in Minneapolis, *Center of the Star* for Cornerstone, *Chris Wells' Liberty! For (Inside) the Ford and Nowhere to Run* at the Taper New Works Festival. In 2001 she formed her own arts entity, *BOTHarts*, with creative partner Christopher Wells.

# KING'S FOUNTAIN

Barbara Watson

Henry Pillsbury

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King's Fountain is a not-for-profit producer/production counselor for artistic and humanitarian projects in Europe and the United States, started by co-directors Barbara Watson and Henry Pillsbury in 1999 in Paris. It has worked with Howard Fishman since 2000 when King's Fountain co-produced the Howard Fishman Quartet's acclaimed tour in Paris. Among its co-producer credits: a Carol Robinson recording of Morton Feldman's music for clarinet; the presentation of Estonian van Krahl Theater's THE SWAN LAKE at Dance Theater Workshop; the Mathias Schauwecker installation at Dance Theater Workshop; VITA ALESSANDRINA, a new play by Stéphane Olry, Paris, Marseille. With the Women's Commission, King's Fountain founded the Eleanor Bellows Pillsbury Fund which has raised \$250,000 for the reproductive health of adolescent refugees: 31 programs in 22 countries throughout the world.

## CO-PRODUCTIONS, PROJECT COUNSELING, PUBLIC RELATIONS

- Catherine Baÿ, *Blanche Neige*, choreography/installation, Paris, '04
- Cie Chabert/Beckett: *Fin de partie*, theater, Paris '99
- Chris Culpo, jazz musician, '03, '04
- Morton Feldman/Carol Robinson, CD recording '03
- Howard Fishman Quartet
  - ° concerts, Paris '00
  - ° CD recording *I Like You A Lot* '00-1
  - ° *We Are Destroyed*, theater, in pre-production
- Musée d'art américain à Giverny, *Création USA/Paris 1918-1939*, theater
- Emio Greco, choreographer, DTW-NYC '02
- *here is new york*, exhibit, Paris '02
- Claire Illouz, artist, Paris '02
- Jeune Chœur/Laurence Équibey, concert, Paris '03
- Kito, artist, Paris '99, '01, '02
- James Lord/H.Pillsbury: *Où étaient les tableaux*, theater, Paris '00
- Robert Mann, photographer, NYC '01
- Xavier Marchard, *Les Histoires d'Edgar*, theater, Lyon '04
- Mélo'men, International Gay Chorus of Paris, '99, '00
- Stéphane Olry/ Corine Miret/ Xavier Marchand: *Vita Alessandrina*, theater, Toulouse, Paris (Autumn Festival), Marseille, 2002-04
- Matthew Pillsbury, photographer, NYC, '04
- Alexander Ponomarev, sculptor, Project preparation/Autumn Festival, Paris, '04-'06
- Van Krahl Theater (Estonia) THE SWAN LAKE, DTW 2003
- Caterina Sagna, choreographer, *Heil Tanz*, '04
- Mathias Schauwecker, artist, Paris Exhibit Galerie Communes '00, Galerie Mabel Semmler, '01, installation DTW/NYC, '03

## HUMANITARIAN PROJECTS

- Eleanor Bellows Pillsbury Fund, adolescent refugee reproductive health
- Papageno for l'Arche in Paris, two concerts for the handicapped, '00, '01

## FINANCIAL SUPPORT

- American Cathedral Paris/Cole Porter piano restoration
- BAM (Brooklyn Academy of Music)/program fund
- Dreamyard/program fund
- Festival d'automne à Paris (Richard Maxwell, Caden Manson, Wen Hui)
- Merce Cunningham Dance Foundation
- Dance Theater Workshop/Producers' Circle
- London Dance Umbrella/program fund
- UNH, French Department
- Yale University
- The Wooster Group

## SPECIAL THANKS EXTENDED TO:

Andre Bishop – Lincoln Center Theater  
Z Clark Branson – The Theatre @ Boston Court  
Anne Cattaneo – Lincoln Center Theater  
Diana Choi  
Brian Colburn – The Pasadena Playhouse  
Juan Carlos De La Torre – Pasadena Hilton  
Sheldon Epps – The Pasadena Playhouse  
Bernard Gersten – Lincoln Center Theater  
Mike Leininger – The Pasadena Playhouse  
Caroline Liem - Casting  
Joe Miloscia – Stage Directors and Choreographers Foundation  
Henry Pillsbury – King's Fountain  
Tony Rizzi  
Michael Seel – The Theatre @ Boston Court  
Carrie Siegel – Program Associate SSDC  
George Spellvin  
Ann-Giselle Spiegler – Web Site Designer  
Jeff Stein – Gelson's Market  
Eileen T'Kaye – The Theatre @ Boston Court  
Tom Ware – The Pasadena Playhouse  
Ann E. Wareham – Center Theatre Group  
Barbara Watson – King's Fountain  
Jennifer Young

**GELSON'S**  
THE *Super* MARKET

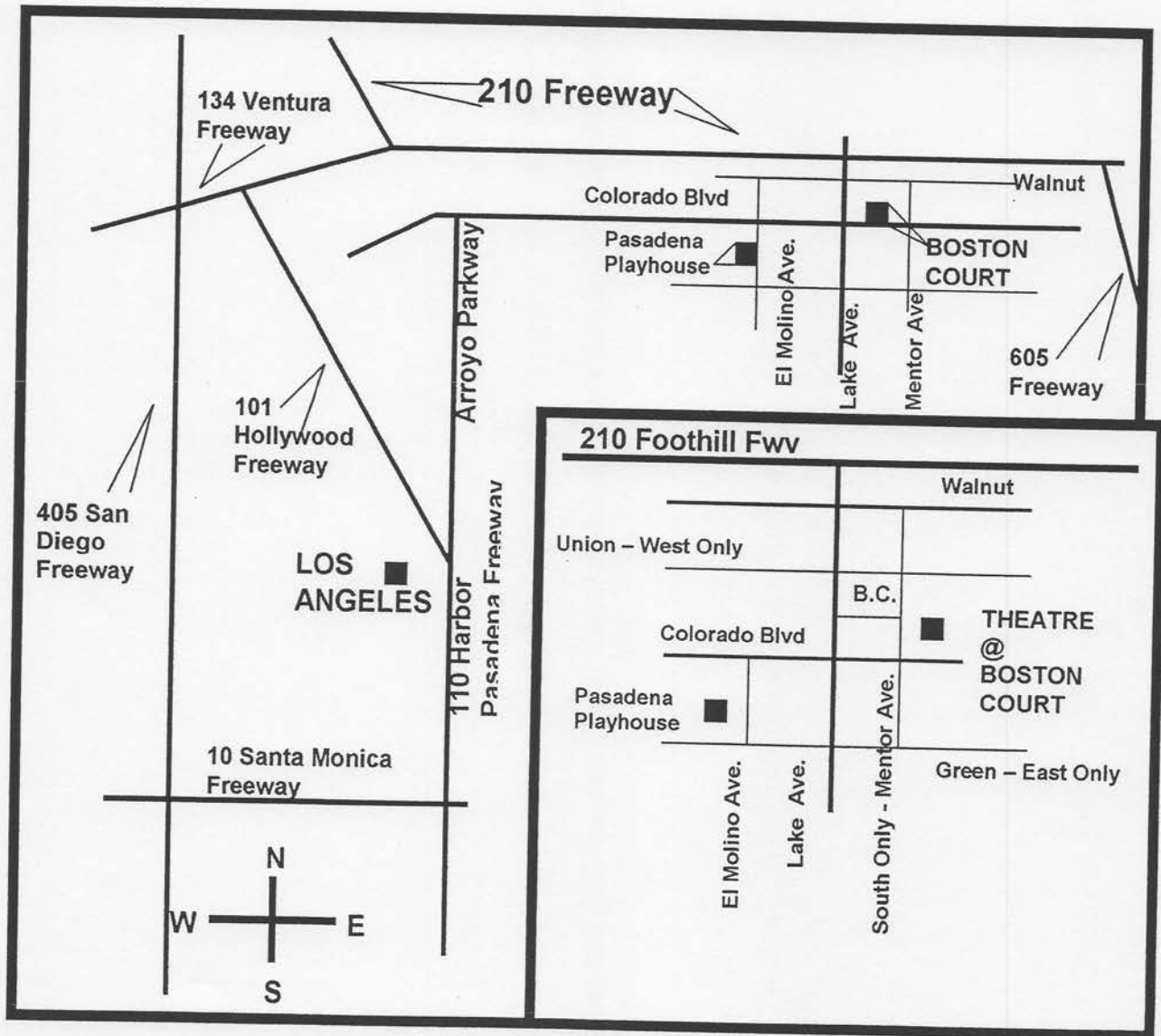
  
**Hilton**

## DIRECTORS

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

It 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.

If you do drive please 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.



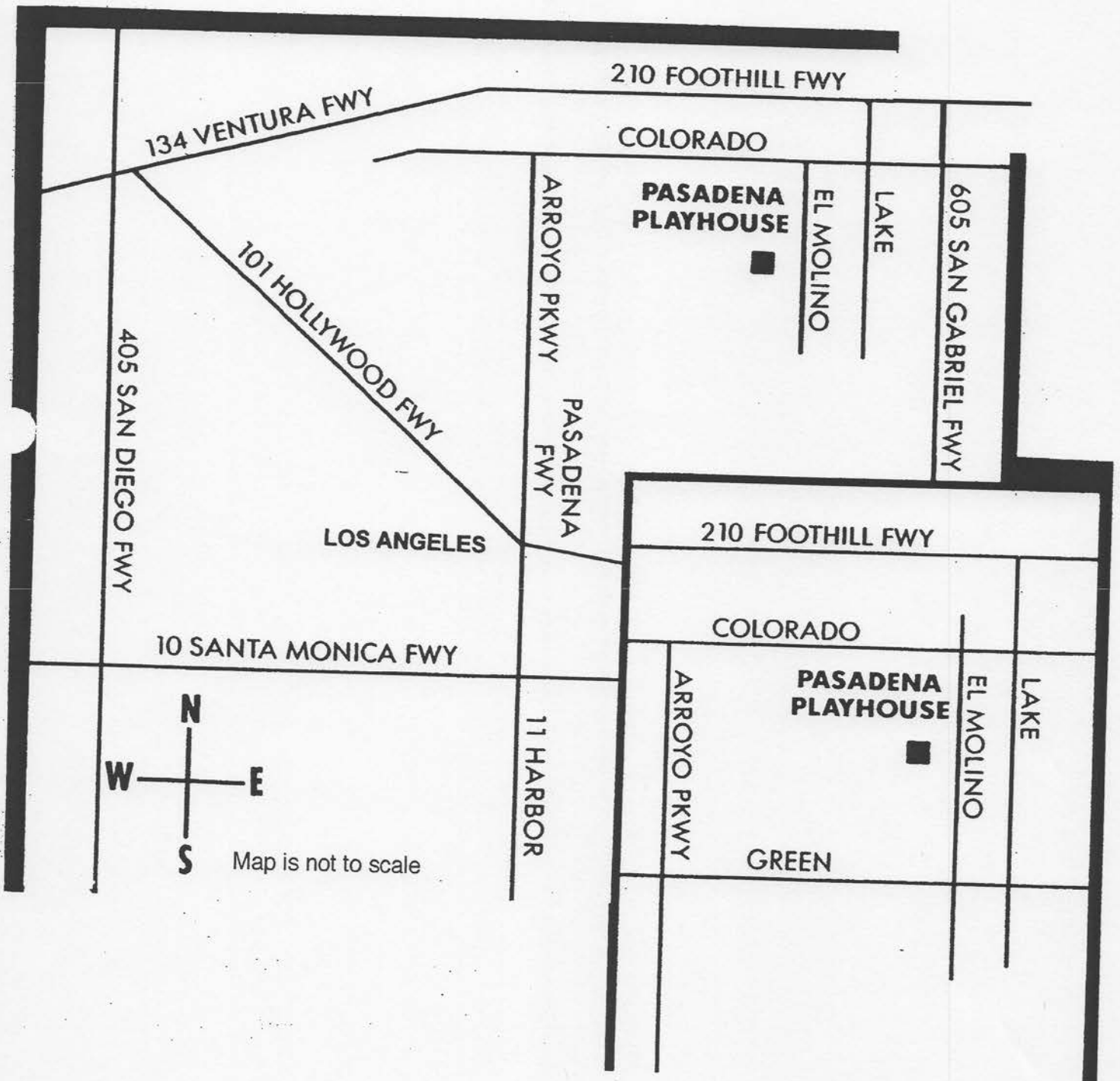
**DIRECTORS-**

**THE PASADENA PLAYHOUSE** is at 39 South El Molino Avenue

There is plenty of parking in lots behind and around the Pasadena Playhouse. They are fee lots. Also there is street parking on El Molino, Green (one way street) and Colorado but be careful to read all posted signs and meters.

**For your general information:**

*If you are in need of pens, notebooks or other supplies there is a Huge Target Store on Colorado Blvd. with a three level parking structure (no fee) about two blocks from the theatre. The middle and top lots are frequently empty.*



## **DIRECTORS LAB WEST OFFERS TWO OPEN SESSIONS TO SSDC MEMBERS**

Directors Lab West, a directors conference offered to mid-career directors and cosponsored by the Stage Directors and Choreographers Foundation is offering two open sessions free of charge to any and all SSDC Members, Lab West Alumni, Lincoln Center Theater Lab Alumni and any and all other theatre professionals.

The first of the two public sessions will be offered at the  
Pasadena Playhouse  
39 South El Molino Ave.  
Pasadena, CA 91101

### **Monday night, May 24, 2004 from 8:00 PM to 10:00 PM**

Entitled: DIRECTING SONDHEIM  
Tim Dang of East West Players,  
Michael Michetti of Boston Court, among others, will discuss the  
unique challenges of directing the work of Stephen Sondheim.

The second public session will be offered at the  
Pasadena Playhouse  
39 South El Molino Ave.  
Pasadena, CA 91101

### **Thursday night, May 27, 2004 from 7:00 PM to 10:00 PM**

Entitled: WE ARE DESTROYED  
Howard Fishman's workshop of his new Jazz Musical  
based on the story of the Donner Party incident.

Both sessions are free to any and  
all attending theatre professionals.

For more information call Directors Lab West hotline at 323-281-0344.

Directors Lab West, which is celebrating its fifth year,  
is a week long conference May 22-29, 2004, and is modeled after  
the Lincoln Center Theater Directors Lab. The conference, which  
is by invitation only, is sponsored by the Pasadena Playhouse,  
the Theatre @ Boston Court, and SDCF.

Check out our web site at [www.directorslabwest.com](http://www.directorslabwest.com)