

**Directors Lab West Steering Committee**  
**In association with Pasadena Playhouse and the Boston Court Performing Arts Center**  
**Present**

# ***DIRECTORS LAB WEST***

**May 17 - 24, 2008**

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

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

**GENERAL NOTES:**

- Hang on to your Lab ID's. Security at all locations will require a valid Directors Lab West ID.
- **Sessions are subject to change.** Any and all changes or additions after May 17 will be posted on the Lab Callboard. ***Please check this board frequently!***
- Information on any other off-site sessions, or 'Special Events', will be posted on the callboard. If required, sign-ups will be taken until the day prior to the event. After that, seating for all activities will be on a first come, first serve basis at the door.
- We have arranged for free and discounted tickets for special theatrical events around Los Angeles. Sign up sheets will be provided for all such events however **please take special note:**  
***Transportation and Parking to all events is a Lab member's responsibility.***

**ATTENDANCE:**

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

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

## **THE FOLLOWING IS A FULL SCHEDULE OF LAB ACTIVITIES**

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



**society of stage directors and choreographers**

*Special support and extended dedication of time has been provided by  
the staff at the Pasadena Playhouse, Artistic Director, Sheldon Epps, and the  
staff at the Boston Court Performing Arts Center, Executive Director, Michael Seel,  
Co- Artistic Directors, Jessica Kubzansky, Michael Michetti,  
and the*

***Directors Lab West Steering Committee:***

***Directors Nick D'Abruzzo, Ernest Figueroa, Brendon Fox, Kappy Kilburn, Andrew Sachs  
Production Coordinator - Jessica Bard***

DIRECTORS LAB WEST 2008  
hosted by  
Pasadena Playhouse  
The Theatre at Boston Court

	SATURDAY 17-May	SUNDAY 18-May	MONDAY 19-May	TUESDAY 20-May	WEDNESDAY 21-May	THURSDAY 22-May	FRIDAY 23-May	SATURDAY 24-May					
10:00	CHECK IN	Not All Good Playwrights  Are Dead 10:00-12:00 <i>(Skirball Center Rm 161)</i>	Basic Evolution 10:00-12:00 <i>(Boston Court)</i>	A Design for Everyman 10:00-1:00 <i>(Boston Court)</i>	Around the CornerStone 10:00-12:00 <i>(Library)</i>	Everyman for Himself 10:00-1:00 <i>(Boston Court)</i>	It's All About Women 10:00-12:00 <i>(Boston Court)</i>	The Corn 10:00-12:00 <i>(Boston Court)</i>					
10:30	Orientation 10:30-11:00												
11:00	Back To Basic Instincts												
11:30	11:00-12:30 <i>(Library)</i>												
12:00			Lunch		Lunch		Lunch	Lunch					
12:30	Pizza Lunch 12:30-1:00	Lunch & Round Table	12:00-1:00		12:00-1:00		12:00-1:00	12:00-1:00					
1:00	Of Mice and Men &	12:00-2:00	Basic Plaid 1:00-3:00 <i>(CHT)</i>	Lunch	It's All About the Actor 1:00-3:00 <i>(CHT)</i>	Lunch	1001 Ways 1:00-3:00 <i>(Boston Court)</i>	Arial View 1:00-4:00					
1:30	The American Dream	<i>(Skirball Center Rm 161)</i>		1:00-2:00		1:00-2:00							
2:00	1:00-2:30 <i>(PP Mainstage)</i>	Radio Relay 2:00-3:30 <i>(Skirball Center Rm 161)</i>		Building Blocks		Travel to UCLA 3:00-4:00			It's All About the Director 2:00-5:00 <i>(Green Room)</i>				
2:30	Ehns and Outs 2:30-4:30 <i>(Homestead House)</i>			Weekend Safari						Design Speed Dating 4:00-7:00 <i>(Multiple Spaces)</i>	Back to the Greeks 4:00-6:30 <i>(UCLA Chorus Rm Schoenberg)</i>	Who The Hell Are You? 3:00-5:30 <i>(Rehearsal Room)</i>	
3:00			Speech & Debate 4:00-6:00 <i>(Skirball Center)</i>	Dinner 5:00-7:00	Round Table 5:00-6:30 <i>(Green Room)</i>								
3:30							Dinner & Travel 6:00-7:30	Dinner and Travel 5:30-8:00					
4:00		Saturday Night at the Palace 7:30 <i>(CHT)</i>				To Be or Not To Be 7:00-10:00 <i>(CHT)</i>			The Critical Eye 8:00-10:00 <i>(CHT)</i>				Directing Opera 8:00-10:00 <i>(UCLA Room 1325 in Schoenberg)</i>
4:30	Young Voices 4:30-6:00 <i>(CHT)</i>									Dinner	Dinner	Dinner	
5:00			Dinner	Dinner	Dinner								
5:30							Dinner	Dinner					
6:00		Dinner				Dinner			Dinner				
6:30	Dinner									Dinner	Dinner		
7:00			Dinner	Dinner	Dinner								
7:30							Dinner	Dinner				Dinner	
8:00		Dinner				Dinner			Dinner				
8:30	Dinner									Dinner	Dinner		
9:00			Dinner	Dinner	Dinner								
9:30							Dinner	Dinner				Dinner	
10:00		Dinner				Dinner			Dinner				

# Directors Lab West Sessions 2008

**SATURDAY, MAY 17, 2008**

## **CHECK IN**

SATURDAY, MAY 17, 2008

10:00am - 10:30am

**\* PATIO \***

## **ORIENTATION**

### **Directors Lab West Steering Committee**

Nick D'Abruzzo, Ernest Figueroa, Brendon Fox

Kappy Kilburn, Drew Sachs

SATURDAY, MAY 17, 2008

10:30am - 11:00am

In 1995, Anne Cattaneo, Literary Manager, and Andre' Bishop, Artistic Director, of Lincoln Center Theater, formed the LCT Directors Lab in New York City, now celebrating its 12th year. In 2000 a Steering Committee of LCT Lab Alumni launched Directors Lab West in Los Angeles based on the Lincoln Center Theater model. Each year since its inception, Directors Lab West has hosted a jam packed eight-day week of seminars, symposia, lectures, workshops, and demonstrations by directors and theatrical notables. Welcome to your year!

**\* LIBRARY \***

## **BACK TO BASIC INSTINCTS**

Sheldon Epps

Moderator: Kappy Kilburn

SATURDAY, MAY 17, 2008

11:00am-12:30pm

As Artistic Director of the Pasadena Playhouse, Sheldon Epps graciously hosts the 2008 Directors Lab West. Mr. Epps will address the directors sharing his thoughts on "back to basics" and will speak on his ten-year tenure at the Pasadena Playhouse.

**\* LIBRARY\***

## **LUNCH**

SATURDAY, MAY 17, 2008

12:30am - 1:00pm

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

## **OF MICE AND MEN AND THE AMERICAN DREAM**

Panel: Dr. Paul Lopez, Robert E. Morsberger, PH.D, Julie Chavez Rodriguez

Moderator: Shirley Jahad

SATURDAY, MAY 17, 2008

1:00pm - 2:30pm

A panel of historians, critics and activists use Steinbeck's novel as a spring-board for an invigorating conversation.

**\* PLAYHOUSE MAINSTAGE \***

## **EHN'S AND OUT'S**

Workshop: Erik Ehn

Moderator: Jess Bard

SATURDAY, MAY 17, 2008

2:30 pm – 4:30 pm

Erik Ehn joins us to discuss the impossible possibilities of staging theatre, including how to approach a playwright and understand their intentions. Playwright and director Erik Ehn is known for proposing the Regional Alternative Theatre movement and is currently the dean of theater at CalArts. His published works include *The Saint Plays*, *Beginner*, and *Erotic Curtsies*.

**\* HOMESTEAD HOUSE REHEARSAL ROOM \***

## **YOUNG VOICES IN THE COMMUNITY**

Presentation: Diane Namm

Moderator: Kappy Kilburn

SATURDAY, MAY 17, 2008

4:30 pm- 6:00pm

A new performance piece developed by students from Pasadena through a week-long residency at the Playhouse.

**\* CARRIE HAMILTON THEATER \***

## **DINNER**

SATURDAY, MAY 17, 2008

6:00pm – 8:00pm

*Discover PASADENA!*

## **OF MICE AND MEN**

### **Performance**

SATURDAY, MAY 17, 2008

8:00pm – 10:00pm

Come see the current offering at the Pasadena Playhouse.

**\*PASADENA PLAYHOUSE MAINSTAGE \***

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

# Directors Lab West Sessions 2008

## SUNDAY, MAY 18, 2008

### GOOD MORNING!

#### TRAVEL TO SKIRBALL CENTER

SUNDAY, MAY 18, 2008

9:00pm - 10:00pm

*See map in back of this program.*

**\*Travel and parking are up to Lab Members\***

### NOT ALL GOOD PLAYWRIGHTS ARE DEAD

Discussion: Velina Hasu Houston

Moderator: Ann-Giselle Spiegler (DLW'03)

SUNDAY, MAY 18, 2008

10:00 am – 12:00pm

The basics of a fulfilling Director/Playwright relationship, from the playwright's point of view. Ann-Giselle Spiegler (DLW Alum) will host a discussion with award-winning playwright Velina Hasu Houston (*Tea, Calling Aphrodite*) about the complex collaboration between director and playwright. They will speak about their own recent collaborations on two of Velina's new works (*The Eyes of Bones & A Spot Of Bother*). Velina will discuss the process from the playwright's point of view and enlighten us on her perspective. We will discuss which aspects of the process are routine and which can help or hinder the creative process. We will also explore the challenges of getting work from the page to the stage. The second part of the panel will be devoted to answering questions from the audience, so bring questions you have always wanted to ask and be prepared for a lively discussion!

**\* SKIRBALL CENTER- classroom #161 \***

*See map in back of this program.*

### BACK TO BASICS I

#### BAG LUNCH/

#### DIRECTOR'S ROUNDTABLE

SUNDAY, MAY 18, 2008

12:00pm - 2:00pm

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

### RADIO RELAY

Conversation: Matt August (LCT '98)

Moderator: Susan Loewenberg

SUNDAY, MAY 18, 2008

2:00 pm – 3:30pm

What exactly is "radio theatre"? And what does it look / sound like? Before seeing *SPEECH AND DEBATE*, open your ears (and eyes) to the challenges of directing actors and sound effects artists – all in less than a week!

**\* SKIRBALL CENTER- classroom #161 \***

### SPEECH AND DEBATE

Performance: LA Theatre Works

SUNDAY, MAY 18, 2008

4:00pm – 6:00pm

*SPEECH & DEBATE* is a fiercely funny and surprisingly timely new play by new playwright Stephen Karam. They may go to the same school, but misfits Solomon, Diwata and Howie have never met and their teachers and peers just don't take them seriously – until a sex scandal involving one of their teachers brings them together.

**\* SKIRBALL CENTER \***

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

### DINNER / TRAVEL

SUNDAY, MAY 18, 2008

6:00pm – 7:30pm

*Hurry Back to Pasadena!*

*See map in back of this program.*

### SATURDAY NIGHT AT THE PALACE

#### Performance

SUNDAY, MAY 18, 2008

7:30pm – 9:30pm

Come see the current offering by Furious Theatre.

**\* CARRIE HAMILTON THEATER \***

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

**\*Travel and parking are up to Lab Members\***

# Directors Lab West Sessions 2008

## MONDAY, MAY 19, 2008

### BASIC EVOLUTION

Workshop: Micki Selvitella (DLW '07)

MONDAY, MAY 19, 2008

10:00am-12:00pm

Learn how this series of acting/movement exercises can help your directing evolve into a more imaginative and physical process. During the course of this workshop, we will go through the exercises from fish to modern human. We will then apply what we've discovered by improvising scenes from *Everyman*. The purpose is to offer a physical approach to character development and any text; to inspire creativity and spontaneity; to remind us to take risks; and provide ways for actors to overcome obstacles and limitations. As directors, we can explore how these exercises can enliven a text; how to awaken an audience's senses; how to create new relationships to theatrical space; and how to keep a scene from becoming static.

**Clothing:** This is a very physical workshop, with participants spending much time on the floor. Please wear loose, comfortable clothes, and no shoes (socks are OK).

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

### LUNCH

MONDAY, MAY 19, 2008

12:00pm - 1:00pm

### BASIC PLAID

Speaker: Stuart Ross

Moderator: Kappy Kilburn

MONDAY, MAY 19, 2008

From creating new work to reimagining old gems, Stuart has done it all – from *Forever Plaid* to *Silk Stockings*. He will talk about going back to basics in the material.

\* **CARRIE HAMILTON THEATER** \*

### TRAILER TALES: WEEKEND SAFARI

Presentation & Panel Discussion:

Moderators: Rachel Katz Cary (DLW '02) & Andrew Sachs (SC)

MONDAY, MAY 19, 2008

3:00pm - 5:00 pm

Theatre Simple, has built a solid artistic reputation producing smart, funny and sometimes provocative theatrical experiences. Join them for an intimate interactive site-specific performance piece, usually set in and around a 1962 Airstream Safari. Today, you can relax near it's reasonable facsimile, hang out at the b-b-q, and eavesdrop on 'cousins' gossiping at a pseudo-traditional (and highly idiosyncratic) family reunion. Explore the customs of this sprawling, oddly familiar clan as you snag yourself a snack and add to family lore. This interactive art installation/theatre piece will be followed by a panel discussion on tactics of community engagement

\* **PLAYHOUSE - COURTYARD** \*

### DINNER

MONDAY, MAY 19, 2008

5:00pm – 7:00pm

### TO BE OR NOT TO BE: THE STATE OF THE AMERICAN THEATRE

Panel: Che'Rae Adams (DLW '00),

Ron Celona (DLW '02),

Pavel Cerny (DLW '06),

Nancy Cheryl Davis-Bellamy (DLW '03),

Ann-Gisele Spiegler (DLW '03),

Daniel P. Wilson (DLW '06),

Moderator: Drew Sachs

MONDAY, MAY 19, 2008

7:00pm - 10:00pm

Inspired by a conversation on our DLW list serve these Lab Alumni explore the shifting paradigm of the American theatre from the point of view of the working director exploring their slings and arrows of outrageous fortune. The directors will engage in a dialog that goes back to basics so that we can begin to chart the movements and directions of the future of the American theatre.

\* **CARRIE HAMILTON THEATER** \*

# Directors Lab West Sessions 2008

## TUESDAY, MAY 20, 2008

### A DESIGN FOR EVERY MAN

Speaker: Neil Jampolis

Moderator: Brendon Fox

TUESDAY, MAY 20, 2008

10:00am - 1:00pm

Some say scenography is the practice of making theatre including sets, costumes and texts from a theoretical and practical point of view. How does one think holistically about a production before one even talks to one's designers? Mr. Jampolis has worn many design hats on shows all over the world, and will share his wisdom and feedback on Lab members' imagery generated by EVERYMAN.

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

### LUNCH

TUESDAY, MAY 20, 2008

1:00pm - 2:00pm

### BUILDING BLOCKS OF THE REGIONAL THEATER

Speaker: Martin Benson

Moderator: Ernest Figueroa

TUESDAY, MAY 20, 2008

2:00pm - 4:00pm

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 Forty-three 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 basics of keeping art thriving in the American Theatre.

\* **GREEN ROOM** \*

\* **PASADENA PLAYHOUSE** \*

### DESIGN SPEED DATING

Panel: Martin Carillo (Composer/Sound

Designer), Alex Jaeger (Costume Designer)

Trefoni Rizzi (Scenic-Projection Designer), John

Palmer (Lighting Designer)

Moderator: Ernest Figueroa

TUESDAY, MAY 20, 2008

4:00pm - 7:00pm

How do you learn "designer speak"? What do designers want from directors? What are those questions you are afraid to ask? Ask them now!

They are here and ready to tell it all!

\* **PASADENA PLAYHOUSE - VARIOUS**

**ROOMS\***

### DINNER

TUESDAY, MAY 20, 2008

7:00pm - 8:00pm

### THE CRITICAL EYE - Exploring Directing, Regional Theatre and Play Development

**\*\*SSDC- OPEN SESSION\*\***

Conversation:

Charles McNulty, Terence McFarland

Moderator: Ernest Figueroa

TUESDAY, MAY 20, 2008

8:00pm - 10:00pm

Every year Directors Lab West and SSDCFoundation offer an Open Session to ALL SSDC Members and Lab Alumni. In keeping with this year's theme of "Back to Basics" Directors Lab West and SDCF will bring together **Charles McNulty**, Theatre Critic for the Los Angeles Times and **Terence McFarland**, Executive Director of LA Stage Alliance for an open discussion on directing, regional theatre and the future of west coast play development.

\* **CARRIE HAMILTON THEATER\***

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

***Reservations are required for all non-lab members. Please call (626) 737-2857.\*\****

# Directors Lab West Sessions 2008

## WEDNESDAY, MAY 21, 2008

### AROUND THE CORNERSTONE

Speaker: Michael John Garces

Moderator: Ernest Figueroa

WEDNESDAY, MAY 21, 2008

10:00am - 12:00pm

Michael John Garces shares his experiences as the new Artistic Director of Cornerstone Theatre. 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. By making theater with and for people of many ages, cultures and levels of theatrical experience, Cornerstone builds bridges between and within diverse communities in our home city of Los Angeles and nationwide. From 1986 to 1991, the ensemble worked in rural communities, creating 12 musical productions in 10 states. In 1992, Cornerstone settled in Los Angeles, California to begin urban residency work.

**\* LIBRARY \***

### LUNCH

WEDNESDAY, MAY 21, 2008

12:00pm - 1:00pm

### IT'S ALL ABOUT THE ACTOR

#### Actor's Panel

Panel: Hector Elizondo, Tonya Pinkins,

Henry Winkler

Moderator: Brendon Fox

WEDNESDAY, MAY 21, 2008

1:00pm - 3:00pm

Our panel of actors speaks about the basics of the acting profession performing in the various art forms working of theatre, film and television and how working with directors changes in each medium.

**\* LIBRARY \***

### TRAVEL TO UCLA

WEDNESDAY, MAY 21, 2008

3:00pm - 4:00pm

*See map in back of this program.*

**\*Travel and parking are up to Lab Members\***

### BACK TO THE GREEKS?

Workshop: Michael Hackett

Moderators: Brendon Fox

WEDNESDAY, MAY 21, 2008

4:00pm - 7:00pm

Mr. Hackett, a professor at UCLA, has directed productions around the world. He shares his in-depth knowledge of synthesizing the elements of Greek theatre – dance, music, spoken word – into cohesive productions. Be prepared to jump in and be part of the ritual!

**\* UCLA- Chorus Room in Schoenberg Park in Lot #2 \$8.00\***

### DINNER

WEDNESDAY, MAY 21, 2008

7:00pm – 8:00pm

### DIRECTING OPERA (AND OPERA STUDENTS)

Speaker: Peter Kazaras

Moderators: Brendon Fox

WEDNESDAY, MAY 21, 2008

8:00pm – 10:00pm

More and more theatre directors are working in the world of opera. Why? What are the challenges and rewards of working in that medium? Mr. Kazaras, who has had extensive experience directing professionals and students in opera, illuminates the trials and tribulations.

**\* UCLA Room 1325 in Schoenberg**

**Park in Lot #2 \$8.00\***

**\*Travel and parking are up to Lab Members\***

# Directors Lab West Sessions 2008

**THURSDAY, MAY 22, 2008**

## **EVERYMAN FOR HIMSELF**

Lab'08 Directors: Cindy Jenkins,  
Melinda Buckley, Alexander Wells  
Moderator: Brendon Fox  
Actors: Tina Sanchez, Lauren Lovett, Terrell  
Tilford, and Geoffrey Lower  
TUESDAY, MAY 20, 2008  
10:00am - 1:00pm  
So you are hired to direct the new revival  
*Everyman*! But in classic regional theater style  
they say you basically have three weeks. How  
fast can you work on your feet with a  
challenging text? Three directors from this  
years' Lab participate in a directing exercise  
approaching three cuttings from *Everyman*.  
Four brave actors serve as Every actor.  
\* **BOSTON COURT- Branson Theater** \*

## **LUNCH**

THURSDAY, MAY 22, 2008  
1:00pm - 2:00pm

## **IT'S ALL ABOUT THE DIRECTOR**

### **Directing Your Career**

Speaker: David Diamond  
Moderator: Ernest Figueroa  
THURSDAY, MAY 22, 2008  
2:00pm - 5:00pm  
David Diamond is a theatre consultant and career  
coach for theatre artists. As a career coach,  
David works with individual theatre artists  
assisting them in goal setting, strategizing and  
actively pursuing their chosen career. Current  
projects include organizing and coordinating  
(along with Ellen Stewart) the LaMaMa  
International Symposium for Directors, which  
takes place at LaMaMa Umbria in Spoleto, Italy  
in July. David presents the workshop, Directing  
Your Directing Career to university students  
around the country. The workshop provides  
countless resources and advice for navigating a  
career in the professional theatre.  
\* **GREEN ROOM** \*

## **BACK TO BASICS II**

### **Director's Roundtable**

SATURDAY, MAY 24, 2008  
5:00pm - 6:30pm  
Join us for an open discussion and  
be prepared for anything!  
\* **GREEN ROOM** \*

## **DINNER**

THURSDAY, MAY 22, 2008  
6:30 pm – 8:00pm

1001

## **PERFORMANCE**

THURSDAY, MAY 22, 2008

8:00pm - 10:00pm

Wandering through a deserted New York City  
subway tunnel in a hallucinogenic daze, urbanite  
Alan emerges from the dark to encounter a one-  
eyed Middle-eastern merchant in ancient  
Baghdad...So goes this hilarious and  
heartbreaking retelling of the *Tales of the  
Thousand and one Nights* which spins stories of  
love, sex, religion and war- some things never go  
out of style.

\* **BOSTON COURT THEATER** - \*

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



# Directors Lab West Sessions 2008

**FRIDAY, MAY 23, 2008**

## **IT'S ALL ABOUT WOMEN**

Workshop: Lisa Wolpe

Moderator: Ernest Figueroa

FRIDAY, MAY 23, 2008

10:00am - 12:00pm

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

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

## **LUNCH**

FRIDAY, MAY 23, 2008

12:00pm - 1:00pm

## **1001 WAYS TO RUN A THEATER**

Workshop: Jessica Kubzansky

Moderator: Ernest Figueroa

FRIDAY, MAY 23, 2008

1:00pm - 3:00pm

Conversation: Jessica Kubzansky

Moderator: Ernest Figueroa

Jessica Kubzansky, Co-Artistic Director of the Theatre @ Boston Court is an award-winning director who, working with her partner Michael Michetti, reinvents the basics of theater through the various offerings at the Boston Court. She will speak on their exploration of pushing the boundaries of theater followed by Q. & A.

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

## **WHO THE HELL ARE YOU?**

FRIDAY, MAY 23, 2008

3:00pm - 6:00pm

Come and find out!

**\* REHEARSAL ROOM \***

## **DINNER/TRAVEL**

FRIDAY, MAY 23, 2008

6:00 pm – 8:00pm.

## **PIPPIN**

PERFORMANCE

FRIDAY, MAY 23, 2008

8:00pm - 10:00pm

The Tony Award-winning Musical Pippin receives a revitalizing twist with theatre anime visuals, hip-hop dance influences, and contemporary music arrangements. Journey with Pippin as he braves the challenges found in the worlds of war, pleasure, politics, art, religion and love in an effort to find his true calling. A stunning example of magic and merriment! You will witness acts of Lust, Murder and Holy War! From the composer who brought you WICKED and GODSPELL! Q and A with Director Tim Dang following performance.

**\* EAST- WEST PLAYERS THEATER - \***

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

*See map in back of this program.*

**\*Travel and parking are up to Lab Members\***

# Directors Lab West Sessions 2008

**SATURDAY, MAY 24, 2008**

## **CORN**

Workshop: Chuck Harper

Moderator: Drew Sachs

SATURDAY, MAY 24, 2008

10:00am - 12:00pm

Clown Corn Messiah presents a series of exercises that combine super-heightened emotional states, direct audience address, improvisation and a live percussionist to create a unique presentational performance style – The Corn. (That's the academic version. Here are some descriptions from our brothers in the press that I prefer): "Lunatic destructiveness. Skillful comedy for insensitive souls. Comic fury. Like a psychedelic fungus. Raucous, unpredictable comedy. Aggressively funny. Like Victor Borge on speed. Joyous anarchy. Like a steamroller operated by the Marx brothers." Chuck Harper (Lab West'03) shares.

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

## **LUNCH**

SATURDAY, MAY 24, 2008

12:00pm - 1:00pm

## **AERIAL VIEW**

Workshop: Aloysia Gavre, Rex Camphuis

Moderator: Andrew Sachs

SATURDAY, MAY 24, 2008

1:00pm - 4:00pm

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

\* **HOMESTEAD HOUSE REHEARSAL ROOM \***

## **SESSION TBD**

Workshop

SATURDAY, MAY 24, 2008

4:00am - 6:00pm

TBD

\* **REHEARSAL ROOM \***

## **YOU ARE EVERYMAN**

**Wrap up!**

SATURDAY, MAY 24, 2008

6:00pm - 7:00pm

\* **LIBRARY\***

## **EXTRAS**

## 2008 LAB PARTICIPANTS

### LAB MEMBERS

Mark Branner  
Rylan Brenner  
Melinda Buckley  
Bruce Coughran  
Mary Jo DuPrey  
Stephen Elton  
Robert Estes  
Victoria Hochberg  
Cindy Marie Jenkins  
Suzanne Karpinski  
Dan Kirsch  
Talya Klein  
Monique Kleinhans  
Ron Kleir  
Larissa Kokernot  
Sharon Lennon  
Reggie Life  
Cathy Fitzpatrick Linder  
Jeff Liu  
Michael Matthews  
Obi Ndefo  
Carla Nell  
Dan O'Connor  
Mira-Lani Oglesby  
Jonas Oppenheim  
Theresa Reid  
Alex Rogals  
Carol Roscoe  
Kristi Schultz  
Lennon Smith  
Tamara Sibley  
Jeff Speetjens  
Peter Nicholai Stein  
Ashley Teague  
James Vasquez  
Johnny Warriner  
Amanda Weier  
Alexander Wells

### GUEST ARTISTS

Che'Rae Adams  
Jesse Aasheim  
Matt August  
Martin Benson  
Jillian Boyd  
Rex Camphius  
Martin Carillo  
Ron Celona  
Pavel Cerny  
Tim Dang  
Nancy Cheryll Davis  
David Diamond  
Erik Ehn  
Hector Elizondo  
Sheldon Epps  
Michael John Garces  
Aloysia Gavre  
Michael Hackett  
Chuck Harper  
Velina Hasu Houston  
Alex Jaeger  
Neil Peter Jampolis  
Rachel Katz-Carey  
Peter Kazaras  
Jessica Kubzansky  
Lauren Lovett  
Geofery Lower  
Terence McFarland  
Charles McNulty  
Michael Michetti  
Diane Namm  
Tonya Pinkins  
Trefoni Rizzi  
Stuart Ross  
Tina Sanchez  
Micki Selvitella  
Casey Smith  
Ann-Giselle Spielgler  
Terrell Tiford  
Daniel Wilson  
Henry Winkler  
Lisa Wolpe  
Steve Young

### ***STEERING COMMITTEE***

Nick D' Abruzzo  
Ernest Figueroa  
Brendon Fox Kappy  
Kilburn Andrew  
Sachs

### **PRODUCTION COORDINATOR**

Jessica Bard

### **INTERNS**

Peter Calandra  
Katheryn Morton  
Kate Reiner

## WHO'S WHO

## Directors Lab West 2008

**CHE'RAE ADAMS (To Be or Not to Be)** is the Producing Artistic Director of the Los Angeles Writers Center, a writing teacher and a director. She has been the Development Executive with Playhouse Pictures Studios, Co-Artistic Director of the award winning Road Theatre Company, and Managing producer for the Los Angeles Women's Theatre Festival and worked in development for Showtime Networks & Alliance/Atlantis Film & TV. She has taught writing & acting workshops at UCLA Extension, Catholic University, The University of Cincinnati (College Conservatory of Music, The Kennedy School of Government at Harvard University, The Writers Institute @ Florida Center for Literary Arts at Miami Dade College, The Los Angeles Women's Theatre Festival, California State University, Fullerton, Pasadena Playhouse where she is a Teaching Artist, The Director's Lab West, The California African American Museum, The Susan McIntyre Playwrights Festival, The Learning Annex and The Lankershim Arts Center. She has directed for Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, The Los Angeles Edge of the World Theatre Festival, Venice Theatre Works, The Road Theatre Company, The Lee Strasberg Theatre, The Celebration Theatre, The Los Angeles Theatre Center, The National Black Theatre Festival, The HBO Workspace, The Duplex Cabaret in New York; The Aspen Comedy Festival, The Stella Adler Theatre, The Comedy Central Space, The John Anson Ford Theatre; The Syzygy Theatre Company, and The Hayworth Theatre.

**MATT AUGUST (Radio Relay)** Upcoming: *Abelour* (Off Broadway), *Liberty Smith!* (Ford's Theatre, DC). Director for the annual production of *How the Grinch Stole Christmas- the Musical!* on Broadway. Recent: *Two Gentlemen of Verona* (Old Globe); *How the Grinch Stole Christmas* (Hilton Theatre- NYC); *Pig Farm* (Old Globe); *Jesus Moonwalks on the Mississippi* (Sundance Lab); *Baby Taj* (TheatreWorks- Bay Area Critics Award); *A Christmas Carol* (Annually at Ford's Theatre, DC); *The Full Monty* (Australia, Helpmann Award nom-Best Director) *The Real Dr. Strangelove* (L.A. Theatreworks); *Two Gentlemen of Verona* (Acting Company); *Sixteen Wounded* starring Martin Landau (Long Wharf), *Time Flies*, *Food Chain* (Old Globe); *All in the Timing*, *Complete History of America Abridged*, *The Tempest* (Hangar Theatre); *Sixteen Wounded* (Cherry Lane); *Mimesphobia* (SPF); *Meet John Doe* (also co-author, NYMF); *True Romances* (Cap 21); *Romeo and Juliet* (National Shakespeare Co.); *Judith* (HERE); *Merry Wives of Windsor* (Acting Co.) Other work at Mark Taper Forum, NY Stage and Film, Huntington Theatre Company, Oregon Shakespeare Festival, Next Stages, etc, and as an Associate Director on multiple Tony Award winning Broadway shows and National Tours. He is a Drama League Fellow, a Phil Killian Directing Fellow (Oregon Shakespeare Festival), former Staff Repertory Director for The Acting Company in NYC and holds an MFA from CalArts.

**JESSICA BARD (Production Coordinator)** has been the Production Coordinator for the Directors Lab West for the past six years. She has lived and worked in Los Angeles as a Director, Stage Manager, and Teaching Artist since 2001. Jess has worked as a Directing Assistant with Gordon Davidson at the Mark Taper Forum (*Stuff Happens*), Warner Shook at the Mark Taper Forum (*The Goat or Who is Sylvia?*), Gordon Davidson at the Kirk Douglas Theatre (*A Perfect Wedding*), Tom Moore at the Ahmanson (*The Royal Family*), and Jennifer J. Yun at Playwright's Arena (*Gumsimao*). Other directing projects: *Pinup* at EastWest Players, *Red River Valley* at Boston Court, *[sic]* for Project 601, interned on Baz Luhrmann's *La Boheme*, and co-produced and co-directed *Dime*, a Director's Festival. She has worked extensively with The Virginia Avenue Project, an after-school arts mentoring program, as an artist and as the Production Coordinator. At the Project she has taught acting classes, mentored kids in Playwriting classes, tutored, directed, and stage-managed. This year she served as the Education Assistant for Center Theatre Group's Performing for Los Angeles Youth's (P.L.A.Y.) high school residency program, *Speak to Me*, at Lynwood High School. She is currently a Teaching Artist for Pasadena Playhouse's *Allies in Art* program and is a New Generations Docent. Last September she was an intern in the Dana Teaching Artist Training for P.L.A.Y. Before moving to Los Angeles Jess toured schools in the Mississippi Delta with a workshop entitled "Malcolm X's Assassin's Mock Trial," was the Director of a YMCA summer camp's theater program in Colorado, and served as an assistant Artist-in-Residence in Holyoke, MA.

**MARTIN BENSON (Building Blocks)** is co-founder of South Coast Repertory with his colleague David Emmes. He has directed nearly one third of the plays produced there. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married – and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at

Seattle Repertory Theater and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for three 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 Emmes, accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theater LA Ovation Award for Lifetime Achievement. Benson received his BA in theatre from San Francisco State University.

**JILLIAN BOYD (The Corn)** Currently you can catch Jillian on Tuesday nights at [www.bbstalkrado.com](http://www.bbstalkrado.com) where she is one of 4 hosts on a "The View-like" talk show called BROAD TOPICS. Recently Jillian appeared on CBS' "Cold Case". Her other TV/Film credits include the independent movie, "Closing Escrow" (a fully-improvised comedy directed by Armen Kaprelian about real estate agents and their clients), "The New Adventures of Old Christine", "Close to Home", "Miss Match", "Robbery Homicide Division", "In The Heat of the Night", "I'll Fly Away", "Deadly Relations" (MOW) and "Stolen Babies" (MOW). Jillian currently writes and performs sketch with the Main Company of the renowned ACME Theatre in Los Angeles. Past "Corn-style" productions with Mr. Harper include Joe Orton's "The Erpingham Camp", Christopher Durang's "Titanic", and Dario Fo's "The Accidental Death of an Anarchist". Jillian holds an MFA from the University of Washington's Professional Actors Training Program.

**REX CAMPHUIS (Arial View)** has been working in Theater, Film, Television or Circus Production since 1986. Rex attended The San Diego School of Creative and Performing Arts and is a graduate of San Diego Jr. Theater Training Program. After a 3 season apprenticeship at San Diego's Starlight Opera Rex went to Cabrillo College in Santa Cruz where he studied Acting and Direction for the stage. While working for the Tandy Beal Dance Company as a stage manager Ms. Beal became San Francisco's Pickle Circus' Artistic Director. Rex stage-managed the Pickles from '92-'95. In '96 he moved to Los Angeles to begin work in film and television production where he was the Production Coordinator for WB's "*Felicity*" and ABC's "*Alias*". Rex served as the Board President for Pasadena Jr. Theater, a youth theater school, for 4 years. In '04 Rex Co-directed and was the Musical Director of the Pickle Circus production *Birdhouse Factory*. His directing work along with partner Aloysia Gavre continued with the Pickle Circus productions *High Water Radio*, *Elevation 63* and *Vertigo*. Rex spent the '07 season as San Francisco's Traveling Jewish Theatre's Associate Producer and Sound Designer in Residence whose credits include their recent productions of *Rose* and *Death of a Salesman*. Also in '07 Rex and Aloysia co-founded TROUPE VERTIGO a theatrical circus entertainment company bringing the thrill of the circus and the art of the theater to special events and theatrical productions around the world.

**RACHEL KATZ CAREY (Weekend Safari)** - Rachel's work as a director/dramaturg/instructor has been seen in Australia, across the US and Canada in a 20 year career that spans Moliere, Shakespeare, Stoppard, Dostoevsky and singing appliances. A simpleton since 1997, she has directed/created many shows with them including, *Notes from Underground*, *Escher's Hands*, *Body Language* (by company member Monique Kleinhans) Jeffrey Hatcher's *Three Viewings* and the company created adaptation of *The Master and Margarita* which was named "One of the Great Theater Events of the Decade" by The Stranger. Her next project with the simpletons will be a reworking of their 1999 adaptation of the Snow Queen to be performed in the Seattle Parks, this summer.

**MARTÍN CARRILLO (Design Speed Dating)** (Sound Designer) began designing shows for Guggenheim and Barrymore recognized theatres in Philadelphia. Design credits in Philly include Mumm Puppettheatre's production of Gelbart's *Mastergate* as well as the original plays *The Tragedy of Joan of Arc*, and *Cafeteria* with Pig Iron Theater Company. Two Barrymore nominations later, Martin moved to Los Angeles, and with François Bergeron, he helped to design and mix Bill Graham Presents starring Ron Silver as well as *Blithe Spirit*, *Biloxi Blues*, and *Kiss at City Hall* at the Pasadena Playhouse. He has sound designed shows for 3 of the Celebrity Cruises' fleet Millennium class ships and has designed sound systems and automated surround mixes for Tokyo DisneySeas, and Hong Kong Disneyland as well as various theme parks in Spain, Japan, and Germany. Though Martin works often abroad he always returns home to LA and has designed and composed for LA productions such as *Buddy Buddette*, *Eat Me, Bing!*, and *Peru in Africa* as well as productions at Theater of Note, Occidental College, UC Riverside, Electric Lodge, EST-LA, and the Miles Playhouse. His sound designs for the Boston Court's *Romeo and Juliet: Antebellum New Orleans 1836* and *Paradise Lost*, *Shadows and Wings* won the coveted LA Ovation Award for Sound Design in 2004 and 2007 and he won the 2008 Garland award for his work on *Paradise Lost*. Lately, Martin Designs Sound for SuperNews!; Webby and Emmy award winner Current TV's new featured episodic animation airing in the US, UK/Ireland, and Italy. Martin will return to the Boston Court as the Sound Designer for their 2008 season production of *Gulls*!

**RON CELONA (To Be or Not to Be)** began his career as an actor, dancer and singer in Philadelphia. At the age of 19, trained in New York at AMDA, the **American Musical & Dramatic Academy**. He worked for several years as an actor and moved to California in 1984. He continued his education in theatre at **Cal State University Los Angeles**. During and after attending school he continues his acting career by adding TV and film credits to his resume. He later became the founding Artistic Director and producer of the **American Musical Theatre Repertory** in Los Angeles, CA; a company which produced workshops of new musicals. Ron moved to the Palm Springs area in 1999 and was the founder and Producing Artistic Director for the **Joslyn Center Theatre** and **Joslyn Players** from 1999 through 2007. During his tenure he created an award winning theater company and venue, supported and respected by the community. Responsibilities included review, selection and producing a six-show season as well as directing four of them, increasing the theatre's subscription base, marketing and public relations. He was also responsible for the hiring and supervision of all artistic staff which included stage and props managers, costume, lighting and sound designers and the box office. He continued his directing training in 2002 by attending the **Directors LAB West**, an annual program developed as a branch of the Director LAB of Lincoln Center. D L W has invited him to serve as a guest speaker at the 2006 and 2008 annual LAB in Pasadena, California. Selected by the **McCallum Theatre Institute**, a branch of the Lincoln Center Institute, as a teaching artist. He trained teachers in summer workshops with the goal of working together with these educators during the school year to teach young boys and girls, grades 3 - 12, and guide them in the appreciation of visual and performing arts. He also taught theatre arts for the **California Riverside County Arts Council** and was responsible for creating and delivering a theatre curriculum designed for underprivileged children in the cities of Indio and Coachella. At present, Ron has developed a professional Equity non-profit theatre company called the **COACHELLA VALLEY REPERTORY (CV REP)**. His goal is to begin operation by September of 2008 with a first production slated for February of 2009. He also works as a freelance Producer, Director and Choreographer and has produced, directed and/or choreographed over 30 plays and musicals. Proud member of **SSDC**, Society of Stage Directors and Choreographers, **Actors' Equity Association** and **AFTRA**.

**PAVEL CERNY (To Be or Not to Be)** Born in Czechoslovakia, Cerny did his post-graduate studies, (he has a B.A. from UCLA), at the famous FAMU film school, and started his film and theater career in Prague. Visiting Los Angeles in 1972, he was not allowed to return to Czechoslovakia for 18 years, until after the fall of the Iron Curtain. In Los Angeles, Cerny opened the Orpheum Theatre, across from Tower Records on Sunset Strip and directed plays ranging from classics by Chekhov, Machiavelli, Gogol, and Feydeau, to contemporary works by Lanford Wilson, Cocteau, and Isak Dinesen. His most popular production in Los Angeles was the long-running musical about the Yiddish cabaret "BELZI!", which he both wrote and directed. On the strength of his productions Cerny was invited to direct theater in Germany and Austria. His production of the English farce "See How They Run" was sold out for two years at the large Essen Opernhaus Theater and was followed by productions of Scribe, Feydeau, Labiche, and Courteline. He directed the German premiere of "I Am Getting My Act Together and Taking It on the Road" at the Nurnberg Stadt Schauspielhaus and European premiere of "Chekhov in Yalta" at Schauspielhaus Graz, the second largest theatre in Austria. After returning to America he directed the first US production of the 6 ½ hour epic "Merlin" by Tankred Dorst. Lately Cerny directed critically acclaimed versions of Strindberg's "Miss Julie" and Lessing's "Nathan the Wise". Cerny's latest play "Circus Welt" has been translated and published in Czech and German languages and has had a very successful staged reading at the National Theater in London.

**TIM DANG (Pippin)** has been artistic director of East West Players since 1993 and affiliated with the organization since 1980 in various capacities from actor to director to producer. East West Players directing credits include **EQUUS**, **IMELDA: A NEW MUSICAL** (World Premiere), **PASSION** (Los Angeles Premiere), **THE NISEI WIDOWS CLUB**, **PACIFIC OVERTURES** (Ovation Award, Garland Award,) **SWEENEY TODD** (1994, Ovation Award, Drama-logue Award), and **INTO THE WOODS** (Drama-logue Award). Tim has also directed at Singapore Repertory Theatre, Asian American Theater Company (San Francisco), Mark Taper Forum New Works Festival, Celebration Theatre, West Coast Ensemble and Perseverance Theatre (Juneau, Alaska). Tim wrote the book and lyrics for the musical **BEIJING SPRING** the lyrics for **CANTON JAZZ CLUB**, and was co-writer on **THE NISEI WIDOWS CLUB** and **THE NISEI WIDOWS CLUB HOLIDAY ON THIN ICE**.

**NICK D'ABRUZZO (Steering Committee)**, a member of the 1999 Lincoln Center Theatre Directors Lab, has previously directed for Lab West, the Jewel Box (Diamond Award), Stella Adler Theatre, Circle X, LA Repertory Theatre, Theatre Palisades, California Youth Theatre and has assistant directed for the Mark Taper Forum's New Work Festival, Great Lakes Theatre Festival, Dallas Theatre Center, Indiana Repertory Theatre, National Youth Theatre Playwriting Conference, Backstage/Dramalogue'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 co-chairs the mathematics department at LA County High School for the Arts (LACHSA) and teaches at the Jaime Escalante Accelerated Math & Science Program, has a professional interest in the connectivity between mathematics and the arts. He has curriculum on file at the Getty Center Education Division linking mathematics and art through George Seurat's *La Parade de Cirque* and has written curriculum for LACHSA's pilot course "New Genres-Geometry", underwritten by the Keck Foundation and co-taught by Japanese American National Museum resident artist Clement Hanami. Nick is a graduate of the University of Michigan Department of Theatre & Drama and the University of New Hampshire Department of Mathematics & Statistics.

**NANCY CHERYLL DAVIS (To Be or Not to Be):** Founding Artistic/Producing Director Towne Street Theatre Los Angeles. Alumna: American Conservatory Theatre/San Francisco and the Lincoln Center Directors Lab West. Directing credits: Nevis Mountain Dew, Family – a TST short film, Ankle Fabulous, Digital Natives, Psychology of Chromosome X, Summers in Suffolk, Joleta, Haints, Conjuremen & Leaving, Millennium in Black, Passing, Five on the Blackhand Side, (TST), Madwoman of Chaillot, (Culver City Public Theater) Story in Harlem Slang (Company of Angels), Summer Dreams-2005 Pan African Film Festival entry, L.A. Hair Story (Cornerstone Theatre Company). Winner of the NAACP Best Actress award for TST's Passing, and a Best Actress Nominee for Flyin West /St. Louis Black Repertory Company. Most recently seen in her one woman show PASSINGSOLO and as Dee in The Bow Wow Club/2007 Black Theater Festival & 2006 L. A. premiere at Stella Adler. Film & television sample list: Hollywood Shuffle, The Five Heartbeats, I'm Gonna Git You Sucka, The Court Martial of Jackie Robinson & Menace to Society.

**DAVID DIAMOND (It's All About the Director)** is a theatre consultant, a career coach for theatre artists and an executive coach. As a career coach, David works with individual artists and managers assisting them in goal setting, strategizing and actively pursuing their chosen career. Clients include directors, actors, designers, playwrights, visual artists, producers, managers and others. Current projects include organizing and coordinating (along with Ellen Stewart and Mia B. Yoo) the La MaMa International Symposium for Directors, now entering its ninth year and the La MaMa Playwrights Retreat in its second year. The Symposium brings directors from around the world together to exchange ideas and interact creatively through workshops, rehearsals and performances. The Symposium takes place at La MaMa Umbria in Spoleto, Italy in July and August. He recently completed a contract with the U.S. Army as a mentor director to directors of theatre companies on army bases in Western Europe. The following year he served as adjudicator for the U.S. Army's One-Act Play Competition in Heidelberg, Germany. David presents the workshop, DIRECTING YOUR THEATRE CAREER to university students around the country. The workshop provides countless resources and advice for navigating a career in the professional theatre. It has been presented at Yale School of Drama, Columbia University, Carnegie Mellon, California Institute for the Arts and Fordham University, among others. Previously David served as Executive Director of Stage Directors and Choreographers Foundation for close to a decade. In that capacity he initiated and expanded programs for directors and choreographers around the country while increasing the resources of the Foundation. He published The JOURNAL for Stage Directors and Choreographers and co-edited the Stage Directors' Handbook. He produced the annual "Mr. Abbott" Awards, which honors lifetime achievement of a director or choreographer. Previous positions include General Manager of United States Institute for Theatre Technology, Managing Director of The Barrow Group Theatre Company and Management Services Assistant at Theatre Communications Group. He edited ArtSEARCH and has written articles for American Theater, The Drama Review and The JOURNAL. Mr. Diamond served as Chair of Community Board Five in Manhattan. He is former President of the Board of Trustees of The Barrow Group, the Drama Desk Award Winning Off-Broadway theatre company. He has served on many grant and fellowship panels including the NEA/TCG Career Development for Directors panel. He received his B.A. in Psychology with a theatre minor from University of Illinois and an M.A. in Performance Studies from New York University. He completed with distinction the Arts Leadership Institute at the Hubert Humphrey School of Public Affairs and graduated from Coach University. More information is available at [www.davidjdiamond.com](http://www.davidjdiamond.com). 405 West 23rd Street, Apt. 17B, New York, NY 10011, Phone/Fax: (212) 620-0703, [ddjdstar@gmail.com](mailto:ddjdstar@gmail.com)

**ERIK EHN (Ehns and Outs)** Married to Patricia Chanteloube-Ehn. Work includes *The Saint Plays*, *Heavenly Shades of Night Are Falling*, *No Time Like the Present*, *Wolf at the Door*, *Tailings*, *Beginner*, *Ideas of Good and Evil*, *Maria Kizito*, and the *Cycle Plays* (a series of modern noh). He is an artistic associate at San Francisco's Theatre of Yugen. Plays have been produced in San Francisco (Intersection, Thick Description, Yugen), Seattle (Annex, Empty Space), Austin (Frontera), New York BACA, Whitney Museum), San Diego (Sledgehammer), Chicago (Red Moon), Atlanta (7 Stages); elsewhere. He is a graduate of New Dramatists. He has taught at the U of Iowa, Naropa, UC San Diego, UT Dallas, and Cal Arts (graduate); U San Francisco, SF State, Santa Clara, and Skidmore (undergrad). He is currently Dean of the CalArts School of Theater.

**HECTOR ELIZONDO (It's All About the Actor)** Award-winning actor Hector Elizondo has a successful career spanning 40 years that includes film, television, theater and radio. In 1997, Elizondo won the prestigious Emmy Award for Outstanding Supporting Actor in a Drama Series for his portrayal of 'Dr. Phillip Watters' on CBS' "Chicago Hope." For six years on the show, Elizondo delivered a heartfelt and poignant performance that earned him four Emmy nominations, while creating a character that will be etched in television history for a long time to come. Elizondo was also nominated for both a Golden Globe and American Comedy Award for his portrayal of a hotel manager in the mega feature hit "Pretty Woman." He recently starred with Jimmy Smits in the CBS series, CANE, and will be joining the cast of MONK this season on USA. Elizondo is one of those rare actors who continue to move back and forth freely between starring roles on Broadway, television and feature films. Elizondo's other film credits include: "Love In The Time of Cholera," "The Music Within," "Young Doctors in Love," "The Flamingo Kid," "Nothing in Common," "Runaway Bride," "American Gigolo," "The Taking of Pelham 1-2-3," "Tortilla Soup," and both "Princess Diaries I & II." A native New Yorker, Elizondo first gained recognition on the New York stage for his portrayal of 'God' in "Steambath," which earned him an Obie Award. High praise followed for his Broadway roles in Neil Simon's "Prisoner of Second Avenue," "The Great White Hope," "Sly Fox," for which he received a Drama Desk Award nomination, and the critically-acclaimed Broadway revival of Arthur Miller's "The Price," alongside Eli Wallach at the Roundabout Theatre. Elizondo's numerous television appearances began with guest starring roles on now classic episodes of "Columbo," "All in the Family" and "Kojak." He quickly moved on to star opposite such leading ladies as Michelle Pfeiffer, Sophia Loren, and Anne Bancroft. Hector received another Best Supporting Actor nomination for his riveting performance opposite Ms. Bancroft in the two-character drama "Mrs. Cage," for PBS's acclaimed series "American Playhouse." Hector has also done many voice-overs, including Ken Burn's critically acclaimed PBS documentary series, "The West" and served as the host of the CBS special, "Mysterious Man of the Shroud." Elizondo is especially proud of his involvement in the prestigious LA Theatre Works, a group of 40 top actors who are devoting their time and talent to reinstating classic radio drama as a contemporary art form for National Public Radio (N.P.R.). Elizondo recently received the Diversity Award's prestigious "Integrity Award" as well as Nosotros' "Lifetime Achievement Award" "for the quality of roles he has chosen during his career. Elizondo is often asked to be a guest speaker and serve as a role model for children. He is an avid supporter of several charitable organizations including The Alzheimer's Association, Amnesty International, The American Cancer Society and Pediatric Aids. Elizondo is an accomplished musician and singer, performing on the conga, flute and guitar. He and his wife Carolee Campbell, an Emmy-Award winning actress, photographer and celebrated publisher live in Sherman Oaks, California.

**SHELDON EPPS (Back To Basic Instincts)** (*Artistic Director of Pasadena Playhouse*) conceived and directed the Duke Ellington musical *Play On!*, which received three Tony Award nominations and was produced at the Goodman Theatre in Chicago, where it received four Jefferson Awards including Best Musical. The Pasadena Playhouse production was taped by PBS for broadcast as part of the Great Performances series. He also conceived and directed the highly acclaimed musical revue, *Blues in the Night*. The Broadway production was nominated for a Tony Award as Best Musical of the Year, and the London production, which he also directed, was nominated for two Laurence Olivier Awards, and ran for over a year on the West End before being broadcast in Europe by Thames Television. Mr. Epps was a co-founder of the off-Broadway theater, The Production Company, where he staged the world premiere of *Scenes and Revelations*, which he also directed on Broadway at the Circle in the Square Theatre. Mr. Epps has directed plays and musicals for many of the country's major theatres including the Guthrie, the Old Globe Theatre, Manhattan Theatre Club, Seattle Repertory Theatre, Playwrights Horizons, Crossroads Theatre, Cleveland Play House, Arizona Theatre Company and Coconut Grove Playhouse. He directed the world premiere of *Blue* at Arena Stage Theatre, which was also produced off-Broadway by the Roundabout Theatre. Following a record breaking production at Pasadena Playhouse, *Blue* was produced across the country on a six month national tour. For television he has directed episodes of *Frasier*; *Friends*; *Everybody Loves Raymond*; *Out of Practice*; *Joey*; *Less Than Perfect*; *In Laws*; *Veronica's Closet*; *What I Like About You*; *Evening Shade*; *Sister, Sister* and many others, as well as several pilots. For five seasons he was also producer/director for the hit series *Girlfriends*. He is



currently a member of the Executive Board of the Society of Stage Directors and Choreographers. Mr. Epps is a two-time recipient of the Theatre Communications Group/Pew Charitable Trust National Theatre Artists Residency Grant, which supported his four-year tenure at the Old Globe Theatre as Associate Artistic Director. Mr. Epps was pleased to join Pasadena Playhouse as Artistic Director in 1997. His directing credits at the Playhouse include *As Bees In Honey Drown*, *Blue*, *Play On!*, *Les Liaisons Dangereuses*, *The Importance of Being Earnest*, *The Old Settler*, *The Real Thing*, *On Borrowed Time*, *Mr. Rickey Calls a Meeting*, *Blues in the Night*, *Purlie* (a co-production with the Goodman Theatre), *Fences* and *Ray Charles Live! – A New Musical*. Under his leadership, Pasadena Playhouse has once again become one of the premiere theatres in the country and has established a reputation for outstanding productions distinguishing themselves in their artistic excellence and theatrical diversity.

**ERNEST A. FIGUEROA (Steering Committee)** has been a dedicated director, producer, actor and playwright in theatre, film and television throughout the country. Figueroa served as the Associate Artistic Director for the Sacramento Theatre Company from 1996 – 1998 where he also served as casting director and literary manager. He directed several productions on the Main Stage, Second stage, and school tours. He worked as the national Education Director for Plays for Living, Inc. in New York City and worked twice on the professional staff of the Pasadena Playhouse. He currently works as a Director and Associate Producer with Bonnie Franklin's outreach program, C.C.A.P. – Classic and Contemporary American Plays. He recently served as a Director and performer with the American Girl Revue from 2004-2006 the second longest show in Los Angeles. In 2001, he was honored as a Drama League Fellow at the Roundabout Theatre serving as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company in New York, then working on the production at the Pasadena Playhouse, finally guiding the play onto the Arizona Theatre Company, Coconut Grove in Florida, and the Paper Mill Playhouse in New Jersey starring Leslie Uggams. He was a director and presenter for the Lincoln Center Theater Directors Lab in New York in 1998 and 1999. He directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Directors Lab Festival @ HERE in New York. From 2000 to the present he has served on the Steering Committee for the Directors Lab West conference in Los Angeles that has over 300 alumni. Figueroa won the '96 W.A.V.E. award for his talk show *Adelante!* featuring Hispanic role models. He received his Masters of Fine Arts in Directing from the University of Hawaii at Manoa, and his Bachelor of Arts in Speech and Theatre Education from McPherson College in Kansas. Figueroa is a Member of the Society of Stage Directors and Choreographers.

**BRENDON FOX (Steering Committee)** is an Associate Producer of L.A. Theatre Works, and has also worked on staff at the Old Globe Theatre, the Court Theatre, and the Eclipse Theatre of Chicago, among others. He has previously directed for LATW two national tours and many plays in LA including *PRIVATE LIVES*, *ARMS AND THE MAN*, and *WORK SONG*. Mr. Fox served for seven years as the Associate Director for the Old Globe Theatre, where he directed *AN INFINITE ACHE*, *SKY GIRLS*, and *MUCH ADO ABOUT NOTHING* among others. At The Old Globe/University of San Diego Professional Actor Training Program, Mr. Fox directed *SIR PATIENT FANCY* and *GETTING MARRIED*. Regional directing credits include: *WHAT THE BUTLER SAW*, Two River Theatre Company; *RICHARD II*, Writers Theatre Chicago; *A BRIGHT ROOM CALLED DAY* (2006 Award, Best Ensemble), *CLOUD 9*, and *SIR PATIENT FANCY*, The Juilliard School. He will be directing *AS YOU LIKE IT* this summer in Vermont, and his website is [www.foxdirector.com](http://www.foxdirector.com).

**MICHAEL JOHN GARCÉS (Around The Cornerstone)** is the Artistic Director of Cornerstone Theater Company in Los Angeles, California/. Directing credits include **The Falls** by Jeffrey Hatcher (The Guthrie Theater/ Cornerstone); **dark play, or stories for boys** by Carlos Murillo (Actors Theatre of Louisville - Humana Festival); **Light Raise the Roof** (New York Theatre Workshop), **Force Continuum** (Atlantic Theatre Co.), **Snapshot Silhouette** (Children's Theatre, MN), and **Breath, Boom** (Huntington Theatre and Yale Rep) by Kia Corthron; **Finer Noble Gases** by Adam Rapp (Rattlestick Playwrights Theatre and Actors Theatre of Louisville - Humana Festival); **Kissing Fidel** (INTAR), **The Cook** (Hartford Stage and INTAR), **Havana is Waiting** (The Cherry Lane) **When the Sea Drowns in Sand** (Actors Theatre of Louisville - Humana Festival) and **Once Removed** (The Coconut Grove Playhouse) by Eduardo Machado; **The Dear Boy** by Dan O'Brien and **The Triple Happiness** by Brooke Berman (Second Stage); **Grace** (Woolly Mammoth) and **Recent Tragic Events** (Playwrights Horizons and Woolly Mammoth) by Craig Wright; **Cradle of Man** by Melanie Marnich (Florida Stage); **La próxima parada** by Carmen Rivera by Caridad Svich (Repertorio Español); **N.E. 2<sup>nd</sup> Avenue** by Teo Castellanos (Miami Light Project; Edinburgh Fringe Festival - Fringe First Award; Prague Fringe Festival); **As Five Years Pass** by Federico Garcia Lorca and **Forever In My Heart** by Oscar Colón (INTAR); **September Shoes** by José Cruz Gonzales (Geva Theatre); **Breakfast, Lunch and Dinner** by Luis Alfaro (Center Theater Group - Taper, Too); **Mixtures** by Nilaja Sun (New WORLD Theatre, Amherst, MA); and **¡Siempre México con nosotros!** and **Danza para la vida** for Sna Jtz'ibajom ("The House of the Writer") in Chiapas, Mexico. Full-length plays he has written include **Los Illegals**

(opening in June at Cornerstone Theater Company), **points of departure** (INTAR), **Acts of Mercy** (Rattlestick Playwrights Theatre, NY and Flush Puppy Productions, Chicago), **suits** (Twilight Theatre Company), **land** (juggerknot theatre co., Miami, FL), and **customs** (finalist, National Latino Playwright Award - Arizona Theatre Co.). One-acts and shorts include **on edge** and **the ride** (Humana Festival), **audiovideo** (Drama League Director's Project - "Directorfest 2005"), **Adelaide** (The Production Company); **the delivery** and **good to you** (Collaboration, Chicago), **overexposed** (Shalimar Productions); **now and then** (La Mama), **frag** (American Living Room), **the woman** ("24 is 10: The Best of the 24 Hour Plays" at the NYC Fringe Festival) and **heartsong**, a collaboration with Kevin Bitterman, Marc Bamuthi Joseph, Aya Ogawa and KJ Sanchez, performed in the Manila part of "The Borges Project" for the 31st World Congress of the International Theatre Institute (UNESCO) at the Cultural Center of the Philippines. He has written text for two pieces by composer Aleksandra Vrebalov **canto claro**, which won the 2004 "Friends and Enemies of New Music Composition Prize" and **Stations** (Rhode Island Civic Orchestra and Chorale). Michael is a resident playwright at New Dramatists. He is the recipient of the Alan Schneider Director Award, the Princess Grace Fellowship, a TCG New Generations: Future Leaders Grant, the NEA/TCG Career Development Program Grant, a NYFA Artists' Fellowship for Playwriting, a Van Lier Directing Fellowship, a Princess Grace Special Project Grant, a Drama League Director's Project Special Interest Residency and a NYSCA Individual Artist Commission.

**ALOYSIA GAVRE (Ariel View)**, is a former aerialist with **Cirque du Soleil**. She started her circus career touring internationally with the Pickle Family Circus at the age of 18. Upon joining Cirque du Soleil, Aloysia appeared in both the **Las Vegas** show **O** and the North American and European tours of **Quidam** as their featured aerialist for five years. Aloysia's **Quidam** act was asked to represent Cirque at the **International Circus Festival in Monte Carlo** leading her aerial team to receive special honors. In 2004, Aloysia made her **directorial** and **choreographic debut** with the Pickle Circus hit **Birdhouse Factory**. Subsequently she co-directed and choreographed three more productions for the Pickles and the S.F. Circus Center, **High Water Radio**, **Elevation 63** and **Vertigo**. She has since continued her relationship with Cirque du Soleil working in their Special Events Division as a performer and aerial choreographer. Aloysia is energized by visual imagery and the storytelling capacity created by challenging one's body. She and creative partner Rex Camphuis have since founded LA based Troupe Vertigo which is an eclectic mix of theater, circus, dance and music bridging the quirky with the sublime. "Gavre's choreography brings the explosion of acrobatics to a quirky, Fosse-like climax." -**San Francisco Chronicle**

**MICHAEL HACKETT (Back to the Greeks)** is a Professor of Theater in the School of Theater, Film and Television at UCLA. He has directed for the Royal Opera, Covent Garden; the Royal Theatre at the Hague; the Centrum Sztuki Studio and Dramatyczny Theatre in Warsaw; the Los Angeles Philharmonic at the Hollywood Bowl; the Los Angeles Opera (children's series) the LA Theater Works and the Geffen Playhouse. He has recently directed Sophocles' **PHILOKLETES** with Henry Goodman for the Getty Villa Theater Lab and, with Hanay Geigomah, he is preparing to co-direct **THE WAY TO RAINY MOUNTAIN** by N. Scott Momaday for the American Indian Dance Theatre.

**CHUCK HARPER (The Corn)** is a director, actor and theater educator who resides in St. Louis. His most recent project, *The Probe: An Inquiry into the Meteoric Rise and Spectacular Fall of Orson Welles in Hollywood* (HotCityTheatre/Theatre Belle Bete), premiered in October, 2007, at the The Theatre at St. John's and played the following June at the 2007 Prague International Fringe Festival. Other directing work includes *At Play in the Valley of the Shadow of Chet* (Circle X Theatre, Los Angeles); *The Life and Times of Tulsa Lovechild: A Road Trip* (The Mad Scene, Los Angeles); *The Scene, Adult Entertainment and Kimberly Akimbo* (HotCity Theatre, St. Louis); *Wilhelm Reich in Hell, Search and Destroy*, and *Absent Friends* (Strawdog Theatre Company, Chicago); *Three Days of Rain and Accidental Death of An Anarchist* (University of Washington Summer Arts Festival, Seattle). Overseas credits include the European premiere of Charles Mee's *Big Love* (Ardeo Theater Project, St. Julien l'Ars, France) and the European premiere of Doug Wright's *Quills* (Black Box International Theatre, Prague and Drak Divadlo, Hradec Kralove). His production of *Quills* was named "Theatrical Event of the Year" by the Prague Post and was subsequently remounted in Prague's historic Cinohermi Club and at the FOIO Theatre in Berlin. Chuck is a founding ensemble member of the anarcho-commedia trio **CLOWN CORN MESSIAH** and his work with CCM includes Christopher Durang's *Titanic*, Joe Orton's *The Erpingham Camp*, and Casey Smith's *Frog!* (artsEdge Festival of Experimentation in the Arts, Seattle). Chuck is an Associate Professor of Theatre Performance at SIUE and where he teaches acting, directing and experimental performance. He is currently developing a multi-media, audience-interactive, dance/theatre...thing... for Theatre Belle Bete that is titled *Whammy!! The Eight Secrets to the Sane Self - or - Some Things that All People Need to Know About the Nature and Function of the Self; Its Place in the Economy of Life, Its Proper Training and Its Righteous Exercise*.

**LLYSA HOLLAND'S (Weekend Safari)** credits take up a lot of space, and her discredits demand equal time. Suffice to say, "left-handed artistic instigator, creative chaos incorporate and collaborator" covers many bases on both sides.

**VELINA HASU HOUSTON (Not All Good Playwrights are Dead)** is the author of over thirty plays, thirteen of which are commissioned projects, in a career that began Off-Broadway in 1983 with the premiere of her play *American Dreams* at The Negro Ensemble Company and in 1987 with the premiere of her play *Tea* at Manhattan Theatre Club. Her plays have been produced internationally throughout the U.S and Asia including at the Old Globe Theatre, George Street Playhouse, Pittsburgh Public Theatre, Smithsonian Institution, Whole Theatre (Olympia Dukakis, producer), NHK (Japan, nationwide), Pasadena Playhouse, Negro Ensemble Company, Syracuse Stage, and others. She has been awarded fellowships from The Japan Foundation, Rockefeller Foundation (twice), James Zumberge Research Foundation (thrice), and The Sidney F. Brody Foundation; as well as being honored by Sidney Poitier and the American Film Institute, the Pinter Review Prize for Drama (Silver Medal), and the Made In America Visionary Award. She is Professor of Theatre, Resident Playwright, Associate Dean of Faculty, and creator and Director of the Master of Fine Arts in Dramatic Writing program at the University of Southern California School of Theatre. She has served on the faculty of the UCLA School of Theater, Film & Television; and Doshisha University, Kyoto, Japan. Current projects include *Calling Aphrodite* at Tokyo Engeki Ensemble, Tokyo, August 2008; and the commissioned project, *The DNA Trail* (Silk Road Theatre Project, Chicago) that she is writing along with David Henry Hwang and a host of other prominent playwrights. She is also developing a new play, *Calligraphy*, with Silk Road Theatre Project. Her new book, "Writer's Block" Busters: 101 Exercises to Clear Out the Dead Wood and Make Room For Flights of Fancy, will be published this year by Smith and Kraus Publishers, which will also publish her book co-edited with Dr. Marianne McDonald, *The Myth Strikes Back: Medea Plays by Women*, in 2009. Her new play, *A Spot of Bother*, had its first reading in April 2008 at the Will Geer Theatricalum Botanicum, Topanga, California, directed by Ann-Giselle Spiegler. Houston serves on the U.S. Department of State's Japan-U.S. Friendship Commission of the U.S.-Japan Conference on Cultural and Educational Interchange (a binational advisory panel). Her works are archived in The Velina Hasu Houston Collection, Huntington Library, San Marino, California. She is a founding partner of Left Coast Women. <http://www.velinahasu-houston.com>. <http://leftcoastwomen.com>.

**ALEX JAEGER (Design Speed Dating)** has designed costumes for productions across the United States. Some of his credits include *Two Sisters and a Piano* for the Public Theatre in NY; *Speed the Plow* and *Rock 'N Roll* for ACT in San Francisco; *Rock 'N Roll* for the Huntington Theatre Co. in Boston; The world premier of *The Paris Letter* for the Kirk Douglas Theatre; *Third* for the Geffen Playhouse; *Doubt* and *Tally's Folly* for the Pasadena Playhouse; *Dead Man's Cell Phone*, *Stop Kiss*, *Romeo and Juliet*, *Fuddy Meers*, and *Handler* for Oregon Shakespeare Festival *What They Have*, *All My Sons*, *Nostalgia*, *True West*, *Skylight*, *Play Strindberg* and others for South Coast Repertory *Romeo and Juliet Antebellum* *New Orleans*, *Light*, *Gilgamesh* and the upcoming *Gulls* for The Theatre @ Boston Court *Grey Gardens*, *The History Boys*, *The Prime of Miss Jean Brodie*, *Black Milk*, *A Class Act*, *The Cripple of Inishmaan*, *Rosencrantz and Guildenstern are Dead*, *Caroline or Change* and more for the Studio Theatre in Washington DC. Other theaters include: The Rubicon Theatre, The Hollywood Bowl, Utah Shakespearean Festival, A Noise Within, Reprise!, Shakespeare Santa Cruz, Perseverance Theatre in Alaska, and the Seattle Children's Theatre. Alex has received a Los Angeles Ovation Award, an LA Drama Critic's Circle Award, four Backstage Garland Awards, Three Drama-Logue Awards and an NAACP Award nomination.

**NEIL PETER JAMPOLIS (A Design For Everyman)** (Lighting Designer) has designed scenery, lighting, and costumes for the theater, dance, and opera on every continent. His most recent major work includes lighting the Metropolitan Opera's production of "Iphigenie en Tauride" and the San Francisco Ballet's new "Paganini". He has a Tony Award and four Tony nominations for his Broadway lighting as well as a Los Angeles Drama Critics' Award. Since 1975 he has been the designer for Pilobolus Dance Theatre. Now in his 43rd year as a theatrical designer and director, he has been a Professor of Theater at UCLA for the past 16 years.

**PETER KAZARAS (Directing Opera)** is the new Director of Opera at UCLA. He has been Artistic Director of the Seattle Opera Young Artists Program since 2006, a position he will retain in conjunction with his duties at UCLA. As an operatic tenor, he has performed worldwide, appearing at the Metropolitan Opera, La Scala, Deutsche Staatsoper Berlin, Seattle Opera, New York City Opera, Houston Grand Opera, Dallas Opera, San Francisco Opera, Florida Grand Opera, Opera Omaha, Vienna State Opera, L'Opéra National de Paris, L'Opéra de Nice, Grand Théâtre de Genève, New Israeli Opera, Wellington International Festival of the Arts (New Zealand), Canadian Opera Company and others. He has premiered several new works, including Corigliano's *The Ghosts of Versailles* (Metropolitan Opera), Bernstein's *A Quiet Place* and Tippet's *New Year* (Houston Grand Opera) and Picker's

**Thérèse Raquin** (Dallas Opera, L'Opéra de Montréal, San Diego Opera.) Conductors he has worked with include Leonard Bernstein, James Levine, Daniel Barenboim, James Conlon, John Nelson, Armin Jordan, Asher Fisch and Robert Spano. Over the past decade, he also worked with great success as a stage director, with productions including *Norma* for Seattle Opera; *Le nozze di Figaro*, *The Turn of the Screw*, *Falstaff* (in the reduced Jonathan Dove orchestration), and black-box touring productions of *The Tragedy of Carmen* and *La Serva Padrona* for the Seattle Opera Young Artists Program; *Trouble in Tahiti* for the Caramoor Festival; *Suor Angelica* and *Gianni Schicchi* for Opera UCLA and for Hartt College of Music; *Iolanta* for the Academy of Vocal Arts; *The Medium* and *Angélique* for San Francisco Opera Center's Merola Program; *Der Vampyr* for Florida State University; *Little Women* at the Cabrillo Festival; *Die Fledermaus* for Madison Opera; and *Acis and Galatea* with the Santa Fe Pro Musica. Last summer he made his Wolf Trap debut directing a revival of Musto's *Volpone* prior to reprising *Falstaff* for the Intermezzo program in Tampa. In the fall of 2007, he directed black box versions of *Trouble in Tahiti* and Donizetti's *Rita* for the Seattle Opera Young Artists Program, for whom he also directed fully-produced productions of *L'enfant et les sortilèges* and *Gianni Schicchi* in the spring at the Meydenbauer Center in Bellevue. Upcoming engagements also include a new production of *Albert Herring* for the San Francisco Opera Center's Merola Program in the summer of 2008, and *Le nozze di Figaro* for Opera Cleveland next fall and for Seattle Opera in spring 2009. The year after that, his production of *Falstaff* will also move to the Seattle Opera mainstage, and will also be produced by Opera Cleveland. This summer, he returns to the stage as a performer in the role of Abe Kaplan in Weill's *Street Scene* at the Chautauqua Opera. This year at UCLA he directed *Falstaff* and *3pennyopera*. He also initiated team teaching with Rakefet Hak both in the Master Class in Opera and in Opera Workshop, where he also was able to do individual coachings. A native New Yorker, Peter Kazaras is a graduate of Harvard College and New York University School of Law and is a new resident of Los Angeles.

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

**MONIQUE KLEINHANS (Weekend Safari)** began her stage career at the ripe age of three as 'a tree' for a dance recital. Since then she has worked professionally across the US and Canada, Australia and Singapore. A simpleton for over 12 years, she has been able to frequently combine her dance, music and theatre worlds, as she did in an original work about her addiction to twirling, *Body Language*. In addition to performing, Monique has also directed for a number of theater festivals, youth programs, and regional repertory theater.

**JESSICA KUBZANSKY (1001 Ways to Run a Theatre)** is the Co-Artistic Director of The Theatre @ Boston Court, where she has directed world premieres of Mickey Birnbaum's *Bleed Rail*, *Gilgamesh* (with Stephen Sachs), Carlos Murillo's *Unfinished American Highwayscape #9 & 32*, Jean-Claude van Itallie's *Light*, and Cody Henderson's *Cold/Tender*, as well as Camille Saviola in the Hare/Brecht *Mother Courage*. Kubzansky is also an award-winning director working around the country in venues such as The Geffen Playhouse, South Coast Rep, Portland Center Stage, the Mark Taper Forum/Kirk Douglas New Works, LA's Disney Hall, The Laguna Playhouse, the American Stage Co., The Aurora, The Boston Publick, etc. Kubzansky does a great many world

premieres; recent new work includes Bob Clyman's *Tranced* at the Laguna Playhouse, Tory Stewart's *Leitmotif* (South Coast Rep's Pacific Playwrights Festival), Tom Jacobson's *The Orange Grove* (Playwrights' Arena), Julia Cho's *BFE* (Portland Center Stage JAW/WEST), the Playwrights Arena/Echo Theatre Co. and subsequent Geffen productions of Bryan Davidson's award-winning *War Music*, Sheila Callaghan's *Kate Crackernuts* (24th Street Theatre), the Salamone/ McIntyre musical *Moscow* (most recently the Chekhov Now Festival, NYC), Carol Wolf's *The Thousandth Night* with Ron Campbell (most recently at the Aurora Theatre), Jeanne Sakata's *Dawn's Light* with Ryun Yu (East/West Players). Other recent work includes *The Two Gentlemen of Verona* (Illinois Shakespeare Festival), *The Glass Menagerie* and the multi-Ovation-winning *Toys in the Attic* (The Colony), *Measure for Measure* (A Noise Within), *Amy's View* and *Servant to Two Masters* (International City Theatre), *Dancing at Lughnasa* (McCoy/Rigby), *Moon for the Misbegotten* (The Laguna Playhouse), a theatrical staging of Esa-Pekka Salonen's *Wing on Wing* (LA Philharmonic/Disney Hall), and many others. Kubzansky received the 2004 Los Angeles' Drama Critics' Circle's Margaret Harford Award for Sustained Excellence in Theatre.

**ANDREW LITZKY (Weekend Safari)** – As Co-Founder and Co-Artistic Director and Technical Coordinator (what, only three hats to juggle?) of theater simple, Andrew has produced, stage managed and/or acted for every one of the company's 36 productions and 24 tours. Andrew has acted regionally with the Berkeley Repertory Theatre and at the Spoleto Festival, internationally at the Adelaide Fringe Festival and Singapore Arts Festival, and at many theaters locally in Seattle.

**TERENCE MCFARLAND (The Critical Eye)** is Executive Director of LA Stage Alliance, greater Los Angeles' largest performing arts service organization, dedicated to building awareness, appreciation and support for the performing arts in Greater Los Angeles. McFarland holds both an MFA and BFA from California Institute of the Arts, an Associates Degree from the Fashion Institute of Technology and certificates from both Stanford Graduate School of Business Executive Program for Non-Profit Leaders -- Arts and Polimoda in Florence, Italy. He is a director, producer and performer having presented work in many international film festivals and performed or directed site-specific theater throughout Los Angeles. He spent over a decade working in the New York fashion industry. McFarland currently serves on the boards of Arts for LA, California Arts Advocates, Edgefest: The Edge of the World Theater Festival and the California Institute of the Arts Alumni Association and was recently named a Trustee by City Councilmember Jose Huizar of the Bringing Back Broadway Initiative - a \$40 million public private partnership to revitalize the historic Broadway District of Downtown Los Angeles and is a member of the class of 2008 Leadership L.A. program. McFarland has served as the lead consultant on the Community Redevelopment Agency of the City of Los Angeles Arts retention projects in Hollywood and North Hollywood and as a grants panelist for Ventura Arts Council and the Los Angeles County Arts Commission.

**CHARLES MCNULTY (The Critical Eye)** has been the theater critic for the Los Angeles Times since 2006. Currently an adjunct professor in UCLA's graduate theater program, he has taught at Yale, NYU's Tisch School of the Arts, New School University, Brooklyn College and the Graduate Center of the City University of New York. Before coming to the L.A. Times, he was the theater editor of the Village Voice and chairman of the Village Voice Obie Awards as well as the director of Brooklyn College's graduate program in dramaturgy and theater criticism. His professional theater experience began in the literary office of the New York Public Theater under Joseph Papp. Since then he has served as a production dramaturg at the Yale Repertory Theatre and was the literary manager of the McCarter Theatre in Princeton. He received his D.F.A. and M.F.A. from the Yale School of Drama.

**MICHAEL MICHETTI (Boston Court)** is the co-artistic director of The Theatre @ Boston Court in Pasadena where he has directed the West Coast Premiere of Jason Grote's *1001*, the West Coast Premiere of Carlos Murillo's *Dark Play or Stories For Boys* (LA Drama Critics Circle Award: Direction), the World Premiere of Eric Whitacre's electronica musical *Paradise Lost: Shadows & Wings* (10 Ovation Award nominations including Best Musical & Best Director of a Musical), his own adaptation of *A Picture of Dorian Gray* (LADCC Winner: Direction), Sinan Ünél's *Pera Palas* (LADCC Winner: Production, Direction), Charles L. Mee's *Summertime*, and the inaugural production of *Romeo and Juliet: Antebellum New Orleans, 1836*. A director of plays and musicals, new works and classics, his diverse credits include: *As You Like It* (Ovation Award nomination for Best Play) and Moliere's *Don Juan* at A Noise Within; Tom Jacobson's *Ouroboros* at the Road Theatre (LA Weekly Award: Production of the Year); the celebrated production of Stephen Sondheim and Arthur Laurents' *Anyone Can Whistle* (incorporating revisions made by Michetti and approved by the authors) at the Matrix Theatre; David Hare's *Amy's View* starring Carol Lawrence at Florida Rep; David Mamet's *A Life in the Theatre* starring Hal Holbrook at the Pasadena Playhouse; acclaimed productions of Brecht's rarely staged *Edward II* and Aphra Behn's restoration comedy *The*

*Rover*, both for Circle X; the World Premiere of Sheila Callaghan's *Crawl, Fade to White* for Theatre of NOTE; and productions of *Titanic* for Civic Light Opera of South Bay Cities and *Sweeney Todd* starring Amanda McBroom and George Ball (both nominated for Ovation Awards for Best Musical). He is a double Ovation Award winner (as director and producer) for his production of *A Midsummer Night's Dream*, set in British colonized India. Michetti has received numerous theatre honors including Ovation, Los Angeles Drama Critics Circle, L.A. Weekly, Back Stage West Garland, and Drama-Logue Awards, among others.

**DIANE NAMM (Youth Voices)** ([www.dianenamm.com](http://www.dianenamm.com)) is the author of over 50 published children's books and young adult novels (most recently her adaptations of *Jungle Book*; *Doctor Dolittle*; *Phantom of the Opera* and *The Five Little Peppers* and *How They Grew* are available from Sterling Books/a division of Barnes and Noble Publishing.) Namm is Founder/President and Artistic Director of the non-profit theater company West of Broadway. Since June 2006, Diane has written/produced/directed: *Mrs. Scrooge*; *Huck*; *Bunny Tales Episode IV: Bunny Wars*; *Red Chief!* and *LA Street Scenes I and II* for the stage. Namm has written and directed the short film *The Sacrifice*, due out this spring. Diane's original feature-length screenplays: *Warrior Queen*; *Pranksters*; *Greed*; and *Full Blue* have been optioned, honored and selected in a variety of competitions and festivals. Namm produces the West of Broadway stage shows in association with Reading Is Fundamental of Southern California. She also serves on the Advisory Board of the English Department of the University of Michigan and conducts writing workshops for Create Now! a mentoring organization for at-risk youth. She is a member of the Authors Guild, AFI and Women in Film.

**JOHN D. PALMER (Design Speed Dating)** is a Lighting Designer for Theatre, Dance, Opera and Events. Currently, he is working on "Groovaloo" the hip hop dance answer to "A Chorus Line" to be next seen at the Orange County Performing ArtsCenter. He lives in Los Angeles, but has designed nationally and internationally for venues from The Kennedy Center to the Opera House in Castres, France. His work has been seen locally at the Coast Playhouse, Tiffany Theatre, Ivar Theatre and Los Angeles Theatre Center. Mr. Palmer is the resident designer for the Brockus Project Dance Company and Dance In LA. He has also been on staff at Grand Performances for the past sixteen seasons as resident Lighting Designer working with an international roster of artists including Pink Martini, McCoy Tyner, Baaba Maal, Ozomatli, the Dakah Hip-Hop Orchestra, Pancho Sanchez, and El Vez. He has also designed for innovative performers Rachel Rosenthal, Mehmet Sander, Sandra Tsing Loh and Ballet Folclorico Do Brasil. In 1998, he founded Palmer and Company Design and Production to provide elegant lighting solutions for performance and special events for clients like Industrial Light & Magic, Aman Folk Ensemble, Extron Electronics and USC Norris Cancer Center.

**TONYA PINKINS (It's All About The Actor)** has appeared in seven Broadway shows and numerous off Broadway and regional productions including August Wilson's *RADIO GOLF*, *CAROLINE OR CHANGE*- Obie, Lortel, Audelco, Garland, La Drama Critics awards, Olivier, Tony, Drama Desk, Outer Critics Circle, Dramaleague, NAACP nominations. *THE WILD PARTY*, *PLAY ON*,- Black theater Alliance Award, Tony, Joseph Jefferson nominations, *CHRONICLE OF A DEATH FORETOLD* and *JELLY'S LAST JAM*- Tony, Drama Desk, Outer Critics Circle, Clarence Derwent Awards. She has portrayed Livia Frye Cudahy on ABC's *ALL MY CHILDREN* for eighteen years- NAACP and Soap Opera Digest nominations as well as Heather Dalton on CBS's *AS THE WORLD TURNS*. She has appeared in many films and episodics including Disney's *ENCHANTED* and 24 Season 7 and *SHOW BIZ THE MOVIE* and *NOAH'S ARC JUMPING THE BROOM*. She is the author of *GET OVER YOURSELF: How To Drop The Drama and Claim the Life You Deserve* and the creator of *THE ACTORPRENEUR ATTITUDE TM*. Tonya is a member of AFTRA, SAG, AEA, BMI and WGA. She has lectured and taught all over the world including The Old Globe in London, UC San Diego and A.C.T. Visit her at [www.tonyapinkins.com](http://www.tonyapinkins.com)

**TREFONI MICHAEL RIZZI (Design Speed Dating)** (*Scenic Designer*) recently designed the set for the World Premiere of the new Maltby/Shire musical *A Time for Love* at the Rubicon Theatre in Ventura, CA and it's subsequent production at Studio Arena Theatre in Buffalo, NY. He received the Ovation Award for Scenic Design in a Larger Theatre for his environmental "coffeehouse" for *Songs for a New World* at the Rubicon. Off-Broadway, his work includes Scenic, Projection and Lighting Design for *A Woman of Will* at the Daryl Roth Theatre. Current projects include *A Child's Christmas in Wales* for the Colorado Shakespeare Festival. Other award winning productions at The Rubicon include the scenery, projections and lighting for *Lady Macbeth Sings the Blues*, scenery and projections for *Driving Miss Daisy*, and scenery for *Defying Gravity*. World Premieres include P.J. Barry's *Bad Axe* at Foothill Theatre Company, *Peru in Africa* by Stephen Legawiec for Venice Theatre Works. Other Designs include *Holes*, *Noises Off!* and *You Can't Take It With You* at Foothill Theatre Company; *Twelfth Night*, *The Miser* and *The King Stag* at A Noise Within (Ovation Nomination for Best Play in a Larger Theatre); *Translations* at

Actor's Co-op; the West Coast Premieres of *Quake* by Melanie Marnich for Theatre Pangea and *Chesapeake* by Lee Blessing at Venice Theatre Works. A Guest Designer for the Lincoln Center Theater Director's Lab, Trefoni was Production Designer for the New York Premiere of Richard Helleisen's *Dos Corazones* for the LCT Director's Festival at HERE. He holds a B.A. in Design from UCLA, and a M.F.A. in Theatre and Dance from the University of Hawaii Manoa. Trefoni is a member of United Scenic Artists Local 829, and was the first finalist in the 1999-2001 NEA/TCG Career Development Program for Designers. Trefoni is also writer and publisher of the Award Winning interactive travel guide for families, *Teddy's Travels – America's National Parks*. Check it out at [www.teddystravels.com](http://www.teddystravels.com).

**STUART ROSS (Basic Plaid)** wrote and directed the long running musical FOREVER PLAID. In addition to directing the original New York production, he directed PLAID in major cities in the US and around the world. Stuart also created and directed its two sequels, THE SOUND OF PLAID, and PLAID TIDINGS-which is currently in its Seventh year of Holiday chicanery. Mr. Ross wrote the script and co-wrote the lyrics for the New York's Public Theatre's production of RADIANT BABY directed by GEORGE C. WOLFE.: Drama Desk; Outer Critics Circle; Lucille Lortel award nominations for Best musical. On Broadway Stuart CO-wrote the book (with Barry Keating) to the Tony nominated musical STARMITES as well as THE RADIO CITY MUSIC HALL EASTER SHOW. Off-Broadway he wrote A LEAP OF FAITH (A one woman show for FAITH PRINCE), THE HEEBIE JEBBIES, NOT-SO-NEW FACES, TEA WITH BEA and FUN WITH DICK AND JANE: THE MUSICAL. His irreverent adaptation of Gilbert and Sullivan's THE GONDOLIERS was presented in workshop, for THE ROUNDABOUT THEATRE COMPANY in New York. This past season he wrote and directed DIAHANN CARROLL'S one woman show- BOTH SIDES NOW-THE LIFE AND TIMES OF DIAHANN CARROLL, which The New York Times called the presentation- "Historic. IT'S A BIRD IT'S A PLANE IT'S SUPERMAN (Reprise/ The York Theatre), BAJOUR (York), ENTER LAUGHING-the musical (York Theatre -which will reopen off Broadway in the Fall) and MINNIES BOYS, COMPOSE YOURSELF, and the premiere of a new version of SILK STOCKINGS at Music Theatre West. He has worked at some of the country's most prestigious theatres, including, Manhattan Theatre Club, San Diego's Globe Theatre, Primary Stages, REPRISE: BROADWAY'S BEST; The Alley Theatre, Pasadena Playhouse, Goodspeed Opera House, Cleveland Playhouse, Cincinnati Playhouse, Alliance Theatre, The Walnut Street Theatre among others. Regional productions include: IT'S A WONDERFUL LIFE for PASADENA PLAYHOUSE (Starring ALFRED MOLINA, MICHAEL RICHARDS, TONY SHALOUB, SHARON LAWRENCE, ORSON BEAN, ) THE BOSWELL SISTERS, (co-written with Mark Hampton), performed at National Music Theatre Conference at the Eugene O' Neil Theatre Center and at San Diego's Old Globe Theatre. BREAKING UP- by Michael Cristofer, starring ALISON JANNEY and MATTHEW MODINE. <American Stage Festival, Old Globe (different cast) BRIGADOON starring MARIN MAZIE, JASON DANIELY, ORSON BEAN PROMISES, PROMISES, starring JASON ALEXANDER, JEAN SMART, FRED WILLARD, ALAN THICKE. For television, he directed episodes of FRASIER and VERONICA'S CLOSET. He has also staged and created special material for the PBS GREAT PERFORMANCES, 'AN EVENING AT THE POPS' starring JASON ALEXANDER. CURRENTLY: Mr. Ross is doing a new adaptation of SILK STOCKINGS for the Cole Porter estate.; Creating ONE BLOCK AT A TIME- A site specific musical for New York City; and penning the book for BILL AND TED'S EXCELLENT/BOGUS MUSICAL-for MGM stages. For the OE06 RIPFEST film festival he wrote the short musical film- OF LESSER OR GREATER VALUE starring TONYA PINKINS. For eight seasons Stuart has worked as a Director/Dramaturg and/or writer at the NATIONAL MUSIC THEATRE CONFERENCE, EUGENE O'NEILL THEATRE CENTER. For the past nine years he has been a panelist for the ASCAP FOUNDATION/DISNEY MUSICAL THEATRE WORKSHOP. Mr. Ross is Artistic Director for THE GARAGE (for Music Theatre Development program - A company for the nurturing and guidance of creators of Musical Theatre. He is the recipient of the JOSEPH JEFFERSON AWARD, the NBC NEW PLAYWRIGHTS GRANT, THE STATE DEPARTMENT GRANT FOR CULTURAL EXCHANGE.

**ANDREW SACHS (Steering Committee)** has served on the Steering Committee of the Lincoln Center Theater Directors Lab West since its inaugural session in Los Angeles Spring 2000. At the Meyerhoff Symphony Hall in Baltimore Andrew produced a concert version of Woody Guthrie's American Song and the musical review A Broadway Cabaret. Andrew was an associate producer for the Broadway Fund where in addition to his management tasks; he helped produce the regional productions of Stephen Schwartz's Snapshots and both the regional and off-Broadway productions of Blue Light/The Shawl by Cynthia Ozick, directed by Sidney Lumet and featuring Dianne Weist. Andrew has also worked as a director, assistant director, dramaturge and stagehand at theatres throughout the country, including the Arena Stage, Cleveland Playhouse, Syracuse Stage, Virginia Stage Company and the Walnut Street Theatre. He directed the premiere of 7Ages by Johnny Ray Meeks at the Hollywood Court Theatre. 7Ages was reprised by the Venice Theatre Works in California and the Performance Garage in Minnesota as part of the Minnesota Fringe Festival. Andrew was a 1998 member of the Lincoln Center Theater Directors Lab where he



directed *One Million Butterflies* in the Here Theatre Festival. He has also directed *Tall Twain Tales* for the Cleveland Playhouse, *The Caretaker*, *Aunt Dan and Lemon*, and *The Happy Journey* for Syracuse University. He was co-director with Loy Arcenas on *Whirligig* for the International Mac Wellman Festival. Currently he is working on the Jazz Opera *We Are Destroyed*, which investigates the Donner Party Tragedy with New York Alum Howard Fishman. Andrew directed the workshop of *We Are Destroyed* as part of the 2004 Directors Lab West. Andrew was Honor's Fellow at Syracuse University where he received his M.F.A. in theatre. As an undergraduate he studied English Literature at Washington University and Mansfield College at Oxford University.

**TINA SANCHEZ (Everyman For Himself)** Originally from North Carolina, Tina is pleased to have performed in a bunch of different parts of the U.S. Regional: *The Halfway Diner*, The Magic Theater, San Francisco; *Much Ado about Nothing*, Shakespeare Festival/L.A.; *What Is This Everything?*, The Secret Rose Theater; *Hans Brinker and the Silver Skates*, New Tunes Theater, Chicago; *The Wizard of Oz*, Triangle Dinner Theater, North Carolina; *The Sound of Music*, Wagon Wheel Theater, Indiana; *Tintypes*, Roundbarn Theater, Indiana; *The Mystery of Edwin Drood*, The Victoria Theater, Dayton; *The Truth About Medusa*, Ford Amphitheater; and *The Village of Liver and Onions* at The Getty Center, to name a few. She's also pleased to be a little darling of the staged reading circuit here in L.A., including performances of Center Theater Group readings of Nilo Cruz's *A Very Old Man with Enormous Wings* and Diane Rodriguez's *Lalo*, the Boston Court reading of Diane Rodriguez's *Under Her Wing*, and the Pasadena Playhouse reading of Evangeline Ordaz's *A Visitor's Guide to Arivaca*. Favorite experiences include working on a super cigar-smokey version of *Carmen* at the Court Theater in Chicago, working with Bill Rauch on *Living Out* at the Mark Taper Forum, serving as assistant director to Diane Rodriguez on *The Good Person of Szechuan* at Cal Arts, apprenticing at the La Jolla Playhouse under Des McAnuff, assisting Michael John Garcés on *dark play or stories for boys* at Actor's Theater of Louisville, and playing Rose of Sharon to her then future-husband's Man in the Barn in *The Grapes of Wrath* in Dayton, Ohio.

**MICKI SELVITELLA (Basic Evolution)** is a director, performer, artist, and educator with a varied background in theatre, music, visual arts, languages, and screenwriting. She has taught at several universities around the country, including as Director of Theatre at Pacific University in Forest Grove, OR, and Interim Director of Opera Theatre at Northern Arizona University in Flagstaff, AZ. She has served as Education Director at Portland Center Stage (Portland, OR), Artistic Director of Pittsburgh New Voices (Pittsburgh, PA), and Director of Student Education for the Great Lakes Theater Festival (Cleveland, OH). A native Bostonian, she currently lives and works in Portland, OR. She is a graduate of Clark University and the Yale School of Drama, and holds an MFA in Directing from Ohio University. She was also a Fulbright scholar in Taiwan. She is a member of the Smart and Sexy Lab Class of '07.

**CASEY SMITH (The Corn)** Originally from Seattle, Casey is now a person who lives in Los Angeles. As a member of CircleX Theater Company, he appeared in Paul Mullin's *Grendel*, Jillian Armenante and Alice Dodd's *Laura Comstock's Bag Punching Dog*, and Tom Jacobson's *Sperm*. His show *At Play In The Valley Of The Shadow Of Chet*, a co-creation of Clown Corn Messiah (with Jesse Aasheim and Chuck Harper) and CircleX Theater Company, received an LA Weekly Award nomination for Solo Performance. His other work in Los Angeles includes Arlecchino in Marivaux's *The Triumph of Love* (A Small Company and Chatauqua Theatre Alliance), Ike in David Davalos' *Darkfall* (Sacred Fools), and the Cow in Pdraig Duffy's *Feet* (Sacred Fools). Before leaving Seattle, Casey created a show called *Frog1*, also with Clown Corn Messiah, which premiered at Sit 'n Spin and was part of artsEdge Festival of Experimentation in the Arts. His other work with Aasheim and Harper includes Christopher Durang's *Titanic* and Joe Orton's *The Erpingham Camp*. Casey is a graduate of the University of Washington in Seattle.

**ANN-GISELLE SPIEGLER (Not All Good Playwrights are Dead, To Be or Not to Be)** is an award-winning director for Theater, Film and Music Video based in Los Angeles. After graduating from The University of Southern California with an MFA in Directing, she won an Academy of Television Arts and Sciences Fellowship to work with the Walt Disney Company. She was also named a LucasFilm fellow while at USC. For many years she worked in feature film and music video, but always returned to her first love, live theater. Focusing almost exclusively on directing new work, she has become a frequent "first call" for new plays in Los Angeles. In Los Angeles, her work has been seen at the Odyssey Theater, The Los Angeles Theater Center, Highways Performance Space, (inside) The Ford, The Wells Fargo Theater at the Autry National Center, Theater of NOTE, The Ivar, Celebration Theater, The Ivy Substation, The Gardenia and The Road, among others. Her shows in Los Angeles have been nominated for LA Weekly Awards, Garland Awards and DramaLogue awards. She has won several DramaLogues as well as the "NEA Award For Excellence" for the World Premiere of "Kwang-Ju an Escalatory Spree" for the Korean National Theater Conference. She was named "One to Watch" by the San Francisco Bay Guardian and her work has been called "innovative, eye-opening and spectacular" by the Los



Angeles Times and “forward, insightful and flawless” by Variety as well as “heartbreakingly good” by the LA Weekly. She is the co-founder of the critically acclaimed Lit Theater whose mission is to produce new American works for a new American Audience. She has taught Theater and Film as an Associate Professor at The Union Institute. She has also worked for The City of Los Angeles Department of Cultural Affairs and is a member of the Society of Stage Directors and Choreographers, LA Writers Center, Los Angeles Stage Alliance, and is an alumna of the Directors Lab West. She has recently had the pleasure of working with playwright Velina Hasu Houston on two new projects, “The Eyes of Bones” and “A Spot of Bother”. She is also collaborating with Mary F. Casey on her new play “Unspeakable Acts” and will work with Hal Corley this summer directing his newest play, “Married North” for The Will Geer Theatrical Botanicum Seedlings program. Her first film, “Regular Maintenance”, will be circling the globe this summer and fall on the festival circuit.

**TERRELL TILFORD (Everyman for Himself)** was last seen on stage in the LATW production of *Stick Fly*. He has performed at The Geffen, The McCarter Theatre, The Taper, Too!, The Guthrie, The Public (NYC), Vineyard 26 (NYC), The Black Dahlia Theatre, Cal Arts, The Actors’ Gang; the National Black Arts Festival; the Fox Diversity Showcase; the Zoo Café and at HERE (NYC). **Film:** *Jackson; The DL Chronicles: Robert; Jacob’s Trouble; Serenity; Intersection; A Year and A Day*; and *A.I. Assault* for the Sci-Fi Channel. **TV:** *CSI: New York; Bones, Shark; Lincoln Heights* (recurring); *Girlfriends; All of Us* (two-episode arc); *Just Legal* (recurring); *Half & Half; Enterprise* (two-episode arc); *My Wife & Kids; CSI: Crime Scene Investigation; The District; Showtime’s Soul Food* (recurring); *MDs* (recurring); *24; Days of Our Lives* (recurring); *Guiding Light* (contract) and *Cosby*. A classically-trained actor, director and gallery curator, Terrell received his MFA from Rutgers University’s Mason Gross School of the Arts, and his BA from the University of California, Berkeley. He is currently directing a one-nite performance piece that will debut at The Bootleg Theatre in Los Angeles.

**DANIEL P. WILSON (To Be or Not to Be)** Dan began his acting career in his native San Jose, California with the Northside Theatre Company from the ages of five to eleven, and then with Children's Musical Theater San Jose from the ages of twelve to eighteen. He studied acting and vocal jazz at Abraham Lincoln Performing Arts High School and at San Jose State University, and later went on to receive professional theatre training and a certificate at PCPA - the Pacific Conservatory of the Performing Arts, in Santa Maria, California. Dan has been seen in more than thirty-five plays and musicals, nearly ten commercials, a handful of television, film, hosting, and industrial projects, and has worked as a Jazz Singer on the San Francisco Bay. Favorite acting roles include Tom Joad in *Grapes of Wrath*, Lucio in *Measure for Measure*, Leon Czolgosz in *Assassins*, Carl-Magnus in *A Little Night Music*, and Konrad von Grafenburg in *Frankenstein*. As a young director he studied with Peter DeBono at Monterey Peninsula College and later received a Bachelor of Fine Arts in Directing, With Honors, at Roosevelt University in Chicago, Illinois. In Chicago, he studied directing under Professor June Compton, and performed his directing internships at the world-famous Goodman Theatre and at the Chicago upstart, the Vitalist Theatre. At the Goodman, he served as the Assistant to Director Sheldon Epps, for a remount production of his Broadway musical, *Play On*. At the Vitalist Dan was fortunate to aid Liz Carlin-Metz on Eve Ensler's *Floating Rhoda* and the *Glue Man*. While in Chicago he also worked extensively as a lighting technician and scenic carpenter. Previous directing credits include selected segments of *Hamlet*, *A Few Good Men*, and *Waiting For Lefty*, as well as *Alice in Wonderland - the Musical*, *Strindberg’s Motherlove*, and readings of his play *Oracular Pig*, and his autobiographical piece, *The Tiger and the Hind*. After college Dan had a good deal of success as a recruiter and business development manager in the corporate staffing industry and subsequently relocated to Stockholm, Sweden to be with his Swedish penpal and now wife, Anna. In Sweden, he worked with Riksteatern (the Royal National Touring Theatre of Sweden) as the dialect coach and English-language consultant for the U.S. tour of playwright and actress Marga Pettersson’s, *A Moving Sea of Women*, (the Annika Östberg Deasy story) featuring actress Bibi Andersson, and directed by Björn Melander. He later co-directed Pettersson in Lisa Kron’s play *2 1/2 Minute Ride* for presentation at Södra Teaterns Café (the Southern Theatre Café), and went on to serve as Assistant Director/American Dramaturg for Melander’s *Cat on a Hot Tin Roof* at Stockholms Stadsteatern (the Stockholm City Theatre), in which he also originated the role of Skipper. In Stockholm, Dan spent the better part of three years working to develop and found the theatre of his dreams, The New Reality Theatre, a professional caliber cutting-edge English language company. After some success with his fledgling company he and his wife made the difficult decision to relocate to America. The New Reality Theatre in Stockholm was put on hold indefinitely, though it will undoubtedly resurface at some time in another form. After returning from overseas Dan worked for four years in Hollywood's commercial casting arena as a Session Director, where he directed and filmed up to two hundred actors per day in auditions for national network commercials. In the Los Angeles theatre scene Dan was fortunate enough to work with Lunacy Theatre Company, Rogue Artists Ensemble, and The Mark Taper Forum, and to attend Directors Lab West in 2006. Of late, Dan has returned to his roots and is currently serving as the Artistic Manager at Children's Musical Theater San Jose. In this role, Dan provides executive assistance to CMT’s artistic director, Kevin Hauge. Dan manages the company’s

various show and season calendars, staff contracts, royalty agreements with publishing houses, and helps to staff the company's 10-show production season. He provides additional oversight on special projects, events, and CMT's productions as needed. Since joining CMT in March of 2007 he has also served as Interim Education Manager of Core Programs and Interim Operations Associate. Artistically at the Children's Theater, Dan has stage managed Thoroughly Modern Millie and associate directed Jekyll & Hyde.

**HENRY WINKLER (It's All About the Actor)** knows a thing or two about Hollywood, having spent nearly three decades enjoying success in the business. *Happy Days* is history and the leather jacket worn by "The Fonz" has hung in the Smithsonian since February 13<sup>th</sup>, 1980 and recently has been joined by "Fonzie's" lunch box. This certainly confirms the status of the long-running television series' lovable central character, portrayed by Henry, as an American pop-culture icon. The character's appeal made Winkler an international star...a status he maintains today. "The Fonz" continues to live in the past on Nick At Nite and T.V. Land while Henry lives very much in the present as an actor, director, producer and now an award winning author. In 2003, he began writing a series of 12 children's novels with his partner Lin Oliver for Penguin Putnam entitled, *Hank Zipzer: The World's Greatest Under-Achiever*. The books are inspired by Henry's struggle throughout his education due to his learning challenges. The first ten books of the series are in bookstores now and so far, 2 million copies have been sold. They have appeared on several Best Seller lists including The Los Angeles Times Sunday Book Review and Barnes and Noble. In 2004, Winkler was busy producing and acting along with continuing work on the *Hank Zipzer* series. He executive produced *Hollywood Squares* for two years with his partner Michael Levitt. The pair also produced the Happy Day's 30 year Reunion Special for ABC and The Dallas Celebration Reunion for CBS. As an actor, Henry appeared on FOX's highly acclaimed series *Arrested Development*, the recurring role of Bazy Zuckerorn, the families Lawyer, and had a successful appearance on a three episode arc of NBC's *Third Watch*. Henry did voice-over work for an episode of *King of the Hill*, in which he played himself. He was the voice of Norville the Bird on the Award Winning animated children's series *Clifford: The Puppy Years*, for which he received an Emmy Nomination. He had so much fun appearing along side Jon Voight and Sigourney Weaver in the highly acclaimed film adaptation of the Newbery Award-winning book, *Holes*, released by Disney. Most recently, he appeared opposite Stockard Channing and Jennifer Tilly in *Out of Practice* on CBS, which was one of the most-watched comedies of the 2005-2006 season. In 2003 he was Executive Consultant on *Strange Days at Blake Holsey High*, a Saturday morning adventure series on NBC produced by Discovery Kids and in 2002, enjoyed a villainous role on NBC's *Law & Order: Special Victims Unit*. In 2001, Winkler starred on Broadway in Neil Simon's *The Dinner Party* for nine months. The production made its world premiere at the Mark Taper Forum in Los Angeles. An engagement at the Eisenhower Theatre at the Kennedy Center in Washington, D.C. led to its Broadway run, marking Winkler's return to the Broadway stage after an absence of 30 years. In 2001, the cast of *The Dinner Party* won the Outer Critics Circle Special Achievement Award for Best Ensemble. In 1999, he received an Emmy nomination for outstanding actor for his appearance on ABC's *The Practice* and in 2000 starred in *Down To You* with Freddie Prinze, Jr. for Miramax and also did a cameo in *Little Nicky* for his friend Adam Sandler. In 1996 Winkler co-starred opposite Sandler in Disney's *The Water Boy*, which grossed over 70 million dollars in its first two weeks of release and earned him a Blockbuster Award nomination as Favorite Supporting Actor. Previous to that, he made his return to the big screen in Wes Craven's *Scream* followed by three independent films: *Punks*, *Dill Scallion* and *Ground Control* with Kiefer Sutherland and Kelly McGillis. His most recent film cast him to co-star once again with Adam Sandler in the film *Click*, which was released June 23, 2006. Winkler served as Executive Producer for television's *Dead Man's Gun* (Showtime), *Sightings* (Sci-Fi Channel) and the Disney series *So Weird*, starring Mackenzie Phillips, which was named one of the Top 10 New Children's Programs by TV Guide two years in a row. In 1979, Henry formed his first production company, Fair Dinkum Productions. Its first venture was *Who Are the DeBolts and Where Did They Get 19 Kids?*, a television documentary about Dorothy and Robert DeBolt's remarkable children—13 of them adopted—and most of them physically and/or emotionally challenged. Henry served as on-camera host and executive producer of the ABC presentation, which went on to win the prestigious Humanitas Prize. Fair Dinkum's first made-for-television movie, *Scandal Sheet*, starring Burt Lancaster, aired in January 1985 on ABC-TV. The movie won the night and was the highest rated film for ABC that week. A network rerun in September 1988 proved equally successful when *Scandal Sheet* again trounced its competition. In 1983, Fair Dinkum also produced the critically acclaimed series *Ryan's Four* for ABC. And, in 1984, Henry recalled his "Fonz" character when he hosted *Strong Kids, Save Kids*, an educational video cassette dealing with child abuse. The 40-minute program, designed to teach parents and children basic skills for the prevention of child abuse and abduction, was distributed by Paramount Home Video. Consistent with his long-standing concern for quality children's programming on television, Henry formed JZM Productions (1983) to create worthwhile projects geared for a young audience. The JZM tag was derived from the initial of the first names of his three children: Jed, Zoë and Max. JZM's initial project was the animated one-hour special *Happily Ever After* for PBS' *Wonderworks* series. The program, about a young girl coming to terms with her parents' divorce, was written by Bill Scott with

Bill Melendez supervising the animation. *Happily Ever After* aired in 1985. A sequel, *Two Daddies to Love Me*, aired on PBS in 1989. JZM also produced the 1983 ABC After School Special, *Run, Don't Walk*; and the 1984 CBS Schoolbreak Special, *All the Kids Do It*, the latter of which was directed by Henry. *All the Kids Do It*, which dealt with teenage drunk driving, won the daytime Emmy for Best Children's Program that year. Both specials starred fellow *Happy Days* alumnus Scott Baio. Henry, in association with partner and Emmy-Award winning producer/director John Rich, sold two series to ABC-TV for the 1985-86 season: *Mr. Sunshine* and *MacGyver*. Both shows were produced under their Henry Winkler/John Rich Productions banner and *MacGyver* ran for seven successful seasons. In 1987, Henry teamed with Ann Daniel, former Vice President of Series Development/Prime Time Entertainment at ABC-TV, to form Winkler/Daniel Productions. Winkler/Daniel's initial project, *A Family Again*, which aired in October 1988, starred Michael Tucker and Jill Eikenberry as parents of a family trying to recapture some semblance of a normal life, after the death of their eldest daughter. The one-hour special, originally scheduled as an ABC After School Special, was moved to prime time when the network saw the finished product -- only the second time that ABC has done so. In 1991, they produced *The UFO Report: Sightings* a documentary for the Fox Television Network which proved to be the highest rated Friday (10/18/91) night show since Fox's inception. *Sightings* ran successfully for 7 seasons. Henry is most active, yet ironically least recognized, in the area of theatrical film production. The critical and box office success of *The Sure Thing*, which was directed by Rob Reiner and starred newcomers John Cusack and Daphne Zuniga, changed that perception. Henry served as executive producer for his Monument Pictures banner. *The Sure Thing* was followed by *Young Sherlock Holmes*. The Paramount Pictures film was developed by Monument Pictures and produced in association with Steven Spielberg's Amblin' Productions. It was released in November 1985. In spite of his already demanding schedule, Henry continues to add television feature film projects to his workload. "The good fortune of my success as an actor has afforded me the luxury of being able to develop, produce, and in an increasing number of instances, direct projects I feel are worthwhile and that I would like to see on the screen," he explains. "There are a lot of hungry, talented and creative people out there and I want to work with them," Henry says. "I try to be totally open because one never knows where the great ideas will come from." "Success, to me, is making a positive contribution," he maintains. "My goal is to infuse and maintain a level of integrity in every project I undertake; to be true to myself and the things I believe in." Henry Winkler was born in New York City, the son of Ilse and Harry Winkler. His father was president of an international lumber corporation. Henry made his acting debut as Billy Budd in the eighth grade and played Wintergreen in *Of Thee I Sing* in the eleventh grade at McBurney School for Boys in New York City. During his high school and college years, he studied in Lausanne, Switzerland and worked in a lumber mill in a small German town. He received his B.A. degree from Emerson College in Boston (which, in 1978, presented him with a Doctorate of Humane Letters), where he majored in drama and studied child psychology. He continued his education in advanced drama and was awarded a Master of Fine Arts degree from Yale School of Drama. With the Yale Repertory Company, he appeared in East Hampton, Long Island, in a summer of story theatre and received critical acclaim as the original Grosbard in Philip Roth's *Defender of the Faith*. Returning to New York, he worked in radio and did some 30 television commercials before starring in *The Great American Dream Machine* and *Masquerade* for National Educational Television. He then toured with the Children's Story Theatre, receiving \$19.00 per performance. With friends, he put together *Off the Wall*, an evening of improvisations which played off-Broadway. Henry made his motion picture debut in *The Lords of Flatbush*. That was followed by his first starring role on Broadway -- *42 Seconds from Broadway* -- which ran only slightly longer than 42 seconds (from 8:00-11:00 p.m.) on March 11, 1973. Undaunted, the very next week he flew to Cincinnati's Playhouse in the Park, where he starred in Arthur Miller's, *Incident at Vichy*. After signing to do his second feature film *Crazy Joe*, he moved to California in September, 1973. His network television credits include *The Mary Tyler Moore Show*, *The Bob Newhart Show*, *The Paul Sand Show* and *Rhoda*. Then, on his birthday, October 30, 1973, he was cast as "The Fonz" on ABC-TV's *Happy Days*. Henry's portrayal of "The Fonz" for 10 seasons (1974-84) made him one of the most recognized actors in the world. He won two consecutive Golden Globe Awards for Best Actor in a Comedy Series (1976 and 1977), and three Emmy nominations in the same category. He was also honored with a "star" on the Hollywood Walk of Fame, located directly in front of the forecourt of Hollywood's Pantages Theatre. During the 1976-77 season, in addition to *Happy Days*, he also starred in the TV movie *Katherine* for ABC and the stage production of *Room Service* for the Kenely theatre circuit in the Midwest. In 1977-78, Henry starred in the feature films *Heroes* and *The One and Only*, and in two specials: *Richard Rodgers*, in which he co-starred with Gene Kelly and *Henry Winkler Meets William Shakespeare*. In December 1979, he starred in ABC-TV's *An American Christmas Carol*, an adaptation of the Dickens classic, and in 1983 he starred in his fifth feature film, *Nightshift*, directed by ex- *Happy Days* star Ron Howard. His performance earned him a Golden Globe nomination for Best Actor. In 1986, Henry directed his first made-for-television movie, *A Smokey Mountain Christmas*, starring Dolly Parton. In September, 1988, Henry made his feature film directorial bow with the release of MGM's *Memories of Me*, starring Billy Crystal, Alan King and JoBeth Williams. It was followed by Universal's *Cop and a Half*, starring Burt Reynolds, which was released in April 1993. In 1991, Henry stepped in front of the cameras again, for the first

time in eight years, starring in **Absolute Strangers**, a MOW for CBS directed by Emmy award-winner Gil Cates. That same year, he hosted the 90-minute **Happy Days Reunion** special for ABC. In 1993, Henry co-starred with his good friend John Ritter in ABC's MOW **The Only Way Out**, and then in 1994 in the Fox series **Monty**. That same year, Winkler launched **Sightings**, a one-hour series on the paranormal which was syndicated by Paramount. **A Child is Missing**, in which he starred, aired on CBS in 1995 and in 1996 he starred in **National Lampoon's Dad's Week Off** for Showtime. Then, in 1997, he co-starred with Rick Schroeder in ABC's **Detention: Siege at Johnson High**. As Henry became increasingly visible, he found that he could use his position to help others. He says that had he not succeeded as an actor, he would have become a child psychologist because of his deep interest in working with children. And work with children he does. The list of groups with which he is associated is as long as his resume of acting credits and includes Honorary Chairman of United Friends of the Children (the support group for MacLaren Children's Center, a facility for abused children in Los Angeles); Founding Member of the Children's Action Network, an organization composed of entertainment industry leaders dedicated to raising the profile of children's issues through the media; co-host of the annual Cerebral Palsy Telethon; the first National Honorary Chairman of the Epilepsy Foundation of America; National Chairman of the annual Toys for Tots campaign; the National Committee for Arts for the Handicapped; the Special Olympics; the Los Angeles Music Center's Very Special Arts Festival for children who are physically challenged, and numerous teenage alcohol and drug abuse programs. While Henry's personal commitment to helping others is reward enough, his efforts have been recognized by a variety of prestigious organizations including B'nai B'rith ("Champion of Youth"), United Nations ("Peace Prize") and in 1988, Henry and his wife, Stacey (they were married May 5, 1978), were presented with Women in Film's Norma Zarky Humanitarian Award for their tireless efforts and devotion to the "improvement of the human condition." In May of 1995 they received the Cedars-Sinai Medical Center Support Group Service's Helping Hand Award in recognition for all they have done for the children of Los Angeles and on June 29, 1996, Henry received the Chevallier de l'Ordre des Artes et Lettres, the French Government's highest honor. It should come as no surprise that Henry Winkler places great value on family. He currently lives in Los Angeles with his wife Stacey and their three children; Jed, Zoë and Max.

**LISA WOLPE (It's All About Women)** 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. She recently played Iago and directed an all-female "Othello", starring Fran Bennett, at the Theatre @ Boston Court, and directed an all-female cowboy version of "As You Like It", playing Jaquis, at the Matrix Theater in 2007. She was nominated for a Los Angeles Ovation Award for "Best Performance" for her portrayal of Shylock in LAWSC's 2005 production of "The Merchant of Venice", which she also produced and directed. She has directed twenty-four productions of Shakespeare's plays, and performed leading roles in nineteen Shakespearean productions, and loves her work in exploring the performance of the Bard's male roles. Other theatrical performing credits include Berkeley Repertory Theater, Shakespeare & Company, The Revels, Boston Center for the Arts, the Arizona Theater Company, San Diego Repertory Company, People's Light and Theater Company, Company of Women, and New Women's Repertory Company. Her website is at <http://lawsc.net>.

# **DIRECTORS LAB WEST**

## **MAPS**

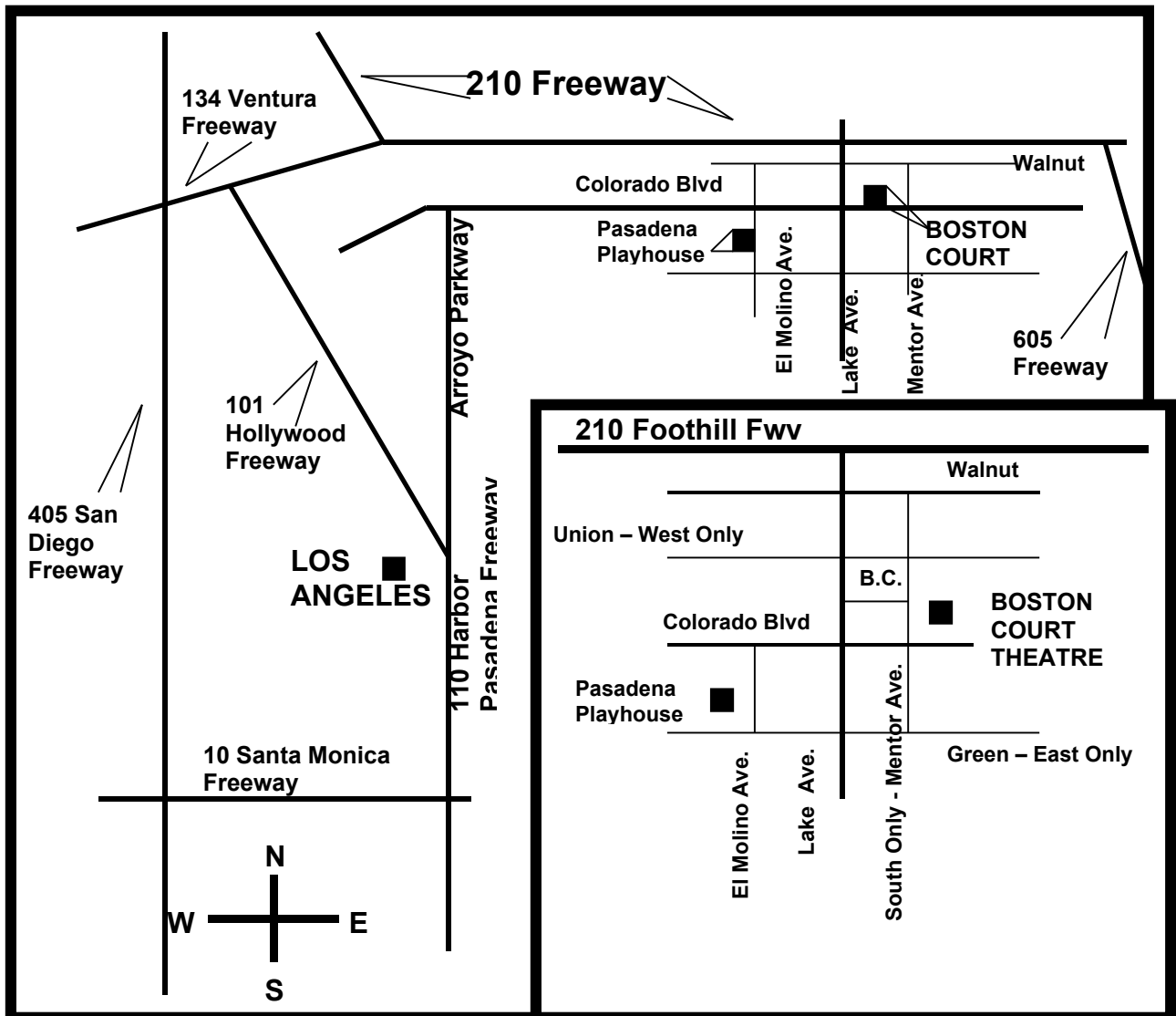
## DIRECTORS LAB WEST DIRECTIONS

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

BOSTON COURT ARTS CENTER  
Is at 70 North Mentor  
And Boston Court

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

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



## **INSTRUCTIONS TO SKIRBALL CENTER**

**A: Pasadena Playhouse State: 39 S El Molino Ave # 300, Pasadena, CA 91101, (626)356-7529**

**1:** Start out going NORTH on S EL MOLINO AVE toward PLAYHOUSE ALY. 0.1 mi

**2:** Turn RIGHT onto E COLORADO BLVD/HISTORIC ROUTE 66. 0.3 mi

**3:** Turn LEFT onto N LAKE AVE. 0.4 mi

**4:** Merge onto I-210 W via the ramp on the LEFT toward SAN FERNANDO. 0.6 mi

**5:** Merge onto CA-134 W. 13.7 mi

**6:** Stay STRAIGHT to go onto US-101 N. 5.4 mi

**7:** Merge onto I-405 S toward SANTA MONICA. 3.2 mi

**8:** Take the SKIRBALL CTR DR exit, EXIT 61, toward MULHOLLAND DR. 0.2 mi

**9:** Turn RIGHT onto SKIRBALL CENTER DR. 0.0 mi

**10:** Turn RIGHT onto N SEPULVEDA BLVD. 0.0 mi

**11:** End at 2701 N Sepulveda Blvd Los Angeles, CA 90049

Estimated Time: 28 minutes Estimated Distance: 24.04 miles

**B: Skirball Cultural Ctr & Museum: 2701 N Sepulveda Blvd, Los Angeles, CA 90049, (310)440-4500**

**Total Time: 45 minutes Total Distance: 24.04 miles**



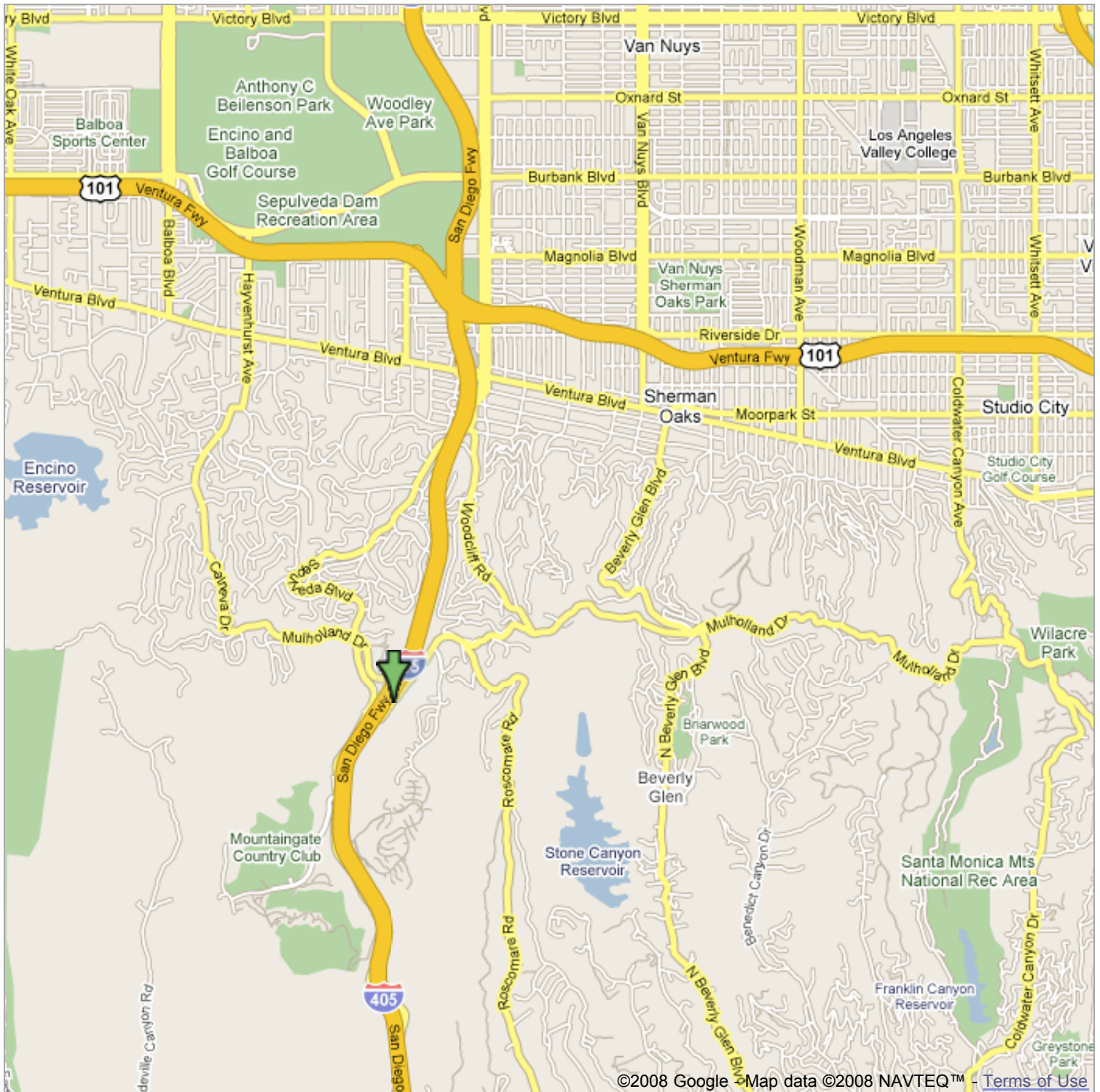


Address **Skirball Center Dr**  
**Los Angeles, CA 90049**

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Text the word "GMAPS" to 466453



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## INSTRUCTIONS TO UCLA

**A: Pasadena Playhouse State: 39 S El Molino Ave # 300, Pasadena, CA 91101, (626)356-7529**

**1:** Start out going NORTH on S EL MOLINO AVE toward PLAYHOUSE ALY. 0.1 mi

**2:** Turn RIGHT onto E COLORADO BLVD/HISTORIC ROUTE 66. 0.3 mi

**3:** Turn LEFT onto N LAKE AVE. 0.4 mi

**4:** Merge onto I-210 W via the ramp on the LEFT toward SAN FERNANDO. 0.6 mi

**5:** Merge onto CA-134 W. 13.7 mi

**6:** Stay STRAIGHT to go onto US-101 N. 5.4 mi

**7:** Merge onto I-405 S toward SANTA MONICA. 3.2 mi

**8:** Turn LEFT onto WILSHIRE BLVD. TRAVEL EAST

**9:** Turn LEFT onto WYTON DR. 0.5 mi

**10:** Turn LEFT onto HILGARD AVE. 0.0 mi

**11:** End at 405 Hilgard Ave Los Angeles, CA 90095

**Total Time: 45 minutes Total Distance: 24.04 miles**

Everyone's going to park in LOT 2, but need to purchase a ticket from the parking kiosk. It's located at Westholme & Hilgard **K-2**.

### **Daily Permits**

Visitors may purchase daily parking permits (\$8 per vehicle) by stopping at any of the 11 Information & Parking booths conveniently located throughout campus. Our friendly and knowledgeable attendants will issue you a parking permit and direct you to the appropriate parking lot or structure. They can also provide directions to campus attractions and answer any questions you may have.

Here's the campus map: they can see Lot 2 and Schoenberg Hall:

[Print Page](#)[Close Window](#)

Map  
Navigation

Click on the  
Parking area  
to view  
magnified  
information.



Address **University of California-La  
Wyton Dr  
Los Angeles, CA**

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## **DIRECTIONS TO EAST WEST PLAYERS**

**A: Pasadena Playhouse State: 39 S El Molino Ave # 300, Pasadena, CA 91101, (626)356-7529**

**1:** Start out going SOUTH on S EL MOLINO AVE toward MIRA MONTE PL. 0.3 mi

**2:** Turn RIGHT onto E DEL MAR BLVD. 0.6 mi

**3:** Turn LEFT onto S ARROYO PKWY/CA-110 S/HISTORIC ROUTE 66. Continue to follow CA-110 S. 8.8 mi

**4:** Take the US-101 N exit toward I-5 S. 0.1 mi

**5:** Take the SANTA ANA FWY exit on the LEFT toward I-5/SANTA ANA. 0.3 mi

**6:** Merge onto US-101 S via the exit on the LEFT toward I-10/SAN BERNARDINO/I-5/SANTA ANA. 0.5 mi

**7:** Take the LOS ANGELES ST exit, EXIT 2B. 0.1 mi

**8:** Turn RIGHT onto N LOS ANGELES ST. 0.1 mi

**9:** Turn LEFT onto E TEMPLE ST. 0.1 mi

**10:** Turn RIGHT onto JUDGE JOHN AISO ST. 0.1 mi

**11:** End at 120 Judge John Aiso St Los Angeles, CA 90012

Estimated Time: 17 minutes Estimated Distance: 11.03 miles

**B: East West Players Inc: 120 Judge John Aiso St, Los Angeles, CA 90012, (213)625-7000**

**Total Time: 30 minutes Total Distance: 11.03 miles**





Results 1-1 of about 11,150 for **East West Players**, near **Los Angeles, CA**

Get Google Maps on your phone



Text the word "GMAPS" to 466453

**A. East West Players Inc**

120 Judge John Aiso St, Los Angeles, CA

(213) 625-7000 - ★★★★★



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

***Directors Lab West 2008  
"OPEN SESSION"***

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

This year's open session is:

**"The Critical Eye"  
Exploring Directing, Regional Theatre  
and Play Development**

On Tuesday, May 20, 2008 from 8:00 pm to 10:00 pm at  
The Pasadena Playhouse Carrie Hamilton Theater  
at 39 S. El Molino, Pasadena CA 91101

In keeping with this year's theme of "Back to Basics"  
Directors Lab West and SDCF will bring together **Charles McNulty**, Theatre Critic for the Los Angeles Times and **Terence McFarland**, Executive Director of LA Stage Alliance for an open discussion on directing, regional theatre and the future of theatre play development.

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

***Reservations for the Open Session are required.  
Please call (626) 737-2857.***

SDCf  
Stage Directors & Choreographers Foundation Inc.

**ssdc**events  
society of stage directors and choreographers