

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

DIRECTORS LAB WEST
May 19 - 26, 2007

Welcome to the eighth 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 19 will be posted on the Lab Callboard. ***Please check this board frequently!***
- We have arranged for many free and discounted tickets for special theatrical events around Los Angeles. Sign up sheets will be provided for all such events however **please take special note:**
Transportation and Parking is a Lab member's responsibility.
- Information on any other off-site sessions, or 'Special Events', will be posted on the callboard. If required, sign-ups will be taken until the day prior to the event. After that, seating for all activities will be on a first come, first serve basis at the door.

ATTENDANCE:

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

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

- All events are FREE except for possible arranged performances. (Any costs will be indicated on the sign-in sheet.)
- Look for any event that requires a sign-in sheet! If you sign up you **MUST** attend. (We know where you live!)
- You must sign-up to receive special instructions for any "Special Events" or Evening performances.
- All events of the Lab (*other than the 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:*



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

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

Associate Producers: Alexis Chamow, Brendon Fox, Lisa Wolpe

DIRECTORS LAB WEST

2007

hosted by

Pasadena Playhouse
The Theatre at Boston Court

	SATURDAY 19-May	SUNDAY 20-May	MONDAY 21-May	TUESDAY 22-May	WEDNESDAY 23-May	THURSDAY 24-May	FRIDAY 25-May	SATURDAY 26-May						
10:00	Check in 10-10:30	The Impossible Play Erik Ehn (Boston Ct) 10:00-12:00	Violence in the Morning Ken Merckx (Boston Ct) 10:00-12:00	Tempest in a Teapot (Boston Ct) 10:00-1:00	L.A.P.D. John Malpede (CHT) 10:00-12:00	Self Direction David Diamond (Reh Room) 10:00-12:00	Pinter Pause	Movie Mayhem (Reh Room) 10:00-1:00						
10:30	Orientation													
11:00	10:30-11:30													
11:30	Pizza Lunch			10:00-12:00	10:00-12:00	(Boston Ct.)	10:00-12:00	10:00-12:00	Aloysia Gavre & Rex Camphuis					
12:00	11:30-12:30	LUNCH	LUNCH	10:00-1:00	LUNCH	LUNCH								
12:30	Out of Bounds Sheldon Epps (Library) 12:30- 2:30	Bleed Rail Jessica K. (Boston Ct) 1:00-3:00	Pinky & the Brain Stephen Wadsworth (Boston Ct) 1:00-3:00	LUNCH (1/2 hour)	Crossing the Great Divide Actors Panel (Library) 1:00-3:00	Wired for Sound Radio Theatre (CHT) 1:00-3:00	(Pasadena Playhouse)	LUNCH						
1:00										11:00-12:00				
1:30														
2:00														
2:30	Hwang & Dang (CHT) 2:30 - 4:30	Transfer to Jazz Society Singing for your Supper LA Opera (Jazz Institute) 3:30-5:30	Co-Dependency John DeFusco & Che'Rae Adams (Boston Ct)	(Boston Ct.) 1:30-4:00	New Kid on the Corner Michael John Garces (Reh Room) 3:00-5:30	Prince, Pauper, Death & The Clown Ivan Menchell 3:00-5:00	Greats of Wrath (CHT) 2:00-4:00	Move It or Lose It Andrew Carter (Reh Room) 2:00-4:00						
3:00														
3:30														
4:00							Casting the Director (Boston Ct.) 4:00-6:00				Directors Roundtable (Library) 4:00-6:00			
4:30	The Land of Oz Oz Scott (CHT) 4:30 to 6:30	Dinner 5:30-7:00	(Boston Ct) 3:00-6:30	4:00-6:00	Dinner 5:30-8:00	Hairy Politics Michael Butler (CHT) 5:00-6:30	Who the Hell are You? Pizza Dinner 4:00-6:30 (Reh Room)	Directors Roundtable (Library) 4:00-6:00						
5:00														
5:30														
6:00														
6:30	Dinner 6:30-8:30	The Constant Wife	Dinner 6:30-8:00	Dinner 6:00-8:00	Dinner 5:30-8:00	Dinner 6:30-8:00	Travel 6:30-8:00	Dinner 6:00-8:00						
7:00														
7:30														
8:00														
8:30	Woman in Yellow Leigh Silverman (CTG Annex) 8:30-10:30	7p (Pasadena Playhouse)	Directors Roundtable Green Room 8:00-10:00	Yellow Face Performance 8p (Mark Taper Forum)	Twilight LA 8p (Ivar Theatre)	365 Latino Theatre Co. 8P (LATC) (Matrix Theatre)	As You Like It 8P	Impending Rupture of the Belly 8p (CHT) ImMEDIATE Theatre						
9:00														
9:30														
10:00														

Generously Supported by

The Society of Stage Directors and Choreographers Foundation

Directors Lab West Sessions 2007

SATURDAY, MAY 19, 2007

CHECK IN

SATURDAY, MAY 19, 2007

10:00am - 10:30am

*** PATIO ***

ORIENTATION

Directors Lab West Steering Committee

Nick D'Abruzzo, Ernest Figueroa,

Kappy Kilburn, Drew Sachs

SATURDAY, MAY 19, 2007

10:30am - 11:30am

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

*** LIBRARY ***

LUNCH

SATURDAY, MAY 19, 2007

11:30am - 12:30pm

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

OUT OF BOUNDS

Sheldon Epps

Moderator: Kappy Kilburn

SATURDAY, MAY 19, 2007

12:30pm-2:30pm

As Artistic Director of the Pasadena Playhouse, Sheldon Epps graciously hosts the 2007 Directors Lab West. Mr. Epps will address the directors sharing his thoughts on breaking boundaries and will speak on his ten-year tenure at the Pasadena Playhouse including his upcoming direction of the musical *RAY CHARLES LIVE!*.

*** LIBRARY***

HWANG AND DANG

Conversation: David Henry Hwang, Tim Dang

Moderator: Ernest Figueroa

SATURDAY, MAY 19, 2007

2:30pm - 4:30pm

Premiere playwright David Henry Hwang and East West Players Artistic Director Tim Dang discuss the groundbreaking career of Hwang, his exploration beyond boundaries and his new play *Yellow Face* premiering at the Mark Taper Forum.

*** CARRIE HAMILTON THEATER ***

THE LAND OF OZ

Speaker: Oz Scott

Moderator: Sandra McClain (DLW'06)

SATURDAY, MAY 19, 2007

4:30 pm – 6:30 pm

Oz Scott is one of theater's most groundbreaking directors. In New York, Scott staged and took to Broadway, *for colored girls who considered suicide when the rainbow is enuf* by Ntozake Shange. He will discuss his diverse directing journey which has taken him from his roots in theatre to his explorations in television.

*** CARRIE HAMILTON THEATER ***

DINNER/TRAVEL

SATURDAY, MAY 19, 2007

6:30pm – 8:30pm

Discover Downtown LA!

See map in back of this program.

WOMAN IN YELLOW

Speaker: Leigh Silverman

Moderator: Alexis Chamow

SATURDAY, MAY 19, 2007

8:30 pm- 10:00pm

From East coast to West coast, from downtown New York and the Public, to uptown and Broadway ...all the way to our very own Mark Taper Forum, Leigh Silverman has taken the country by storm. Leigh will speak about her boundary breaking journey including her current direction of David Henry Hwang's *Yellow Face*.

***CTG ANNEX ***

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

Directors Lab West Sessions 2007

SUNDAY, MAY 20, 2007

THE IMPOSSIBLE PLAY

Workshop: Erik Ehn

Moderator: Carrie Klewin (DLW'06)

SUNDAY, MAY 20, 2007

10:00 am – 1:00pm

Staging The Impossible Play: You pick up a script, read it through, and then... you hit the stage directions... or the character descriptions... suddenly it becomes a problem play. It seems impossible to stage what the playwright is asking you to do ... people getting speared, heads exploding, bears on the loose, people shooting through canons, stage directions moving action like a film from space to space. Erik Ehn joins us to discuss the possibilities of staging impossible 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*.

*** BOSTON COURT- Branson Theater ***

BLOOD, SWEAT AND TEARS

Conversation: Jessica Kubzansky,

Mickey Birnbaum

Moderator: Ernest Figueroa

SUNDAY, MAY 20, 2007

1:00 pm – 3:00pm

Jessica Kubzansky, Co-Artistic Director of the Theatre @ Boston Court is an award-winning director who, working with her partner Michael Michetti, breaks boundaries of theater through the various offerings at the Boston Court. She is joined by Mickey Birnbaum writer of current Boston Court offering *Bleed Rail*. They will speak on their exploration of pushing the boundaries of theater followed by Q. & A.

*** BOSTON COURT- Branson Theater ***

SINGING FOR YOUR SUPPER

Workshop: LA Opera

Moderator: Andrew Sachs

SUNDAY, MAY 20, 2007

3:30pm – 5:30pm

This Master Class explores working with the performer though breath control to communicate emotion to the audience using not just the voice but the entire body.

*** PASADENA JAZZ INSTITUTE ***

DINNER

SUNDAY, MAY 20, 2007

5:30pm – 7:00pm

Go Explore Pasadena!

THE CONSTANT WIFE

Performance

SUNDAY, MAY 20, 2007

7:00pm – 9:00pm

Come see the current offering at the Pasadena Playhouse.

***PASADENA PLAYHOUSE MAINSTAGE ***

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

Directors Lab West Sessions 2007

MONDAY, MAY 21, 2007

VIOLENCE IN THE MORNING

Workshop: Ken Merckx

Moderator: Kappy Kilburn

MONDAY, MAY 21, 2007

10:00am-12:00pm

Violence in the morning: Stage violence can be so much more than fights. Ken Merckx will show us how to utilize a Fight Choreographer to add that extra *umph* to our work. Dress comfortably and be ready to move!

* BOSTON COURT- Branson Theater *

LUNCH

MONDAY, MAY 21, 2007

12:00pm - 1:00pm

PINKY AND THE BRAIN

Speaker: Stephen Wadsworth

Moderator: Drew Sachs

MONDAY, MAY 21, 2007

1:00pm - 3:00pm

From Marivaux to Wilde to Shakespeare to Moliere and finally Wagner, Stephen Wadsworth has taken works thought to be stuffy and out of date and made them sing with new life and vigor. Join him as he discusses breaking boundaries with the use of music in straight plays, the necessities of theater in opera, the trials and tribulations of adaptation and why the dead white guys are worth keeping around.

* BOSTON COURT- Branson Theater *

CO-DEPENDENCY

Conversation: John Difusco, Che'rae Adams

Moderators: Alexis Chamow

MONDAY, MAY 21, 2007

3:00pm - 5:00 pm

From the creator of *Tracers*, comes a new play -*Walk'n thru the Fire*- a memoir and spiritual journey through life, love, and loss. John DiFusco and Che' Rae Adams talk about his new play that they have been developing for 2 years which is going up at the Hayworth June 15th. They will talk of the process, etc. then do a few scenes.

* BOSTON COURT- Branson Theater *

SOLO-FLIGHT

Workshop: Che'rae Adams

Moderator: Alexis Chamow

MONDAY, MAY 21, 2007

5:00pm - 7:00pm

Lab Alumnus Che'rae Adams has taken many theatrical artists from page to stage. Here she demonstrates her techniques in guiding people in creating one person shows. She will give examples of writing exercises given to her writers and share some dramaturgical tricks.

* BOSTON COURT- Branson Theater *

DINNER

MONDAY, MAY 21, 2007

7:00pm - 8:00pm

BEYOND BOUNDARIES

Director's Roundtable

MONDAY, MAY 21, 2007

8:00pm - 10:00pm

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

* GREEN ROOM *

Directors Lab West Sessions 2007

TUESDAY, MAY 22, 2007

TEMPEST IN A TEAPOT!

Lab'08 Directors:

Nancy Carlin, Jennifer Epps, Micki Selvitella

Moderator: Brendon Fox

Actors: Ariel: Angela Goethals

Prospero: Mark Harelik

TUESDAY, MAY 22, 2007

10:00am - 1:00pm

So you pitch *The Tempest* to a theatre. They tell you they'll consider it, but they want you to direct a reading first. How fast can you work on your feet with a challenging text? Three directors from this year's Lab participate in a directing exercise approaching three cuttings from *The Tempest* with the same two actors.

* BOSTON COURT- Branson Theater *

QUICK LUNCH!

TUESDAY, MAY 22, 2007

1:00pm - 1:30pm

IN THE MOMENT

Workshop: Randy Dixon

Moderator: Andrew Sachs

TUESDAY, MAY 22, 2007

1:30pm - 4:00pm

Randy creates theatre through improvisation. He has taught improvisational theater and script generating techniques in Australia, New Zealand, Denmark, Germany, Austria, Holland, and all over the U.S. and Canada. Through the exploration of diverse theatrical genres, his deconstructions use various techniques to communicate outside common verbal language. The workshop will explore breaking boundaries of both the written form and traditional modes of storytelling.

* BOSTON COURT- Branson Theater *

CASTING THE DIRECTOR

Panel: Phyllis Schuringa, Casting Director and Assistant to the Artistic Director, The Geffen Playhouse; Michael Donovan, Casting Director; Libby West and Andrew Borba, cast members of *The Constant Wife*

Moderator: Brendon Fox

TUESDAY, MAY 22, 2007

4:00pm - 6:00pm

What happens in an audition room? What is that chemical process that sizzles or fizzles between an actor, director, and casting director?

Be prepared for a frank discussion that debates, debunks, and demystifies casting with two actors and two Casting Directors, who have seen it all.

* GREEN ROOM *

DINNER /TRAVEL

TUESDAY, MAY 22, 2007

6:00pm – 8:00pm

See map in back of this program.

YELLOW FACE

Performance

TUESDAY, MAY 22, 2007

8:00pm – 10:30pm

David Henry Hwang writes himself into this world premiere, blurring truth and fiction to expose previously “untold events” behind his most disastrous Broadway flop. Family politics, international intrigue and Senate investigators converge in this wild satire about cultural identity – all in pursuit of the ever-elusive truth. After inadvertently casting a white actor in the Asian lead role, the author finds himself in an embarrassing, ironic and hilarious position that takes the PC out of PC. Los Angeles-born playwright David Henry Hwang received the Tony Award for his Broadway debut, *M. Butterfly*, co-wrote the book for Elton John and Tim Rice's musical *Aida*, and wrote the book for Disney's Broadway musical *Tarzan*. His adaptation of Rodgers and Hammerstein's *Flower Drum Song* premiered at the Mark Taper Forum in 2001.

* MARK TAPER FORUM *

Sign- up Sheet Required- Callboard

Travel and parking are up to Lab Members

Directors Lab West Sessions 2007

WEDNESDAY, MAY 23, 2007

L.A.P.D., LOS ANGELES POVERTY DEPARTMENT

Speaker: John Malpede

Moderators: Ernest Figueroa

WEDNESDAY, MAY 23, 2007

10:00am - 12:00pm

Los Angeles Poverty Department was founded in 1985 by director, actor, activist, and writer John Malpede. At its inception, LAPD was the first performance group in the nation made up principally of homeless people. LAPD is dedicated to building community on Skid Row, Los Angeles. Since 1985, the company has offered performance workshops that are free and open to the Skid Row community— partnering with numerous social service and advocacy groups, including SRO Housing, Inc.; LA Community Action Network; The Downtown Women's Action Coalition; St. Vincent DePaul Center; The Salvation Army's Women's and Men's drug recovery programs; and the Inner City Law Center.

*** CARRIE HAMILTON THEATER ***

LUNCH

WEDNESDAY, MAY 23, 2007

12:00pm - 1:00pm

CROSSING THE GREAT DIVIDE

Actor's Panel

Panel: Greg Itzin, Amy Brenneman, Harry Groener

Moderator: Brendon Fox

WEDNESDAY, MAY 23, 2007

1:00pm - 3:00pm

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

*** LIBRARY ***

NEW KID ON THE CORNER

Speaker: Michael John Garces

Cornerstone Theatre

Moderator: Mahayana Landowne (DLW'06)

WEDNESDAY, MAY 23, 2007

3:00pm – 5:30pm

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 ***

DINNER/TRAVEL

WEDNESDAY, MAY 23, 2007

5:30pm – 8:00pm

See map to Ivar in back of this program.

TWILIGHT LA

Performance

WEDNESDAY, MAY 23, 2007

8:00pm – 10:00pm

Twilight Los Angeles, by Anna Deveare Smith is a student performed work with live action video and live performance that shows the talents from LACHSA's (The Los Angeles County High School for the Arts) off beautifully. Directed and produced by Jon Kellam, the Advisory Artistic Director for Zoo District, who teaches Commedia dell'Arte at the school, and by Corky Dominguez, who used to work with CTG's P.L.A.Y. and who teaches International Theatre Studies at the school it is a truly moving and entertaining piece of work by all standards. There will be a talk back afterwards with Jon, Corky and some of the actors.

*** IVAR THEATER ***

Sign- up Sheet Required- Callboard

Travel and parking are up to Lab Members

Directors Lab West Sessions 2007

THURSDAY, MAY 24, 2007

SELF DIRECTION

Directing your Career

Speaker: David Diamond

Moderator: Kappy Kilburn

THURSDAY, MAY 24, 2007

10:00am - 12:00pm

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.

* REHEARSAL ROOM *

LUNCH

THURSDAY, MAY 24, 2007

12:00pm - 1:00pm

WIRED FOR SOUND

Radio Theatre

Moderator, Rosalind Ayres, Director / Actress

Participants: Tony Palermo, Sound Effects Artist

Adriana Sevan, Actress / Writer

THURSDAY, MAY 24, 2007

1:00am - 3:00pm

How does one direct a play for a listening audience primarily? What tools do you use? Rosalind Ayres has produced and directed many plays, readings and short stories for BBC Radio and NPR. She will discuss the joys and challenges of working with great plays in a different medium. Tony Palermo shares his sound effect secrets, and Adriana Sevan will perform part of her recent one-woman show *Taking Flight*.

* CARRIE HAMILTON THEATER *

THE PRINCE, THE PAUPER, DEATH AND THE CLOWN

Conversation: Ivan Menchell

Moderator: Andrew Sachs

THURSDAY, MAY 24, 2007

3:00pm - 5:00pm

Writer of *Cemetery Club* and adaptor of London's *Chitty Chitty Bang, Bang*, Ivan Menchell breathes new life into the *Prince and the Pauper* and the Ringling Bros/ Barnum and Bailey Circus.

* CARRIE HAMILTON THEATER *

HAIRY POLITICS

Speaker: Michael Butler

Moderator: Ivan Menchell

THURSDAY, MAY 24, 2007

5:00pm - 6:30pm

As a producer, Michael Butler is best known as the force who brought *Hair* from the Shakespeare Free Theatre to Broadway. His involvement with theatre also includes work on *Lenny*, *The Golden Apple*, *West Side Story*, *Cantonsville 9*, and *Reggae on Broadway*. His interest in his community and world affairs has led him to fill civic roles in both local and national politics.

* CARRIE HAMILTON THEATER *

DINNER // TRAVEL

THURSDAY, MAY 24, 2007

6:30pm - 8:00pm

See map to LATC in back of this program.

365 –Plays – LATINO THEATER CO.

Performance

THURSDAY, MAY 24, 2007

8:00pm - 10:00pm

In November 2002, the Pulitzer prize-winning Suzan-Lori Parks sat down and committed to writing a play a day for the next 365 days. The world premiere of this play cycle will be performed as a yearlong national festival simultaneously in major cities and communities around the country. From November 13, 2006 to November 12, 2007, over 600 theatres in Atlanta, Denver, Seattle, San Francisco, Austin, Washington D.C., Chicago, Minneapolis, the Carolinas, Mississippi River towns, and right here in Los Angeles, will create the largest theater collaboration in U.S. History.

* LATINO THEATER COMPANY LATC *

Sign- up Sheet Required- Callboard

Travel and parking are up to Lab Members

Directors Lab West Sessions 2007

FRIDAY, MAY 25, 2007

SLEEP IN – No early session

Get up and discover your own brunch somewhere in Pasadena!

FRIDAY, MAY 25, 2007

9:00am – 11:00am

ARIEL SPINNING

Workshop: Aloysia Gavre, Rex Camphuis

Moderator: Andrew Sachs

FRIDAY, MAY 25, 2007

11:00am - 2:00pm

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.

***PASADENA PLAYHOUSE MAINSTAGE ***

"GREATS" OF WRATH

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

Conversation: Grant Gershon, Eric Simonson

Moderators: Ernest Figueroa

FRIDAY, MAY 25, 2007

2:00pm - 4:00pm

Every year Directors Lab West and SDCFoundation offer an Open Session to ALL SSDC Members and Lab Alumni. In keeping with this year's theme "Beyond Boundaries" Directors Lab West and SDCF will bring famed conductor Grant Gershon and renowned director Eric Simonson together to discuss the recent re-envisioning of "Grapes of Wrath" for the operatic stage with music by Ricky Ian Gordon and libretto by Michael Korie. This is the only Open Session at the 2007 Lab. All other sessions are only available to Lab attendees and invited guests.

*** 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 626-403-1827.**

DINNER

WHO THE HELL ARE YOU?

FRIDAY, MAY 25, 2007

4:00pm - 6:30pm

Come and find out!

*** REHEARSAL ROOM ***

****TRAVEL****

See map to Matrix in back of this program.

AS YOU LIKE IT

Performance

Los Angeles Women's Shakespeare Company

FRIDAY, MAY 25, 2007

8:00pm - 10:00pm

As is typical with any offering from the Los Angeles Women's Shakespeare Company, "As You Like It" at the Matrix features an all female cast. Considering that Shakespeare's comedy revolves around Rosalind, the beleaguered heroine who dons men's attire for much of the play, the ironic juxtaposition of cross-dressing women in men's roles proves intriguing to any student of gender studies. But whether you're a scholar or a mere groundling, you're likely to have a rollicking good time in this revisionist production set in the Wild West.

*** MATRIX THEATER -MELROSE ***

Sign- up Sheet Required- Callboard

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

Directors Lab West Sessions 2007

SATURDAY, MAY 26, 2007

MOVIE MAHEM!

Workshop: Lab '07 Directors

Moderator: Steering Committee

SATURDAY, MAY 26, 2007

10:00am - 1:00pm

Adaptations are all the rage. What will be the next piece taking the country by storm? Maybe it will be discovered here.

* REHEARSAL ROOM *

LUNCH

SATURDAY, MAY 26, 2007

1:00pm - 2:00pm

MOVE IT OR LOOSE IT

Workshop: Andrew Carter (DLW'06)

SATURDAY, MAY 26, 2007

2:00pm - 4:00pm

Dancing and Talking: Blurring the Boundaries of Dance-Theatre is an experimental workshop for directors and director/choreographers to investigate the effects of adding movement and dance to theater (text), as well as ways to generate movement/dance material for and from texts and playtexts. Wear comfortable clothing and be prepared to move it or lose it!

* REHEARSAL ROOM *

BEYOND BOUNDARIES II

Director's Roundtable

SATURDAY, MAY 26, 2007

4:00pm - 6:00pm

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

* REHEARSAL ROOM *

I FLY, I FLY, SEE HOW I FLY!

Wrap up!

SATURDAY, MAY 26, 2007

6:00pm - 7:00pm

* LIBRARY*

EXTRAS

AN IMPENDING RUPTURE OF THE BELLY //IMMEDIATE THEATER

Performance

Furious Theatre Company

SATURDAY, MAY 26, 2007

8:00pm - 10:00pm

How far would YOU go to defend your family? *AN IMPENDING RUPTURE OF THE BELLY* concerns Clay Stilts' desire to fortify his house in preparation for both a new baby and the apocalypse he's convinced is just around the corner. Clay worries about so many things, nuclear terrorism, avian bird flu, killer earthquakes, riots, small pox crop dusters flying over Dodger Stadium. His obsessions are sidetracked when a slowly escalating battle with a neighbor who refuses to curb his dog explodes in an impulsive act of violence. In one reckless moment, Clay's world spins out of control, becoming a microcosm for a global struggle against threats to our security, both real and imagined.

* CARRIE HAMILTON THEATRE *

Sign- up Sheet Required- Callboard

SUNDAY, MAY 27, 2007

BLEED RAIL

Performance

Boston Court Theatre

SUNDAY, MAY 27, 2007

2:00pm

A poignant, hilarious lament for a youthful generation for whom the American dream has become an unending nightmare. Ryan's desperate attempts to keep his slaughterhouse job, his girl, and his sanity are at the heart of this corrosive, darkly comic look at the bottom of the economic ladder, where meat is more valuable than people. You may never look at steak the same way again.

* BOSTON COURT THEATRE *

Pay What you Can

2007 PARTICIPANTS

LAB MEMBERS

Eric Augusztiny
Lynn Ann Bernatowicz
Nancy Carlin
Andi Chapman
Douglas Clayton
Daniel Elias Cohen
Patricia Dooley
Jennifer Epps
Lynn Hamrick
Katrín Hilbe
Asher Lewis
Brian Lohmann
Alisa Matlovsky
Tony Macy-Perez
Carmen Maria Milito
Thomas Parham
Janet Roston
Richard L. Schultz
Micki Selvitella
Shana Solomon
Melanie Sutherland
Christien Sweeney
Nicole Wiley
Daniel Winerman
Eve Zapulla

STEERING COMMITTEE

Nick D' Abruzzo
Ernest Figueroa
Kappy Kilburn
Andrew Sachs

PRODUCTION COORDINATOR

Jessica Bard

ASSOCIATE PRODUCERS

Alexis Chamow
Brendon Fox
Lisa Wolpe

GUEST ARTISTS

Che'Rae Adams
Rosalind Ayres
Mickey Birnbaum
Andrew Borba
Amy Brenneman
Michael Butler
Rex Camphius
Andrew Carter
Tim Dang
David Diamond
John DiFusco
Randy Dixon
Michael Donovan
Erik Elm
Sheldon Epps
Michael John Garces
Aloysia Gavre
Grant Gershon
Angela Goethals
Harry Groener
Mark Harelik
David Henry Hwang
Gregory Itzin
Carrie Klewin
Jessica Kubzansky
John Malpede
Tony Manoli
Saundra McClain
Ivan Menchel
Ken Merckx
Tony Palermo
Phyllis Schuringa
Oz Scott
Adriana Sevan
Leigh Silvernann
Eric Simonson
Stephen Wadsworth
Libby West

INTERNS

Laurie Lynch
Elissa Weinzimmer
Scott Zenreich

CHE'RAE ADAMS (One-Man Co-dependency, Solo-Flight) is the founder and Producing Artistic Director of the Los Angeles Writer's Center, which serves playwrights in the Los Angeles by providing them with public readings of their plays-in-development (co-produced by Syzygy Theatre Group through its *New Alignments* reading series). She has been developing new work for over two decades, with companies such as The Mark Taper Forum, Seattle Repertory Theatre, The Cincinnati Playhouse in the Park, Playhouse Pictures Studios, Showtime Networks, Alliance/Atlantis Film & TV, The award-winning Road Theatre Company, and The Los Angeles Women's Theatre Festival. She has directed the West Coast premiere productions of several new plays including *Tender*, by Abi Morgan for The Syzygy Theatre Group, *Pandora's Trunk* at Los Angeles Theatre Center starring Kim Fields and at the National Black Theatre Festival starring Tonya Pinkins; *Freak Of Nature* by Ken Hanes at The Road Theatre Company; *Back Bar* by Steve Simon and Jose Gregorio, both at the Lee Strasberg Theatre; and *Fixing Frank* by Ken Hanes at the Celebration Theatre (which is now a feature film); She has also directed for Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and the Los Angeles Edge of the World Theatre Festival. Her solo show work includes *Chesapeake*, by Lee Blessing for Venice Theatre Works; *From Bonkers To Botox*, at the 2005 Aspen Comedy Festival and at the Stella Adler Theatre (which was just optioned by Universal TV); *Nothing To See Here* starring Carlos Alazraqui at the Comedy Central Space (based on his character from "Reno 911"); and *Flying Standby* by Alexandra McHale at the John Anson Ford Theatre, and *Rock And Roll Sex Machine* by Adria Dawn at the Stella Adler Theatre. She is currently developing and directing *Walk'n Thru The Fire* by John DiFusco (TRACERS) which will premiere at the Hayworth Theatre in June. She has been on the faculty at UCLA Extension, The Los Angeles Women's Theatre Festival, The Learning Annex, and The Lankershim Arts Center. She has taught acting and writing workshops at various institutions such as Catholic University, The Kennedy School of Government at Harvard University, The University of Cincinnati, College Conservatory of Music, and California State University, Fullerton, The California African American Museum, and The Susan McIntyre Playwrights Festival. She has an MFA in directing from The University of Cincinnati, College Conservatory of Music and a BA from California State University, Northridge and has been a member of the Director's Lab West since 2000. www.lawriterscenter.com

ROSALIND AYRES (Wired for Sound) With her husband, British actor/director Martin Jarvis, she has produced and directed many plays, readings and short stories for BBC Radio and NPR including the U.S. Audie Award-winning series *Ten By Maugham*. Jarvis & Ayres Productions is a prolific creator of independent dramas where, amongst many other plays, Rosalind recently directed the American classics *ON THE WATERFRONT* and the first ever radio production of David Mamet's *GLENGARRY GLEN ROSS* for BBC radio. Rosalind's numerous acting roles include Lady Lucille Duff Gordon in James Cameron's *Titanic*, an acclaimed performance as Elsa Lanchester in the Oscar-winning *Gods and Monsters* and *Beautiful People* directed by Jasmin Dizdar. She starred in the independent movie shot at Sundance, *Christmas in the Clouds*. Ms. Ayres is a familiar face on L.A. television screens with guest-star appearances that include "Chicago Hope", "Just Shoot Me", "Profiler", "Midsomer Murders" and several Movies of the Week. For LA Theatre Works she has starred in *FROZEN*, *PACK OF LIES*, *BLITHE SPIRIT*, *MAN OF THE MOMENT*, *PRIVATE LIVES*, *THE THIRD MAN*, *A WOMAN OF NO IMPORTANCE*, *AN IDEAL HUSBAND*, *EXCHANGE*, *MAKE AND BREAK* and Ayckbourn's trilogy *THE NORMAN CONQUESTS*. As director for LA Theatre Works: *MARY STUART*, *BUNBURY*, *THE LION IN WINTER*, *THE CHERRY ORCHARD*, *BREAKING THE CODE*, *BETRAYAL*, *CAKEWALK* (U.S. Audie Award), *THANK YOU JEEVES*, *THE DOCTOR'S DILEMMA*, *ANOTHER TIME*, *ORSON'S SHADOW*, *WARBOY* and *ON THE WATERFRONT*.

JESSICA BARD (Production Coordinator) has been the Production Coordinator for the Directors Lab West for the past five years. She has lived and worked in Los Angeles as a Director, Stage Manager, and Educator 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. As an educator, Currently, she is an artist and the Production Coordinator for The Virginia Avenue Project, an arts mentoring program for at-risk kids and also works with Performing for Los Angeles Youth at Center Theatre Group.

MICKEY BIRNBAUM (Bleedrail) has been a cab driver, a newsroom assistant for the BBC, an arts journalist in London (Time Out), Los Angeles (L.A. Weekly), and New York (Us Magazine), as well as a produced screenwriter. He has written several plays for the Virginia Avenue Project, which matches at-risk youth with theatre artists. His full-length play *Big Death & Little Death* was the first production in Woolly Mammoth's new theatre in Washington D.C., in April 2005. It was subsequently produced at Perishable Theatre in Providence, and will be seen in San Francisco and Los Angeles in 2007. Mickey was a 2006 Inge Fellow. He plays bass accordion in the Accordionaires.

ANDREW BORBA (Casting the Director) Pasadena Playhouse: Elyot in *Private Lives*, *It's a Wonderful Life*. Regional theaters: *A Picture of Dorian Gray*, *All My Sons*, *Medea*, *Lovers & Executioners*, *Pericles*, *The Countess*, *Closer*, *Arcadia*, *Othello*, *Two Gentlemen of Verona*, *Pentacost*, *Cymbeline*, *Chicago*, *Coriolanus*, *The Misanthrope*, *Mrs. Warren's Profession*, *The Illusion*, *An Enemy of the People*, *A Shayna Maidel*, *The Tempest*. Theatre @ Boston Court, South Coast Repertory, The Globe, Berkeley Repertory, Chautauqua Theater Company, Oregon Shakespeare Festival (4 seasons), Dallas Theater Center, Portland Stage, Long Wharf Theater, Delaware Theater Company, others. Film: *Charlie Wilson's War*, *9 Lives*, *Live from Baghdad*, *Path To War*, *A Bright Shining Lie*, Recent television: *Monk*, *Jericho*, *Raines*, *Lincoln Heights*, *Grey's Anatomy*, *CSI Miami*, *Without a Trace*, *Close To Home*, *House*, *24*, *Nip/Tuck*, *The Shield*. Education: M.F.A. from NYU Graduate Acting Program, B.A. Brown University. Proud member of Actor's Equity.

AMY BRENNEMAN (Crossing the Great Divide) has a degree in Comparative Literature from Harvard University. She is a founding member of the award-winning Cornerstone Theater Company. Theater credits include: *Romeo & Juliet*, *The Oresteia*, *Three Sisters*, *Sincerity Forever*, *St. Joan of the Stockyards* (Yale Rep), *God's Heart* (Lincoln Center) and *A Nervous Smile* (Williamstown Theater Festival). Film credits include: *CASPER*, *BYE, BY LOVE*, *HEAT*, *DAYLIGHT*, *FRIENDS AND NEIGHBORS*, *THING YOU CAN TELL JUST BY LOOKING AT HER*, *OFF THE MAP*, *NINE LIVES*, *88 MINUTES*, *JANE AUSTEN BOOK CLUB*, and *DOWNLOADING NANCY*. Television credits include: *NYPD BLUE* (2 Emmy noms), *JUDGING AMY* (3 Emmy noms, 3 Golden Globe noms, winner of three TV Guide awards for Best Actress). Amy was co-creator, executive producer and star of *Judging Amy*. In May 2007, Amy was in a two-hour episode of *GREY'S ANATOMY*, and this coming fall, she will star in the new ABC series *PRIVATE PRACTICE*. Amy is married to writer/director Brad Silberling. The couple has two children—Charlotte, 6, and Bodhi, 2.

MICHAEL BUTLER (Hairy Politics) As a producer, Michael Butler is best known as the force who brought *Hair* from the Shakespeare Free Theatre to Broadway. His involvement with theatre also includes work on *Lenny*, *The Golden Apple*, *West Side Story*, *Cantonsville 9*, and *Reggae on Broadway*. He is the producer of the movies *You Are What You Eat* and *Hair*. Mr. Butler also operated a number of discos including *Talisman*, *Inferno*, *Ondine*, *Hippopotamus*, and *LeBison*. His most recent venture is *Orlok*, a development and production company. Although his theatrical resume is impressive in and of itself, Mr. Butler's activities and accomplishments are hardly limited to the entertainment industry. Mr. Butler's academic background includes attendance at Butler School, Avery Coonley School, Chicago Latin, Arizona Desert, Culver Military Academy, R.O.T.C., Univ. of Virginia, Univ. of Colorado, and Butler Paper School. His interest in his community and world affairs has led him to fill civic roles in both local and national politics. He has served as Special Advisor to Senator John F. Kennedy on the Middle East, Chancellor of the Lincoln Academy, Commissioner of the Port of Chicago, President of the Organization of Economic Development in Illinois, P.A. to Governor Otto Kerner, President of the Illinois Sports Council, and he was a Democratic Candidate in Du Page County for the State Senate. In the business world, Mr. Butler's accomplishments include paper salesman [competition winner] and V.P. General Sales at Butler Paper Co.. He has worked with Butler Overseas, Overseas Bank Ltd., Basic Investment Corporation, Vision, Rand Hotel Corporation, Dugda I and Dugda II, Patherdi Coal Washeries, and on the reconstruction of Hejaz Railroad. His current projects include *Stellaris*, *INTRAFI* and *Orlok*. He has also participated in numerous real estate projects including work with *Talisman Development*, *Sugarbush*, *Oak Brook Development Company*, *Old Oak Brook*, and *Oak Brook Hills Hotel and Golf Course*. Mr. Butler is a life member of the following organizations: *Explorer's Club*, *The Art Institute of Chicago*, *Guards Polo Club*, (UK), *Oceanographic*, the *All-Ireland Polo Club*, *National Steeplechase & Hunt and National Geographic*. He is a member of *Knickerbocker*, *Racquet & Tennis*, (NY); *The Casino*, *Racquet*, *Arts Club*, (Chi); *United States Polo Association*; and the *Bears*. Mr. Butler's interest in athletics have led him to an active participation in many sports including polo, tennis and yachting. He serves in many positions including *Whipper-In* *Oak Brook Hounds*, *Chairman U.S. Equestrian Trials Committee*, *Vice Commodore Talisman Corinthian Yacht Club*, *President SkiClub 10*, *Governor United States Polo Association*, *Chief Umpire of U.S.*, *Ch. Oak Brook Polo*

Club, Chicago Polo Club, Captain Oak Brook Polo Team and the Warfield Polo Team. His Anglo-Irish family first arrived in America in 1654. In the early 1800s, his ancestors Asa and Simon Butler were the first American paper makers to make paper for the U.S. Congress. In the 1830s, Oliver Morris Butler built a paper mill on the Fox River in Illinois. In 1841, Julius Wales Butler founded the J.W. Butler Paper Company on State Street in Chicago, IL., the oldest family owned business in Chicago. They also were the largest landowners in Du Page County. Michael Butler was born in Chicago, Illinois to Paul Butler and Marjorie von Stresenreuter. He is the father of Adam Butler. He has been decorated as Laureate with the Order of Lincoln. Mr. Butler has lived in Oak Brook, New York City, Belerbei (Turkey), Montecito, Los Angeles, Warfield, Berks (UK). Currently Mr. Butler resides in Chicago.

REX CAMPHUIS (Ariel Spinning) 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 Collage in Santa Cruz where he studied Acting and Direction for the stage. He was working for the Tandy Beal Dance Company as a stage manager when Ms. Beal became the Pickle Circus' Artistic Director. Rex stage-managed their tour *ToSSing and Turning* from 1992-1994. He went on to stage-manage the Pickles *Jump Cuts*, and in 1996 he moved to Los Angeles to begin work in film and television production. His film credits include *American History X*, *My Baby's Gone* and *The Mighty Morphin' Power Rangers TURBO* amongst many others. He was the Production Coordinator on the Touchstone Television shows "Felicity" and "Alias". Rex served as the Board President for Pasadena Jr. Theater, a youth theater school, for 4 years. Rex Co-directed and was the Musical Director the Pickle Circus production *Birdhouse Factory* in '04. Rex and his partner Aloysia Gavre created *High Water Radio* for the Pickles in '05. Rex and Aloysia also created *Elevation 63: Vertigo* with the Circus Center's Youth Circus. He recently Co-Produced five short Children's Defense Fund documentaries for JJ Abrams and Katie McGrath. Rex is currently the Production Manager and Sound Designer in residence at Traveling Jewish Theatre in San Francisco.

ANDREW T. CARTER (Move It or Lose It) began his dance training in the Professional Division of Canada's Royal Winnipeg Ballet School, and then went on to complete a BFA in Dance/Choreography at SUNY/Purchase (NY). From 1990 through 2000 he performed in NYC, Toronto, Hong Kong, at the Kennedy Center and throughout the east coast with independent choreographers and such companies as: Carolyn Dorfman Dance Co., Alan Good and Dancers, Birlibirloque Dance Theatre, Ernesta Corvino's Dance Circle Co., Dance Consort: Mezzacappa-Gabrian, in addition to performing his own material. In 1991 he started combining theatre and dance to create a moving theatre and established *Avalon Theatre of eMotion*. This fusion of dance/theatre has been seen in NYC, beginning with *Echosphere* - a multi-media collaboration with Canadian playwright Allana Lindgren. His other creative movement and directing work has been produced at The American Living Room @ HERE ('97 and '98), the 42nd Street Collective, The WritersGroup, plus a successful run at the Toronto Fringe Festival, 1998. He has studied in Paris with Ariane Mnouchkine and the Théâtre du Soleil, and worked with NYC-based artist Basil Twist on a project with Mabou Mines. In 2004 he completed an MFA in Interdisciplinary Theatre from Towson University (MD). In 2005 Andrew directed and choreographed a theatre-dance fusion entitled *Movin' Macbeth*, which he co-adapted from Shakespeare's playtext.

ALEXIS CHAMOW (Associate Producer) is a director, teaching artist, and actor who has worked in New York (Teatro La Tea, P.S. 122), Los Angeles (Center Theatre Group, Pasadena Playhouse, Syzygy Theatre, L.A.Connection, PCPA), Austin (Austin Script Works, Hyde Park Theatre, Brockett Theatre, B. Iden Payne Theatre), Seattle (Seattle Repertory Theatre, ACT, Seattle Children's Theatre, Living Voices, Unexpected Productions), St. Louis (Center for Contemporary Art, Edison Theatre) and England (Shakespeare's Globe Theatre, London, and the Theatre Royal Bath, Youth Theatre). She has adapted and directed multiple scripts for young performers, facilitated ensemble-generated New Work, created subject specific drama intensives for theatres and schools, and acted with both equity and non-equity companies. Internationally, her work has been seen at the Edinburgh Fringe Festival, the Hyde Park Theatre Festival and in the Ustinov Studio, Bath, England. In March of this year, she directed *Dinner 101*, an original piece, for a Center Theatre Group education program. Casting work has included assisting with the premieres of *Dr. Zhivago* and *Palm Beach* at the La Jolla Playhouse, as well as with various series' and pilots for CBS including the David Mamet/Eric Haney 2006 drama, "The Unit". She is an alumnus of both the Lincoln Center Director's Lab, and Director's Lab West. Current projects include working with Chicago-based playwright Laura Schellhardt and an ensemble of actors to develop a theatrical work that explores the theme of displacement in contemporary American life, preparing to direct at Northwestern University's

National High School Institute this summer, and serving as Director of Education at Pasadena Playhouse. Member: AEA, AFTRA BA – Washington University, St. Louis MFA – University of Texas, Austin

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

TIM DANG (Hwang and Dang) 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-logic Award), and INTO THE WOODS (Drama-logic 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.

DAVID DIAMOND (Self Direction) 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 eighth year and the La MaMa Playwrights Retreat in its first 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. 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 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 serves 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. More information is available at www.davidjdiamond.com.

JOHN DIFUSCO (One-Man Co-dependency) created the ground-breaking, critically-acclaimed Viet Nam play *TRACERS*, with a group of Viet Nam veteran-actors. He directed the premiere production at the Odyssey Theatre in Los Angeles. The play was subsequently produced by the Steppenwolf Theatre directed by Gary Senise. DiFusco directed the New York premiere at Joseph Papp's Public Theatre, (produced by Joseph Papp and Vetco). Jack Kroll of *Newsweek* called it, "a land mine of a play that blows complacency to shreds". *TRACER* was published in Otis Gurney's *Ten Best Plays of 1984/85*, by Dramatists Play Service and by Hill & Wang Publishers. After directing and mentoring numerous productions here and abroad, he directed the 20th Anniversary production of *TRACERS* at the Odyssey Theatre, where it premiered. (*L.A. Weekly* 'Pick of the Week' and *Back Stage West* "Critics' Pick"). *Back Stage West* wrote, "Riveting...*TRACERS* is as vivid, grim and powerful as it was 20 years ago!" *TRACERS* continues to be produced by theatre companies throughout the U.S. He will be performing in his new play, *WALK'N THRU THE FIRE*, (a memoir and a spiritual journey), at the Hayworth Theater (Los Angeles) beginning June 15, 2007. Other directing credits include Don Nigro's *NECROPOLIS* on New York's Theatre Row, Hollywood's Tamarind Theatre, *MARKED TREE* (nominated for five ADA Awards) and the long-running production of *WHITE PEOPLE*, both at the Road Theatre. *WHITE PEOPLE* received 'Critic's Choice' in the *Los Angeles Times* and the *Back Stage West*. It was awarded five Valley Theatre League Awards (including Best Director, Best Ensemble and Best Production) and was nominated for two Los Angeles Drama Critics' Circle Awards. He directed *ALI* at the Odyssey Theatre, a one-man show written and performed by Geoffrey Ewing about the one and only, Muhammad Ali. It received *L.A. Weekly's* 'Pick of the Week' as well as rave notices from *Variety*, *The Hollywood Reporter* and the *Los Angeles Times*; and *WILL STRIP FOR FOOD* (also *L.A. Weekly* 'Pick of the Week') at Glaxa Studios and the Tamarind Theatre. Past directing credits include *POLICE OFFICERS' WIVES* at the Ventura Court Theatre; the critically-acclaimed *a cappella* musical *AVENUE X* at the Odyssey Theatre, a production which garnered six *L.A. Weekly* award nominations (including Best Director), an Ovation Award nomination for Best Musical and eleven *Drama-Logue* awards; *CUT, POISON & BURN* at Chicago's Mary Arrchie Theatre; *JOAN & THE ZULUS* (with Grace Zabriskie); *AFTERSHOCK, LOVE OR SOMETHING OUT ON HWY. 97* and *ROUNDS* at The Cast Theatre; *HAIR* at the Heliotrope Theatre; *JACK RUBY IS MY IDOL* for the Mark Taper Forum's New Works Festival; *THE DEALS ARE GOIN' DOWN* at the Embassy Theatre; and *ANIMAL* at the Odyssey, as well as dozens of readings and new/original plays. He is a member of The Actor's Studio Playwright/Directors Unit, LA Writer's Center, and VetStage. DiFusco served as Technical Advisor on the Emmy-Award winning HBO film, *DEAR AMERICA: LETTERS HOME FROM VIETNAM* and directed a video of *TRACERS*. He has worked as a director/part-time faculty member of the American Academy of Dramatic Arts. With writing partner, Claudia Adams, he has written three other screenplays and received the Gold Award for Best Dramatic Adaptation at the 2000 WorldFest Houston for their screenplay *TERMITE HILL*. Their video of *POLICE OFFICERS' WIVES* received the Bronze Medal in the Social Issues category at the 1998 WorldFest. DiFusco completed a 'revised' edition of *TRACERS*, published again in 2000 by Dramatists Play Service. As an actor he has appeared on Lifetime's, "Strong Medicine", the independent film *AMERICAN ROULETTE*, the Movie of the Week, *TONYA & NANCY: THE INSIDE STORY*; *TO HEAL A NATION*; *LOST IN AMERICA*; *PRECIOUS IMAGES*; *THE MASTER*; *THE GREATEST AMERICAN HERO*; *BLACK WIND* and *BREAKER! BREAKER!* His stage credits *THE BALKAN TRILOGY*, *BUFFALO SOLDIER*, *CHICAGO CONSPIRACY TRIAL*, *BACK BAR*, *LOVE OR SOMETHING OUT ON HWY. 97*; *TRACERS*; *EDMUND*; *THE NIGHT OF THE IGUANA*, *THE TIME OF YOUR LIFE*, *PEER GYNT*; *THE KID*; *CAUCASIAN CHALK CIRCLE*, among others. As a poet, he has performed his original work in many Los Angeles venues. Mr. DiFusco has received the New York Drama Desk Award, The Los Angeles Drama Critics' Circle Award, two *L.A. Weekly* Awards, two NAACP Awards, a *Drama-Logue* Award, a Robby Award, two Valley Theatre League Artistic Director Awards and the USAF Commendation Medal for Meritorious Service in Viet Nam.

RANDY DIXON (In the Moment) is regarded as one of the most experienced improvisational artists in the Northwest. He was a member of the legendary Seattle improvisation troupe, None of the Above. He has appeared in film, television and on local stages. In 1983, he was a founding member of Unexpected Productions and has served as the company's Artistic Director since 1988. Randy has taught improvisational theater and acting in Australia, New Zealand, Denmark, Germany, Austria, Italy, France, The Netherlands, and all over the U.S. and Canada. His book on Improvisation, *Being Present: Spontaneous Storytelling and the Art of Improvisation* was published in German as *Im Moment* and will hopefully come out in a new English edition in 2008.

MICHAEL DONOVAN (Casting the Director) is the current and last year's recipient of the Casting Society of America's Artios award, given for outstanding achievement in casting. Michael is the resident casting director for both the Pasadena Playhouse and the International City Theatre in Long Beach. His credits also include the

Hollywood Bowl, Laguna Playhouse, the Falcon Theatre, the Colony Theatre, the Theatre @ Boston Court, Shakespeare Festival/LA, Reprise, Ensemble Theatre of Santa Barbara, The Alliance in Atlanta, Arkansas Rep, Arizona Theatre Company, and many more. Michael has cast 45 films, 9 TV series, and over 1,000 commercials. Michael is also the artistic director for the newly-formed Culver City Playhouse.

ERIK EHN (The Impossible Play) Cal Arts: Dean, Head of Writing for Performance Program. Ehn is married to Patricia Chanteloube-Ehn. Work includes: *Maria Kizito*, *The Saint Plays*, *Heavenly Shades of Night Are Falling*, *No Time Like the Present*, *Wolf at the Door*, *Tailings*, *Beginner*, and *Ideas of Good and Evil*. He collaborated with Puppeteer Janie Geiser on a CNT produced version of Poe's *William Wilson: Invisible Glass*. He is an artistic associate at San Francisco's Theatre of Yugen. He is working through the school to develop a Center for the Study of Genocide and Culture (with Jean-Pierre Karegeye with Interdisciplinary Genocide Studies at Berkeley), whose aim is to explore theatrical responses to events in Rwanda, '94, and to promote peace building through the arts. Graduate, New Dramatists.

SHELDON EPPS (Out Of Bounds) 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 the Pasadena Playhouse, *Blue* was produced across the country on a six month national tour. For television he has directed episodes of *Frasier*, *Friends*, *Everybody Loves Raymond*, *Out Of Practice*, *Joey*, *Less Than Perfect*, *In Laws*, *Veronica's Closet*, *What I Like About You*, *Evening Shade*, *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) and *Fences*. Under his leadership, the Pasadena Playhouse has once again become one of the premiere theatres in the country and has established a reputation for outstanding productions distinguishing themselves in their artistic excellence and theatrical diversity.

ERNEST A. FIGUEROA (Steering Committee) has been a dedicated director, producer, actor and playwright in theatre, film and television throughout the country. He served as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company in New York, then at the Pasadena Playhouse, finally guiding the play onto the Arizona Theatre Company, Coconut Grove in Florida, and the Paper Mill Playhouse in New Jersey starring Leslie Uggams. He works as an Director and Associate Producer with Bonnie Franklin's staged reading and outreach program, C.C.A.P. - Classic and Contemporary American Plays where he has directed their staged readings of *All My Sons* starring Ms. Franklin, *A Touch of the Poet* starring David Birney, *Death of a Salesman* starring Michael Gross, and *Toys in the Attic* starring Susan Clark. He currently serves as a director and performer with the American Girl Revue in Los Angeles. Ernest was a director and presenter for the Lincoln Center Theater Directors Lab in New York in 1998 and 1999 and from 2000 to the present he has been serving on the Steering Committee for Directors Lab West in Los Angeles. He directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Directors Lab Festival @ HERE in New York. In 2001, he was honored as a Drama League Fellow at the Roundabout Theatre. In 2000, he directed Oleanna at the Third Street

Theatre in Los Angeles, which won a Critic's Pick Award from Backstage West. Figueroa served as the Associate Artistic Director for the Sacramento Theatre Company from 1996 – 1998 where he directed several productions on the Main Stage, Second stage, and school tours. He worked as the national Education Director for Plays for Living, Inc. in New York City and worked twice on the professional staff of the Pasadena Playhouse. Figueroa's academic instruction experience also includes teaching positions at Fairfield University, University of Hawaii at Manoa, University of Alaska at Fairbanks, and the Alliance for Drama Education in Hawaii. Figueroa won the '96 W.A.V.E. award for his talk show *Adelante!* Featuring Hispanic role models. He received his Masters of Fine Arts in Directing from the University of Hawaii at Manoa, and his Bachelor of Arts in Speech and Theatre Education from McPherson College in Kansas. His professional training includes studies at the Groundlings School and at the American Academy of Dramatic Arts. Figueroa is an Associate Member of the Society of Stage Directors and Choreographers.

BRENDON FOX (Associate Producer) is the Associate Producer of L.A. Theatre Works. He has previously directed for LATW two national tours: *THE PRISONER OF SECOND AVENUE* (starring Hector Elizondo) and *PRIVATE LIVES*. For L.A. Theatre Works "TPPT" series: *THE RUBY SUNRISE*, *ARMS AND THE MAN*, *WORK SONG*, *ANTIGONE*, and *SPINNING INTO BUTTER*, among others. Previously, Mr. Fox served for seven years as the Associate Director for the Old Globe Theatre, where he directed a range of work, including: *SKY GIRLS*, *MUCH ADO ABOUT NOTHING*, *BEYOND THERAPY*, *THE COUNTESS*, *PRIVATE EYES*, and *HOW THE GRINCH STOLE CHRISTMAS*. At The Old Globe/University of San Diego Professional Actor Training Program, Mr. Fox directed *SIR PATIENT FANCY* and *GETTING MARRIED*. His regional directing credits include: *WHAT THE BUTLER SAW*, Two River Theatre Company; *CANDIDA*, Malibu Theatre Company; *ARMS AND THE MAN*, Moonlight Stage Productions & Alabama Shakespeare Festival; *MUCH ADO ABOUT NOTHING*, LA Shakespeare Festival; *ROMEO AND JULIET* and *THE FLOATPLANE NOTEBOOKS*, Cape Fear Regional Theatre. Additional credits include: *THE UNEASY CHAIR* and *THE SMELL OF THE KILL*, North Coast Repertory Theatre; *MUCH ADO ABOUT NOTHING*, Borealis Theatre Co; *ARMS AND THE MAN* and *PERICLES*, greasy joan & co; *RICHARD II*, Writers Theatre Chicago; *DON JUAN IN HELL*, Bailiwick Rep; *A BRIGHT ROOM CALLED DAY* (2006 Award, Best Ensemble), *CLOUD 9*, Diversionary Theatre; and *SIR PATIENT FANCY*, The Juilliard School.

MICHAEL JOHN GARCÉS (New Kid on the Corner) 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. 2nd 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 Spinning) 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. "Gavre pivots and twirls through her hoop in a sensational display which provoked more than one sharp intake from the audience." - London Times
In 2004, Aloysia made her directorial and choreographic debut with the Pickle Circus hit *Birdhouse Factory*. Subsequently she co-directed 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. Her recent cabaret appearances include Teatro Zinzanni in S.F. and The Velvet Hammer Burlesque in L.A. "Gavre's choreography brings the explosion of acrobatics to a quirky, Fosse-like climax." -San Francisco Chronicle
Aloysia is energized by visual imagery and the storytelling capacity created by challenging one's body. Whether for herself or an ensemble her work is an eclectic mix of theater, circus, dance and music bridging the quirky with the sublime. "One thing that makes Birdhouse Factory feel like art is the beautiful choreography" -Dallas Morning News

GRANT GERSHON (Greats of Wrath) Conductor and pianist Grant Gershon is equally at home in symphonic and choral music, opera, and musical theater. Since 2001 he has been Music Director of the Los Angeles Master Chorale, which the Los Angeles Times has proclaimed "the most exciting chorus in the country under Gershon's leadership". According to John Adams, "Grant Gershon is one of those rarities we call 'the complete musician'. My respect for his musicality—for his conducting, his extraordinary musical intuition, and his formidable ear—knows no bounds." An ardent champion of new music, Gershon has given many world premiere performances, including major works by John Adams, Steve Reich, Ricky Ian Gordon, Christopher Rouse, Billy Childs, Don Davis, Tania Léon, and Bobby McFerrin; as well as American premieres of works by Esa-Pekka Salonen, James MacMillan, Sofia Gubaidulina and Mark Anthony Turnage. His recording with the L.A. Master Chorale of Steve Reich's *You Are (Variations)* was released in September 2005. In 2002 he made his first CD with the Master Chorale, featuring the world premiere recording of Esa-Pekka Salonen's first choral work as well as Philip Glass's *Itaipú* (RCM 12004). Mr. Gershon has guest conducted the St. Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Juilliard Opera Theatre, and the Finnish chamber orchestra *Avanti!*, among others. He has also conducted performances at the Ravinia, Edinburgh, Vienna and Helsinki festivals as well as the Roma-Europa Festival and the Festival Otonno in Madrid. Many of these appearances have been as music director for projects by famed director Peter Sellars. He has served as chorus master on two Grammy Award-nominated CD's, *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical). Mr. Gershon was recently presented on the Great Performers series at Lincoln Center leading the L.A. Master Chorale in vocal works of Steve Reich, and on the "Making Music" Series at Zankel Hall. Later this season he will conduct the Utah Symphony in performances of Ricky Ian Gordon's acclaimed new opera *The Grapes of Wrath*. Prior to joining the L.A. Master Chorale, Gershon served as Assistant Conductor of the Los Angeles Philharmonic for three seasons. He was also Assistant Conductor at the Salzburg Festival, the Berlin Staatsoper and the Festival Aix-En-Provence, working with conductors Esa-Pekka Salonen, Daniel Barenboim and Claudio Abbado. Gershon is in demand as a pianist for such leading singers as Kiri Te Kanawa, Peter Schreier, Rodney Gilfry and Audra McDonald. He received his bachelor of music degree *cum laude* in piano performance from USC, and was named USC Thornton School of Music Outstanding Alumnus of the Year in May 2002.

ANGELA GOETHALS (Tempest in a Teapot) is excited to be a part of such an inspiring collaboration. Stage: *Nothing Sacred* (South Coast Repertory), *Blur* (Manhattan Theatre Club), *Be Aggressive* (La Jolla Playhouse), *The Mandrake Root* (by Lynn Redgrave--The Long Wharf Theatre), *As You Like It* (dir. Erica Schmidt,—Fringe Festival

NYC), *True History and Real Adventure* (dir. Michael Mayer—Vineyard Theatre), *Picnic* (dir. Scott Ellis—Roundabout Theatre), *Four Baboons Adoring the Sun* (dir. Sir Peter Hall—Lincoln Center), *The Good Times are Killing Me* (dir. Mark Brokaw—Second Stage/Minetta Lane Theatre—1991 Obie Award) and *Approaching Zanzibar* (by Tina Howe—Second Stage Theatre). Film: *Spanglish*, *Changing Lanes*, *Jerry Maguire*, *Storytelling*, *Home Alone*. Television: *Grey's Anatomy*, *24*, *Six Feet Under*, *The Brotherhood of Poland*, *New Hampshire* (created by David E. Kelley), *Do Over*. Proud member of the Antaeus Company.

HARRY GROENER (*Crossing the Great Divide*) Mr. Groener was last seen with L.A. Theatre Works in 2006 in *THE GREAT TENNESSEE MONKEY TRIAL* and in 1999 in the musical *WORKING* based in the book by Studs Terkel. Broadway: *CRAZY FOR YOU* (Tony Nomination), *OKLAHOMA* (Tony and Drama Desk Nomination), *HARRIGAN AND HART* with Mark Hamill (Drama Desk Nomination), *O BROTHER!, IS THERE LIFE AFTER HIGH SCHOOL?*, *SLIGHT OF HAND*, *SUNDAY IN THE PARK WITH GEORGE* and in 2006 was seen as King Arthur in *SPAMALOT*. At Lincoln Center, *TWELVE DREAMS* by James Lapine. Off Broadway: *PICASSO AT THE LAPIN AGILE* by Steve Martin, and *IF LOVE WERE ALL* with Twiggy. TV: Over 60 credits include 'The Mayor' in "Buffy the Vampire Slayer", 'Ralph' in "Dear John" and episodes of "Star Trek: The Next Generation", "Voyager", "Enterprise", "Medium", "Bones", "Las Vegas" and "The West Wing". Film: *About Schmidt* with Jack Nicholson, *Road to Perdition* with Tom Hanks, *Amistad*, *Dance With Me*, *Brubaker* with Robert Redford, *Buddy Boy*, *Manna From Heaven*, *Role of a Lifetime* with Scott Bakula, *The Day the World Ended* and most recently *Beautiful Loser*, an independent film written and directed by John Nolte. He is a proud member of the Antaeus Company in Los Angeles and is happily married to his wife of 28 years, Dawn Didawick.

MARK HARELIK (*Tempest in a Teapot*) Broadway: *The Light in the Piazza*. Off-Broadway: *Old Money*, *The House in Town*, *The Beard of Avon*. Nat'l tour: *The Heidi Chronicles*. Regionally, he has appeared in numerous plays at The Mark Taper Forum, the American Conservatory Theater, Seattle Repertory Theatre, the Intiman Theatre, the Denver Center Theater Company, the La Jolla Playhouse, The Old Globe Theater and South Coast Repertory Theater. Film credits include *For Your Consideration*, *Election*, *Eulogy*, *Watching the Detectives*, *Jurassic Park III*, *A Gnome Gnamed Gnorm*, and *Barbarians at the Gate*. Television credits include *Grey's Anatomy*, *ER*, *Dirt*, *Sleeper Cell*, *Prison Break*, *The Closer*, *Las Vegas*, *Will and Grace*, *Raines*, *Seinfeld*, *Star Trek Voyager*, (dozens more...), and the television movies *War Stories*, *The Partridge Family*, *Hefner Unauthorized*, and *My Brother's Keeper*. He is the author of (and appeared in) *The Immigrant*, *The Legacy*, and *Hank Williams – Lost Highway*. Mr. Harelik is a Fox Foundation Fellow.

DAVID HENRY HWANG's (*Hwang and Dang*) plays include *M. Butterfly* (Tony Award for Best Play, Pulitzer Finalist, LA Drama Critics Award), *Golden Child* (Tony nomination for Best Play, OBIE Award), *The Dance and the Railroad* (Drama Desk nomination), and *FOB* (OBIE Award). His wrote the scripts for the Broadway revival of *Flower Drum Song* (Tony Nomination for Best Book of a Musical), Elton John & Tim Rice's *Aida* (co-writer), and *Disney's Tarzan*, with songs by Phil Collins, which is currently running on Broadway. His opera libretti include three works with Philip Glass, as well as Bright Sheng's *The Silver River* and Osvaldo Golijov's *Ainadamar*, winner of two 2007 Grammy Awards. Hwang penned the movies *M. Butterfly*, *Golden Gate*, and *Possession* (co-writer), and co-wrote the song "Solo" with Prince. Upcoming stage productions include *The Fly*, an opera based on David Cronenberg's movie, with music by Howard Shore, for LA Opera and Paris' Théâtre du Châtelet; and *Daughter of Shanghai*, from the memoir by Tsai Chin, for the Hong Kong Arts Festival. An L.A. native, Hwang attended San Gabriel High School, Harvard-Westlake, Stanford University, and Yale Drama. He serves on the Council of the Dramatists Guild.

GREGORY ITZIN (*Crossing the Great Divide*) won his first Emmy nomination for his much-lauded, multi-layered performance as President Charles Logan on FOX's hotter-than-ever "24" and the show won the Emmy for the season featuring his character. Itzin spent a lifetime playing politicians and royalty and this role is certainly the culmination of his award-winning career. People love to hate his character, who was maddeningly indecisive in season four and 2/3 of season five. Viewers wanted to shake him until he made up his mind while others preferred to draw comparisons to real-life counterparts. Midseason, it was revealed that Logan was actually the evil, sinister president we never imagined. All that bumbling and stumbling was just an act. Logan returned this season for four episodes as a contrite man under house arrest looking for redemption. He just signed for a leading role in the 20th

Century Fox pilot for ABC, "Nice Girls Don't Get the Corner Office." In January, Itzin did triple duty on "24," starring in the indie film, "Float," and portraying Lindsay Lohan's shrink in Tri-Star's "I Know Who Killed Me." Itzin has starred on previous series and recurred on many more. He's acted opposite Johnny Depp, Angelia Jolie and Meryl Streep in films. He has received numerous awards for his theatre work, highlighted by Tony and Drama Desk nominations for his work in the Pulitzer Prize winning play, "The Kentucky Cycle." Playing President Logan on "24," you literally saw his character struggle with monumental decisions in every episode. Try as he might to be the courageous leader of the free world, Logan's own short fuse often left the character making the short-sighted and easy choice, usually with disastrous results. Who knew it was all just the outer layer? In real life, Itzin has been happily married for 27 years and has a son and a daughter. He loves to play golf and to fix things around the house (instead of building houses, like another former chief executive) when he has the time. He also teaches acting and Shakespeare. Ironical that Itzin has always loved Shakespeare, who often wrote about flawed politicians and royalty struggling with their own inner beasts and doubts.

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: *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 Horowitz). Producer: *NEA's Shakespeare in Los Angeles*; *All About Gordon* Farewell Gala for Gordon Davidson; *Stephen Sondheim's 75th: The Concert* at the Hollywood Bowl. Prior to coming to the Pasadena Playhouse, Kappy was the Special Projects Coordinator for CTG's Founding Artistic Director Gordon Davidson and a resident Assistant Director at the Mark Taper 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.

CARRIE KLEWIN (Moderator: The Impossible Play) is a freelance director currently living in Washington, DC. Selected directing projects include: *Tempest*⁴, *The Eden Diaries*, *Il Mostro Turchino*, *Dr. Faustus Lights the Lights*, *A Chorus Line*, *The Pirates of Penzance*, *Joseph and the Amazing...*, and *The Vagina Monologues*. As Managing Director of Run of the Mill Theater in Baltimore, she created the Variations Project, an annual festival now in its third year - that has received several awards including City Paper's Best of Baltimore. Carrie is an associate member of SSDC, and an alumna of Loyola College in Baltimore (BA), NYU (MA), The Catholic University of America (MFA – '08), HB Studios, and Director's Lab West '06. Recent projects include: Serving as a Helen Hayes Judge, Assistant Directing *She Stoops to Comedy* with Howard Shalwitz at Woolly Mammoth, and Assistant Dramaturging with Mark Bly on Moises Kaufman's 33 *Variations* project at Arena Stage. Carrie is currently working on *The Beggars Opera*, which she will direct in October '07.

JESSICA KUBZANSKY (Bleedrail) Co-Artistic Director, The Theatre @ Boston Court. Kubzansky is an award-winning director working around the U.S. She was given the 2004 Los Angeles Drama Critics Circle Margaret Hanford Award for Sustained Excellence in Theatre. For The Theatre @ Boston Court, she had the privilege of directing the world premieres of Jean-Claude van Itallie's "Light," Cody Henderson's "Cold/Tender," and David Hare's translation of Bertolt Brecht's "Mother Courage and Her Children." Other recent forays include the world premiere of Tom Jacobson's "The Orange Grove" for Playwrights' Arena, a theatrical staging of Esa-Pekka Salonen's "Wing On Wing" for the LA Philharmonic, both the Geffen Playhouse and the LATC world premiere productions of Bryan Davidson's "War Music" (multiple Ovation Awards), Sheila Callaghan's "Kate Crackernuts" at the 24th Street Theatre, the multiple award winning "Toys in the Attic" at The Colony, "Measure for Measure" (A Noise Within), David Hare's "Amy's View" at International City Theatre, and several world premieres for the Mark Taper

Forum's New Works (by Diana Son, Paula Weston Solano, Julia Cho). Productions in other cities include: Julia Cho's "BFE" for Portland Center Stage's JAW West, "The Two Gentlemen of Verona" for Illinois Shakespeare Festival, Salamone/McIntyre's "Moscow," most recently at New York's Chekhov Now Festival, Carol Wolf's "The Thousandth Night (Monsieur Shaherazad)" starring Ron Campbell at London's Old Red Lion, among many venues worldwide (next up at the Aurora Theatre), "Pirates of Penzance" for the Publick Theatre (Boston), Tony Kushner's "The Illusion" in Florida, "Twelfth Night" in Arizona, "Macbeth" in Edinburgh, Scotland, and, also in So Cal: "A Moon for the Misbegotten" and "Joined at the Head" (The Laguna Playhouse), "Dancing at Lughnasa" (La Mirada Theater for the Performing Arts), Vaclav Havel's "The Memorandum" and "Burn This" (Odyssey Theatre), "Lulu" (Pacific Resident Theatre), "The House of Blue Leaves" and "The Mandrake" (West Coast Ensemble), "Heartbreak House" (the Colony), Schnitzler's "Anatol" (Buffalo Nights), Steven Wadsworth's "The Triumph of Love" (Ivy Substation), among many others. Kubzansky and her productions are the recipients of numerous directing and production awards.

MAHAYANA LANDOWNE (Moderator: New Kid on the Corner) has fifteen years experience directing in New York City with a focus on physical choreography, stunning visual installation and language based theater. By applying a discerning eye and deep sense of empathy, Mahayana uses theater to inspire imaginative flights of possibility, address social justice issues and awaken us to our interdependence. Mahayana has directed at the Harold Clurman Theater, the Linhart Theater, the Judith Anderson Theater, the Greenwich Street Theater, the Public Theater, HERE, NADA, The Piano Store, P.S. 122, Roundtable Ensemble, Metropolitan Playhouse, Vital Thater, Mint, Luna Stage and the Tenement Museum. Regionally, her work has appeared at the Perishable Theater in Rhode Island, and the Transparent Theater in Berkeley, among others. Her production of Steve Belber's Eclectic Mulatto Moondance at the DC Arts Center toured nationally. Her training includes an MFA in directing from the Yale School of Drama, participation in the Playwrights Horizons Professional Directing Program and a BFA in acting from New York University's Tisch School of the Arts. She has enjoyed success applying her directing skills to street theater, art galleries, and the New York City waterways, most recently as an organizer of Metropolis in Motion bringing attention to New York City's outdated cabaret laws through a 24-hour public dance marathon, and the Dance Parade. Productions include: Picasso Project, Blue, Summer in the Hummer, brass logic, Carcass, Heiress, US, Machinal, Skriker, Antony and Cleopatra, Obynt, Seagull, Streetcar Named Desire, Post Code, Mud, Lear. Affiliations/ Fellowships include: Drama League, NYU, Lincoln Center Lab, Woman's Project, Directors Lab West, Van Lier Fellow at the Second Stage Theater Second Stage, Fox grant, Luna Stage, Playwrights Horizon's Theater School, John Jay College, Metropolis in Motion, and YSD 98' <http://yana.landowne.org>.

JOHN MALPEDE (NYPD) is a director, actor, activist, and writer. In 1985, Malpede founded and continues to direct the Los Angeles Poverty Department (LAPD), the first performance group in the nation comprised primarily of homeless and formerly homeless people. LAPD's mission is to create performances that connect lived experience to the social forces that shape the lives and communities of people living in poverty. "A nationally acclaimed theater radical and social visionary, Malpede has been confounding audience expectations for two decades," said Linda Eisenstein in the Cleveland Plain Dealer this year. Directed by Malpede, LAPD is current touring Agents & Assets, a performance that addresses the consequences of the U.S. government's escalating war on drugs and the misuse of U.S. intelligence agencies by the executive branch of the government. Agents & Assets has been produced in Los Angeles, Detroit, and at the Cleveland Public Theater.

ART MANKE (Constant Wife) is pleased to return to the Pasadena Playhouse where he previously staged Noel Coward's *Private Lives* and *Star Quality* (American premiere). He is a 2006 recipient of the Los Angeles Drama Critic Circle award for his production of *Bach at Leipzig* for South Coast Repertory, where he will stage Alan Ayckbourn's *Taking Steps* in 2008. Mr. Manke is a co-founder and former artistic director (1991-2001) of A Noise Within, L.A.'s acclaimed classical theatre company, where he directed the work of Shakespeare, Moliere, Wilde, Coward and Sophocles. Other credits include work with Laguna Playhouse, Magic Theatre, Mark Taper Forum, Seattle Repertory Theatre, American Conservatory Theatre, Old Globe Theatre, Chicago Shakespeare Theatre, Denver Center Theatre Company, American Players Theatre and numerous Shakespeare festivals. Additionally, Mr. Manke works as a choreographer and period movement coach and is a frequent guest lecturer at universities and conservatories throughout the country. Television credits include *Eve*, *One On One* and *Hannah Montana* (upcoming). He holds a B.F.A. from the University of Illinois and an M.F.A. from the American Conservatory Theatre.

SAUNDRA MCCLAIN (Moderator: Land of Oz) Ms. McClain received rave reviews for her recent direction of *AIN'T MISBEHAVIN'* and *SPUNK* at Two River Theatre. Previously, her production of *AIN'T MISBEHAVIN'* at Playhouse on the Green won Drama Critics Award for Best Ensemble in Connecticut. While an adjunct professor at Queens College, she directed Sophocles' *ELECTRA*. Artistic Director of TROUPE NY, Ms. McClain directed at Kennedy Center *DEATH OF A SALESMAN*, *ANTIGONE*, *TO BE YOUNG, GIFTED AND BLACK* and *THE WOMEN OF PLUMS*. At Henry Street Settlement, *DARK OF THE MOON*, *HELLO OUT THERE*, *DON'T SEE MY BONES AND THINK I AM DEAD*. A *MODEST PROPOSAL*; Anouilh's *ANTIGONE*, Giraudeau's *ELECTRA* at UBU Rep; Other credits include: *HARRIET'S RETURN* at Cherry Lane Theater and Black Theater Festival in NC; co-wrote and directed *OF EBONY EMBERS-Vignettes of the Harlem Renaissance*, a one man show with chamber orchestra. As an author, Ms. McClain is recipient of an NEA Grant for her musical, *STORM WARNING. CARIBE*, currently in development with composer, Kathryn Bostic, was workshopped at Kennedy Center and the ASCAP/Disney Workshop in Los Angeles. She is also collaborating with Bobby Daye and Tom Kochan on *TIES THAT BIND* (working title). As an actor, Ms. McClain appeared on and off Broadway in *SEVEN GUITARS*, *FOR COLORED GIRLS...*, *THE RIVER NIGER*, *BUBBLING BROWN SUGAR*, *COMIN' UPTOWN*, *STOP-KISS*, *THE COLORED MUSEUM*, *PERICLES*, *ZOOMAN AND THE SIGN*, *FROM THE MISSISSIPPI DELTA*, *GOODNIGHT DESDEMONA GOOD MORNING JULIET*, *SHYSTER*, *LONG ROAD HOME*. Regionally and internationally: *DIDO, QUEEN OF CARTHAGE*; *MUCH ADO ABOUT NOTHING*, *SPUNK*, *JOE TURNER'S COME AND GONE*, *MA RAINEY'S BLACK BOTTOM*, *LOOK HOMEWARD ANGEL*, *QUEENIE PIE*, *MY LORD WHAT A MORNING: THE MARIAN ANDERSON STORY*, and *PORGY AND BESS*. Film credits include: *MR. AND MRS. BRIDGE*, *THE 6TH MAN FREE OF EDEN*, *SEE YOU IN THE MORNING*, *ONE TOUGH COP*, *A DOCTOR'S STORY*, *NIGHT OF THE JUGGLER*, *DUST*, *2B PERFECTLY HONEST* and *MAID IN MANHATTAN*. Besides numerous television commercials and recurring roles on *AS THE WORLD TURNS* and *ANOTHER WORLD*, she has guest starred on *LAW AND ORDER*, *LAW AND ORDER: SPECIAL VICTIMS UNIT*, *LA LAW*, *THE JURY*, *WONDERLAND*, *CITY GUYS*, *ED, KING*, *CRIMINAL JUSTICE*, *THIRD WATCH*, *STRONG MEDICINE*, *RELATED*, and *MEDIUM*.

IVAN MENCHELL (Prince and the Pauper) Theatre credits include *Chitty Chitty Bang Bang* (additional material, West End, Broadway); *The Prince & The Pauper* (US tour) *Surprise Party* (UK Tour); *Smiling Through* (Off-Broadway); *We'll Meet Again* (Off-Broadway); *The Cemetery Club* (Broadway and UK tours). For the screen, Mr. Menchell wrote an adaptation of his play, *The Cemetery Club*, starring Ellen Burstyn, Diane Ladd, Olympia Dukakis, and Danny Aiello; is co-writer of Samuel Goldwyn's *Napoleon*; and served as a writer on Universal's animated feature, *Curious George*. Television credits include Co-Executive Producer/Writer of Disney Channel's series *Phil of The Future*; Creator, Writer and co-Executive Producer of the critically acclaimed Showtime series *Bedtime*; Supervising Producer/Writer of the long-running CBS comedy *The Nanny*; and Supervising Producer/Writer of the FOX dramatic series *Time of Your Life*, starring Jennifer Love Hewitt. Currently, Mr. Menchell is creating a comedy series based on the life of Las Vegas super-agent Jaki Baskow, entitled *Diva Las Vegas*. He is also readying *Prince & Pauper* for a pre-Broadway tour and writing for Ringling Bros. and Barnum & Bailey Circus 2008 Gold Tour. He is the recipient of a Fulbright fellowship for his playwriting and a graduate of the Yale School of Drama.

KEN MERCKX (Violence in the Morning) has taught and choreographed stage violence for Universities and regional theatres throughout the United States. Mr. Merckx is presently the resident fight choreographer for the Idaho Shakespeare Festival, Great Lakes Theatre Festival (Cleveland) and A Noise Within (Los Angeles) and teaches stage combat at Cal State - Fullerton. He received his BA in theatre from the University of Washington and his MFA in acting from the University of Illinois, Urbana-Champaign.

MICHAEL MICHETTI (Boston Court) Co-Artistic Director, The Theatre @ Boston Court. Michetti has directed The Theatre @ Boston Court's productions of "A Picture of Dorian Gray," "Pera Palas" (Ovation Nominations for Best Play, Best Director of a Play), "Summertime," and its inaugural production of "Romeo and Juliet: Antebellum New Orleans, 1836." A director of plays and musicals, new works and classics, his diverse credits include: the celebrated production of Stephen Sondheim and Arthur Laurents' "Anyone Can Whistle" (incorporating revisions made by Michetti and approved by the authors) at the Matrix Theatre; David Hare's "Amy's View" starring Carol Lawrence at Florida Rep; David Mamet's "A Life in the Theatre" starring Hal Holbrook at the Pasadena Playhouse; the world premiere of "Ouroboros" by The Theatre @ Boston Court's literary manager Tom

Jacobson (LA Weekly Award - Production of the Year); acclaimed productions of Brecht's rarely staged "Edward II" and Aphra Behn's restoration comedy "The Rover," both for Circle X at the Actors' Gang Theatre; the world premiere of Sheila Callaghan's "Crawl, Fade to White" at Theatre of NOTE; and the Ovation-nominated productions of "Titanic" for Civic Light Opera of South Bay Cities and "Sweeney Todd" starring Amanda McBroom and George Ball. He is a double Ovation Award winner (as director and co-producer, with Eileen T'Kaye) for his production of "A Midsummer Night's Dream," set in British colonized India. Michetti and his productions have received numerous theatre honors including Ovation, L.A. Weekly, Los Angeles Drama Critics' Circle, Back Stage West Garland, and Drama-Logue Awards, among others.

TONY PALERMO (Wired for Sound) is a radio dramatist, performer, and educator based in Los Angeles. His sound effects work on Yuri Rasovsky's *Sherlock Holmes Theatre* contributed to its winning the 2006 Audie Award--the Oscar of audiobooks. Tony is heard on NPR and XM Satellite Radio as well as in audiobooks and on stage with L.A. Theatre Works, the California Radio Artists Theater, numerous theatre troupes and on national tours. He directed the 60th anniversary production of Norman Corwin's "On a Note of Triumph"--including recreating Bernard Herrmann's orchestral score. Tony's Sonic Storytelling Studio at San Francisco's Exploratorium is on exhibit throughout 2007. His *Sparx Audio Adventures* assembly programs and workshops are popular with schools and colleges across California, the U.S. and the world. Tony also hosts the RuyaSonic Radio Drama Resources website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

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

PHYLLIS SCHURINGA (Casting the Director) Now in her fifth season a Casting Director at the Geffen Playhouse, recent plays include: FAT PIG, HEROES, SPEED-THE-PLOW, THE GOD OF HELL, ALL MY SONS, BOSTON MARRIAGE, CAT ON A HOT TIN ROOF and TAKE ME OUT. Prior to the Geffen, Phyllis served as Casting Director for Steppenwolf Theatre in Chicago where her favorites include Frank Galati's adaptation of THE GRAPES OF WRATH (also LaJolla Playhouse, National Theatre in London and Broadway, where it received the Tony for Best Play), the original production of Steve Martin's PICASSO AT THE LAPIN AGILE (and subsequent productions including Westwood Playhouse and the Briar Street in Chicago), Austin Pendleton's ORSON'S SHADOW (also at Williamstown and the Barrow Street Theatre in New York) and Charles L. Mee's TIME TO BURN. Broadway transfers include: ONE FLEW OVER THE CUCKOO'S NEST (Tony for Best Revival), THE RISE AND FALL OF LITTLE VOICE and THE SONG OF JACOB ZULU. She has taught classes in auditioning in both Chicago and Los Angeles.

OZ SCOTT (The Land of Oz) is an accomplished and award-winning television, theatrical and motion picture director. In his two decades plus years of experience, Scott has directed hundreds of television episodes along with dozens of

stage productions, made-for-TV movies and motion pictures. Scott is a seasoned entertainment industry veteran and a highly sought after director whose notable work throughout the past decade can be seen on dozens of highly-rated network and cable series. One of the best in his field, Scott has directed episodes for ABC's *The Practice* and *Wonderland*, NBC's *Kidnapped*, *Medium*, *American Dreams* and *Ed*; CBS' *C.S.I. NY*, *C.S.I.*, *Num3ers*, *The Guardian*, *Family Law*, *The District*, *JAG*, and *American Gothic*; and FOX's *Ally McBeal* and *Party of Five*. Oz's magical touch extends into the cable universe as well, having helmed several episodes of *Soul Food* (Showtime), *Any Day Now* (Lifetime), and the brand new 2003 movie on The Disney Channel, *The Cheetah Girls*. In 2002, Scott directed one of VH1's highest-rated programs, the original motion picture, *Play'd – A Hip Hop Story*. Directing *Play'd* added to Oz's list of motion picture credits, which include *Tears and Laughter: The Joan and Melissa Rivers Story* (1994), *Spanish Judges* (1999) featuring Vincent D'Onofrio and Matthew Lillard, and the renowned comedy smash hit, *Bustin' Loose* (1981) starring Richard Pryor and Cicely Tyson. This wizard of directing is no stranger to success. Throughout the 1980s and early 1990s, Oz's directorial talents enhanced the success of popular prime-time skeins such as *The Cosby Show*, *Northern Exposure*, *Chicago Hope*, *Picket Fences*, *LA Law*, *Diagnosis Murder*, *Hill Street Blues*, *Fame*, *Dirty Dancing*, *227*, *Scarecrow and Mrs. King*, *Gimme A Break*, and many others. In the 1970's the director's writing talents positively impacted such notable series as *Archie Bunker's Place*, *Alice* and *The Jeffersons*. Mr. Scott believes being well rounded is essential to achieving longevity. His versatility has allowed him to maintain his presence in the theater where he has participated in The Eugene O'Neill Playwrights Conference for the past dozen years. Where he traveled to Russia with *The Old Settler* for the O'Neill, Scott directed both an American cast as well as a Russian cast in a Russian translation. He is the Artistic Director of their Film and TV conference where his goal is to help playwrights make the transition to Film and TV. Mr. Scott began his professional theatrical career at Washington, D.C.'s Arena Stage, where he managed The Living Stage, an improvisational touring company. Soon afterwards, Scott found himself working in New York for Joseph Papp, where he stage managed Edgar White's "La Gente" and "Crucificado," Ed Bullins' "Merry Wives of Windsor" and "Taking of Miss Janie," Miguel Pinero's "The Sun Always Shines for the Cool," and Ruby Dee's "Twin Bit Gardens." Scott's New York stage career then moved into the director's realm. He eventually staged and took to Broadway the widely acclaimed, *for colored girls who considered suicide when the rainbow is enuf* by Ntozake Shange. In addition, he directed Sonya Sanchez's "Sister Sonji," Richard Wesley's "The Past Is The Past" and "The Talented Tenth," Reginald Veljohnson's "Section D." Also, Scott directed the highly successful productions of "From the Mississippi Delta" at the Cincinnati Playhouse and "Fences" by August Wilson at the Asolo Theater. Recognized for his contributions to the community, Oz has received an NAACP Image Award, the Drama Desk Award, a Village Voice OBIE Awards for Off Broadway, Genesis Award, and the Nancy Susan Reynolds Award. Mr. Scott also served on the Board of Directors for the Charles R. Drew University of Medicine and Science, a community-oriented medical school based in Los Angeles, CA. He has served on the Dean's Council for California State University at Northridge's (CSUN) College of Arts, Media and Communication. And his impact at the world-leader level has been felt as well, as Oz directed both the video that introduced Jesse Jackson to the 1988 Democratic Convention and the Nelson Mandela Rally for Freedom at the Los Angeles Coliseum in 1990. A graduate of New York University's Tisch School of the Arts (M.F.A.), Mr. Scott resides currently in Sherman Oaks, California with his wife, Lynne, and three children: Robert (a graduate of the University of Washington), Ozzie (a graduate of Morehouse College), and Brittany (a graduate of Spelman College).

ADRIANA SEVAN (Wired for Sound) LATW credits: *TAKING FLIGHT*, *ANNA IN THE TROPICS* and *OUR LADY OF 121ST STREET*. Other West Coast credits include: *THE CAUCASIAN CHALK CIRCLE*, *THE CLEAN HOUSE*, *ANNA IN THE TROPICS* and *TWO SISTERS AND A PIANO*. (South Coast Repertory), *INDIAN INK* (ACT). East Coast/NY credits include: Derek Walcott's *THE ODYSSEY*, (Willow Cabin Theater Co.), *ANOTHER PART OF THE HOUSE* (Classic Stage Co.), *TWO SISTERS AND A PIANO* (The Public Theatre), *ANNA IN THE TROPICS* (Coconut Grove Playhouse), *HENRY V* (Shakespeare & Co.), and *MACBETH* (HERE). She has appeared in guest-starring roles on "Law & Order", "Sex & The City", "Deadline", "Law & Order: Criminal Intent"; And recently won an award at The Denver International Film Festival for her portrayal of 'Priscilla', in Patrice Johnson's critically acclaimed debut film, *King's County*. She is a founding member of Carol Gilligan and Kristin Linklater's, Company of Women, a multi-generational group of women illuminating Shakespeare and empowering girls through the medium of theatre. As a writer, Ms. Sevan has written a collection of poems, essays, and short stories called, *Dancing My Bones*. She created and performed her first theatrical writing in the 2002 New Works Lab at Intar NY, in a short play, *FLIGHT*. Her work has been developed at the Sundance Theater Lab, South Coast Repertory, The Mark Taper Forum, The Lark Play Development Center and Rio Hondo College. *TAKING FLIGHT* received its World Premiere in May 2006 produced by CTG in Los Angeles at The Kirk Douglas Theatre, directed by Giovanna Sardelli. Ms. Sevan is currently collecting family stories of her Armenian ancestors for her next play. She is also very passionate about her coaching practice through which she facilitates solo performers in developing *TAKING FLIGHT*, will ha d its regional premiere, with Sardelli directing, at San Diego Rep this past March '07.

LEIGH SILVERMAN (*Woman in Yellow*) Broadway: Lisa Kron's *Well*. West End: *Wit*. Off-Broadway: David Henry Hwang's *YellowFace* (world premiere co-production with Center Theater Group and the Public Theater); Brooke Berman's *Hunting and Gathering* (upcoming world premiere, Primary Stages); *Well* (world premiere, The Public Theater); *Danny and the Deep Blue Sea* (Second Stage Theatre); the Five Lesbian Brother's *Oedipus At Palm Springs* (world premiere, New York Theatre Workshop); Tanya Barfield's *Blue Door* (Playwrights Horizons); Eve Ensler's *The Treatment* (world premiere, The Culture Project); *Jump/Cut* (world premiere, Woolly Mammoth Theatre/Theater J and Women's Project); *Big Times* (world premiere, W.E.T.); *Finder's Fee* (world premiere, Rattlestick Theater). Regional productions include: *Blue Door* (Seattle Repertory Theater); *Well* (The Huntington Theater and ACT, San Francisco), *Bad Dates* (Cleveland Playhouse); *How I Learned to Drive* (Actors Theatre of Louisville); *Blown Sideways Through Life* (Adirondack Theatre Festival); *The Ride Down Mt. Morgan* (Theater J). Workshop productions include the Sundance Theatre Lab (2001 & 2003), Long Wharf Theatre, Hartford Stage, New York Stage & Film, and Baltimore's Center Stage. Graduate of Carnegie Mellon University.

ERIC SIMONSON (*Greats of Wrath*) is an ensemble member of the renowned Steppenwolf Theatre Company, a post he maintains while working as a writer and director for film, television, theatre and opera. Most recently he completed a documentary called **A NOTE OF TRIUMPH: THE GOLDEN AGE OF NORMAN CORWIN**, which won the 2006 Oscar for Documentary Short. That film also received a nomination from the International Documentary Association (IDA) for Distinguished Achievement. He was also nominated for an Oscar for his documentary **ON TIPTOE; GENTLE STEPS TO FREEDOM** in 2001. That film won the IDA Distinguished Achievement Award, and received an Emmy nomination after it aired on HBO/Cinemax. Other films include **HAMLET** (co-directed with Campbell Scott) for Hallmark Entertainment, and an independent feature, **TOPA TOPA BLUFFS**. In addition to these directing credits he has also written and developed (with Jeffrey Hatcher) two pilots for HBO: **FIVE POINTS** and **HOMELAND**. The latter is now being developed into a film. Mr. Simonson's directing and writing credits in theatre include work at Steppenwolf Theatre, The Huntington Theatre, Milwaukee Rep, Kansas City Rep, The Kennedy Center, Pasadena Playhouse, Seattle Rep, Milwaukee Rep, Arizona theatre, San Jose Rep and Court Theatre in Chicago. His work at Steppenwolf includes the premiere adaptation of Kurt Vonnegut's **SLAUGHTERHOUSE-FIVE**, the critically acclaimed and nationally produced **NOMATHEMBA** (co-written with Ntozake Shange and Joseph Shabalala), and **THE SONG OF JACOB ZULU**, which was invited to the Perth International Arts Festival, ran on Broadway, and received six Tony nominations including Best Director. His several plays include published works **BANG THE DRUM SLOWLY** and **WORK SONG** (co-written with Jeffrey Hatcher). both have been produced at theatres across the country. Opera credits include the North American premiere of **THE HANDMAID'S TALE** at Minnesota Opera, and, recently, the world Premiere of **THE GRAPES OF WRATH** (composed by Ricky Ian Gordon), for Minnesota Opera, Utah Opera, and Houston Grand Opera. In October 2005, Mr. Simonson was presented with the Princess Grace Foundation's Statuette Award for Sustained Artistic Achievement.

STEPHEN WADSWORTH (*Pinky and the Brain*) Stephen Wadsworth's productions of plays by Aeschylus, Shakespeare, Molière, Marivaux, Goldoni, Shaw and Wilde, and his famous stagings of operas by Handel, Gluck, Mozart and Wagner, have established him as a master of the classic repertoire. His translations of Molière and Marivaux have earned him many honors including the Chevalier of the Order of Arts and Letters from the French government. He is one of the leading opera directors of the day and has directed at the Metropolitan Opera (where he stages a new *Iphigénie en Tauride* later this year), La Scala Milan, the Vienna State Opera and London's Royal Opera and of course Seattle Opera, where he will direct two productions next season and revive his *Ring* cycle in 2009. His theater work has been seen at the Roundabout in New York, the Mark Taper Forum, the McCarter Theatre in Princeton, Berkeley Rep, Old Globe, Long Wharf, the Shakespeare Theatre, among many others including Seattle Rep, where he was an Affiliate Artist and TCG/PEW fellow during Sharon Ott's tenure. He has dramaturged and directed many new operas and plays and serves as a script consultant to the Sundance Institute in Los Angeles. He wrote the opera *A Quiet Place* with Leonard Bernstein. The country's foremost teacher of acting to singers, Mr. Wadsworth has taught for 25 years in the Metropolitan Opera's Lindemann Young Artist Development Program and next year becomes the James S. Marcus Faculty Fellow at the Juilliard School, where he will assume the directorship of the Juilliard Opera Center, an elite post-graduate program for advanced singers.

LIBBY WEST (*Casting the Director*) Pasadena Playhouse: *Sherlock Holmes: The Final Adventure*. Off Broadway: The Promenade Theatre and The Public Theater. Regional: Mark Taper Forum, South Coast Repertory, American Conservatory Theater, Denver Center Theatre, The Old Globe, The Shakespeare Theatre, Arizona Theater

Company, Paper Mill Playhouse, The Intiman Theatre, Cincinnati Playhouse in the Park, PlayMakers Rep, IRT, Actors Theatre of Louisville, etc. Los Angeles: Theatre @ Boston Court, A Noise Within, Odyssey Theater, International City Theater, LAGLC, etc. New York: Actors Studio, SoHo Repertory, West End Theatre, Third Eye Repertory, etc. Film: *Two Weeks Notice*, *Divorce Be Gone*, *Fractalus*, *Who Flew*, *The Wedding Video*, *Iceman*, *Misanthrope*, *Ride of Passage*, *The Guests*, *Mirrorland*, *Dream House*, *Homecoming*, *Fluffy*, *Richard*, *The Take*, etc. Television: *Jericho*, *Six Feet Under*, *As the World Turns*, *One Life to Live*, *All My Children*. Awards: Dean Goodman Choice Award, Los Angeles Drama Critics Circle Award and Garland Award. Education: M.F.A. from NYU. Fox Foundation Fellow.

LISA WOLPE (Associate Producer) is an actress, director, teacher and producer. She 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. L.A. Magazine has called the LAWSC "one of the ten coolest things to do in Los Angeles", and the company has been featured on PBS, CNN, ABC, NBC, CBS, and London's International News. Other credits include Berkeley Repertory Theater, Shakespeare & Company, Boston Center for the Arts, Arizona Theater Company, San Diego Repertory Company, Boston Theater Works, California Shakespeare Festival, Southwest Shakespeare, Sedona Shakespeare, and others. She has taught and directed Shakespeare at Boston University, Massachusetts Institute of Technology, Emerson College, American Conservatory Theater, University of Southern California, and Cal Poly Pomona, and been an invited guest speaker at over twenty-five institutions, lecturing on cross-gender Shakespeare.

SPECIAL THANKS EXTENDED TO:

Emilie Beck – CTG
Anne Cattaneo – Lincoln Center Theater
Alexis Chamow
Diana Choi
Brian Colburn – Pasadena Playhouse
Sheldon Epps – Pasadena Playhouse
Brendon Fox
Dan Healey – Pasadena Playhouse
Paul Lines – Pasadena Jazz Institute
Michael Seel – Boston Court
Ann-Giselle Spiegler
Eileen T'Kaye – Boston Court
Jose Luis Valenzuela
Tom Ware – Pasadena Playhouse
Lisa Wolpe

DIRECTORS LAB WEST

MAPS

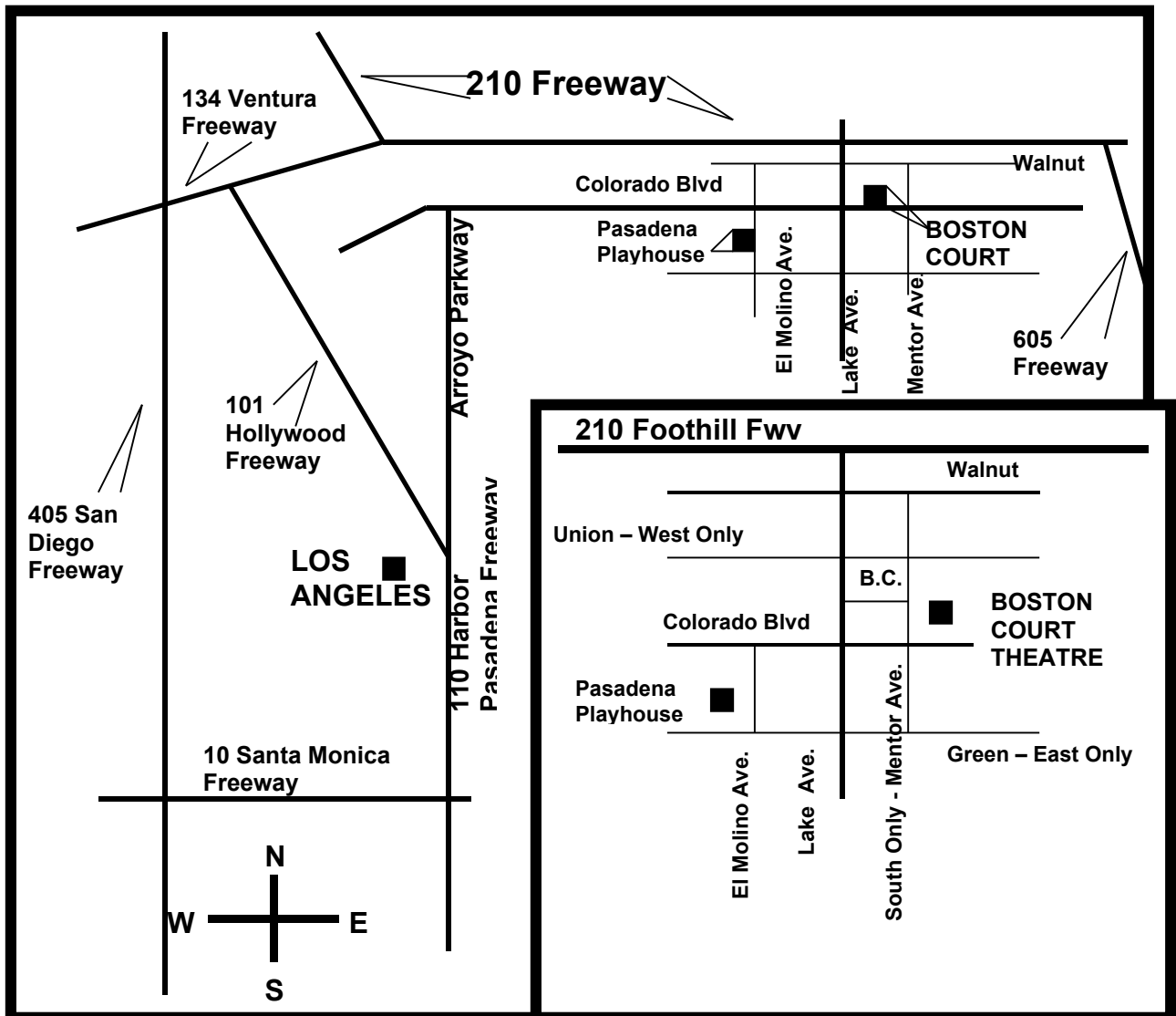
DIRECTORS LAB WEST DIRECTIONS

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.



DIRECTIONS & PARKING

Directions to the Music Center Parking

Music Center

135 N. Grand Avenue
Los Angeles, CA 90012

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

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

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

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

Santa Ana (5) North - Take Santa Ana Freeway to Hollywood Freeway, Exit at Grand Avenue. Turn right onto Grand Avenue, then right into the Music Center.

Golden State (5) South - Take the Pasadena Freeway (110) South; Merge on Pasadena Freeway (110) South; Take Hollywood Freeway (101) North/Santa Ana (5) South Exit; Continue on Hollywood Freeway (101) South Ramp toward Santa Ana Freeway (5). Bear right and exit at Temple Street. Turn left onto West Temple Street, then right onto North Grand Avenue and right into the Music Center.

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

San Bernadino (10) West - Take San Bernadino Freeway to Hollywood Freeway (101) North. Exit at Grand Avenue. Turn right onto Grand Avenue, past Temple Street, and right into the Music Center.

Pomona (60) West - Take Pomona Freeway to Hollywood Freeway (101) North. Exit at Grand Avenue. Turn right onto Grand Avenue, past Temple Street, and right into the Music Center **Music Center Parking Hours & Fees**

Self Parking

Daytime - \$ 17 max.

Evening / Event - \$ 8

Parking is available in the Music Center Garage. Evening / Event rates are available beginning at 4 p.m. for evening performances and 11 a.m. for matinees.

Alternative Parking

County Lot 17 Parking Structure. Entrance on Olive Street. Parking is \$8.

County Mall Parking. Entrance on Grand Avenue, when staffed. Parking \$8.



Ivar Theatre – Twilight LA

Hollywood Area

1605 Ivar Ave.

Hollywood, CA 90028

Ample Street Parking

(323) 461-7300 Theater Phone **Location:**

At the corner of Selma. One Block West of Vine, between Hollywood and Sunset Blvds.



Turn by Turn Directions

Start. Depart 39 S El Molino Ave, Pasadena, CA 91101-5220 on S El Molino Ave (South)

1. Turn RIGHT (West) onto Cordova St 0.6 mi
 2. Turn LEFT (South) onto SR-110 [S Arroyo Pkwy] 1.0 mi
 3. Keep STRAIGHT onto SR-110 [Historic Route 66] towards CA-110 7.9 mi
 4. Turn RIGHT onto Ramp towards US-101 / I-5 S < 0.1 mi
 5. Take Ramp (RIGHT) onto US-101 [Hollywood Fwy] towards US-101 / Hollywood Fwy / Hollywood 4.6 mi
 6. At exit 8A, keep RIGHT onto Ramp towards Sunset Blvd 0.1 mi
 7. Keep RIGHT to stay on Ramp towards Sunset Blvd < 0.1 mi
 8. Bear RIGHT (West) onto W Sunset Blvd 0.8 mi
 9. Turn RIGHT (North) onto Ivar Ave 0.1 mi
- End.** Arrive 1605 Ivar Ave, Los Angeles, CA 90028-6304

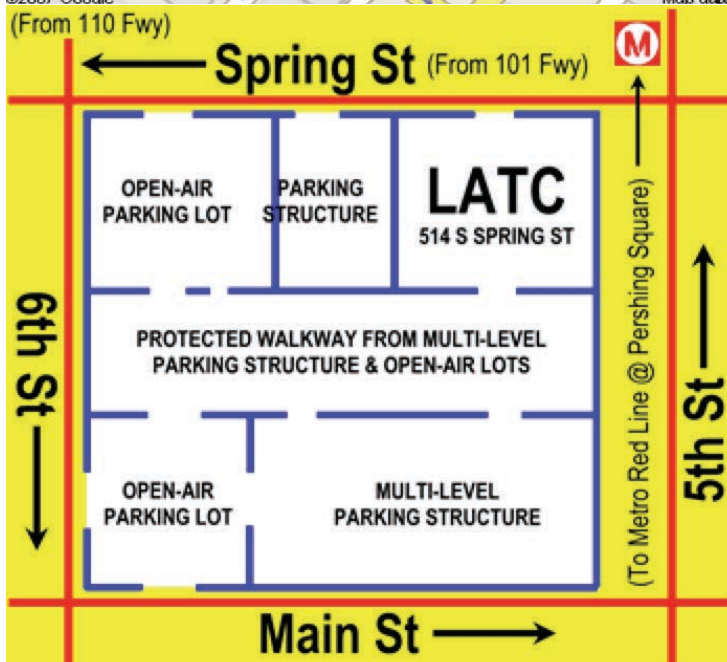
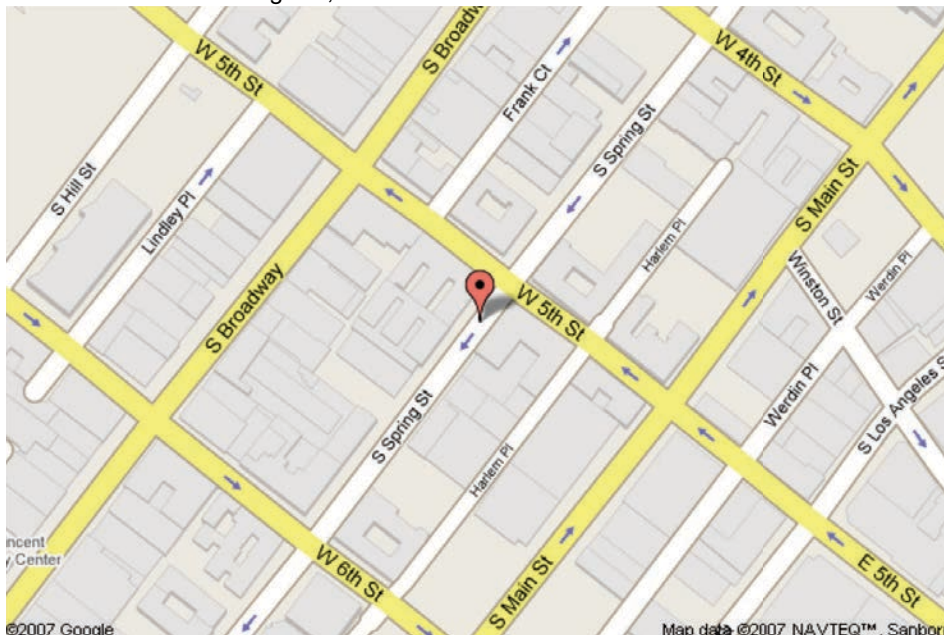
For "365"

From: Pasadena Playhouse 39 S El Molino Ave Pasadena, CA 91101

Drive: 11.5 mi (about 20 mins)

1. Head **south** on **S El Molino Ave** toward **E Green St**
0.3 mi
2. Turn **right** at **E Del Mar Blvd**
0.6 mi
3. Turn **left** at **S Arroyo Pkwy**
0.9 mi
4. Continue on **CA-110 S** (signs for **CA-110 S**)
8.5 mi
5. Take the **6th St/4th St** exit toward **Wilshire Blvd/Downtown**
0.1 mi
6. Follow signs for **E 4th St** and merge onto **W 4th St**
0.8 mi
7. Turn **right** at **S Spring St**
0.1 mi

To: Los Angeles Theatre Center
514 S Spring St
Los Angeles, CA 90013



Matrix Theatre – As You Like It

7657 Melrose Ave.

Hollywood, CA 90046

Location:

The Matrix Theatre is located at the North side of Melrose Ave. at Stanley Ave.

PARKING

The Matrix Theatre is located on the north side of Melrose Ave. at Stanley Ave.

Stanley Ave. is between La Brea and Fairfax. Street parking is readily available on many of Melrose's cross streets. Customers are welcome to use the valet parking of Table 8, the restaurant next door to the Matrix Theatre, but will have to pay for this service.

There is no garage parking.

Please do not park in the alley behind the theatre or your car will be towed.

DRIVING DIRECTIONS

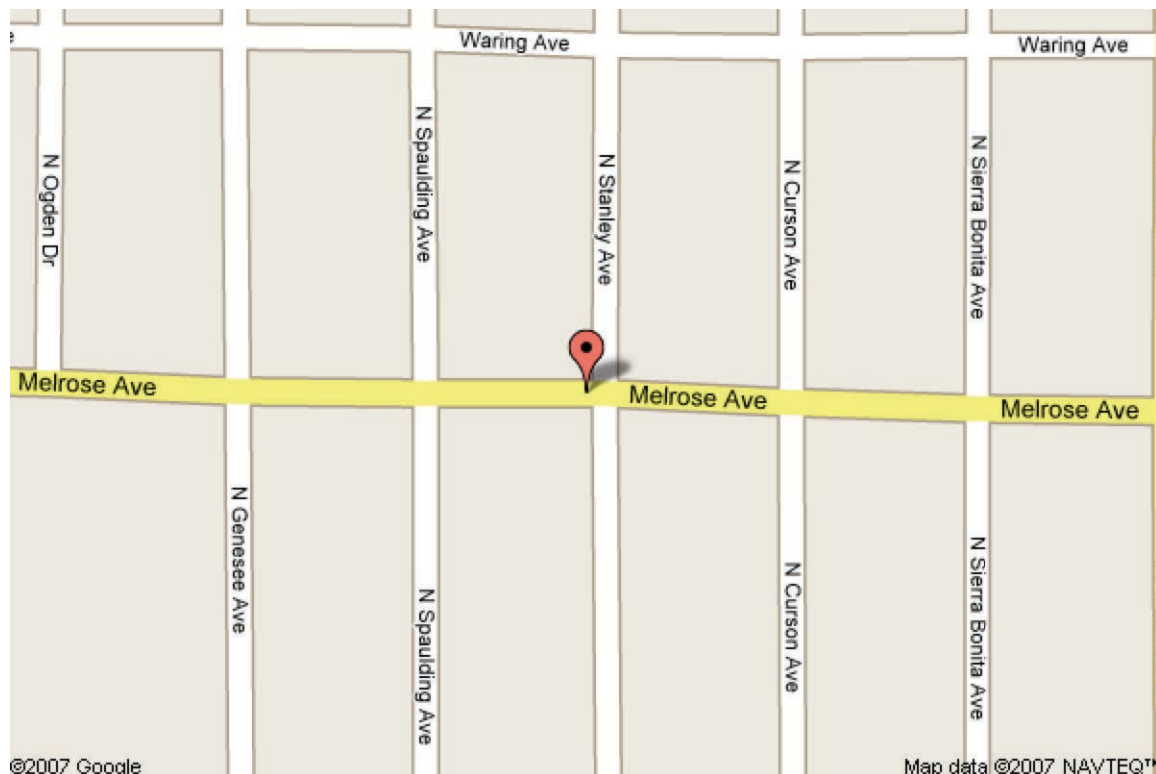
FROM PASADENA - Take 110 South. - To 101 North. - Exit Highland.

Stay on Highland until Melrose Ave. - R on Melrose Ave. - R on Stanley Ave. and park.

FROM THE VALLEY - Take 101 South. - Exit Highland. - Stay on Highland until Melrose Ave. - R on Melrose Ave. - R on Stanley Ave. and park.

FROM THE WEST SIDE - Take 10 East. - Exit La Brea. - Go L / North at the exit.

Stay on La Brea until Melrose Ave. - L on Melrose Ave. - R on Stanley Ave. and park.



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

***Directors Lab West 2007
"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:

**"Greats" of Wrath:
Bringing a new American Opera to the stage**

On Friday, May 25, 2007 from 2:00 pm to 4:00 pm at
The Pasadena Playhouse Carrie Hamilton Theater
at 39 S. El Molino, Pasadena CA 91101

In keeping with this year's theme of "Beyond Boundaries" Directors Lab West and SDCF will bring famed conductor **Grant Gershon** and renowned director and dramaturge **Eric Simonson** together to discuss the recent re-envisioning of "Grapes of Wrath", for the operatic stage, with music by Ricky Ian Gordon and libretto by Michael Korie.

The theme of Directors Lab West 2007 is "Beyond Boundaries": who and what in the past and present theater has pushed boundaries and how boundaries will be explored in the future.

This is the only "OPEN" session.

All other sessions are only available to attendees and invited guests only.

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

SDCf
Stage Directors & Choreographers Foundation Inc.

ssdcevents
society of stage directors and choreographers