

DIRECTING**Founding Artistic Director****1998 –***Purple Man Theater Company, NYC*

- Off-Off Broadway theater company producing new and established plays, including:

Time Is the Mercy of Eternity

(by Deb Margolin, w/Lisa Kron)

The West End Theatre

*Days and Nights: page 121, lines 11 & 12*11th Annual NY International Fringe Festival*Selection—Fiesta! 2007, Caracas, Venezuela**Broken Hands* (by Moby Pomerance)10th Annual NY International Fringe Festival*Winner—Outstanding Playwriting & Outstanding Actor**Selection—1st Annual Fringenyc Encore Series**The Piano Men* (wkshp.)

Dance Theater Workshop

The Fairy Playz

2002 “Spotlight On” Fall Festival

*Nominated Best of Festival**Hunger and Thirst*

2001 Ionesco Festival

Loose Ends

Looking Glass Theater

Freelance Director**1999 –**

- American premiere of Dario Fo’s *The Devil with Boobs* for Medicine Show Theater (w/ *Barbara Vann*)

- Other shows directed include:

Joe Turner’s Come and Gone

Outrageous Fortune Theater Co.

Ladyhouse Blues

3 Graces Theater Co.

The Marriage of Bette and Boo

Fordham University (Mimes & Mummers)

Noises Off

Fordham University (Mimes & Mummers)

- New works directed include:

Base (by Theresa Rebeck)

Mile Square Theater

Multiple Choice (by Jack Karp)Long Island City One Act Festival (*Winner—Best Play*)*Patriot Act* (by D. Tucker Smith)NY 15-Minute Play Festival (*Winner—Best Actor*)*Studio Portrait* (by Arlene Hutton)

Rude Mechanicals Theater

A Family Manual for Kwanzaa (by Aurin Squire)

Vital Theater

Absence of Weather (by Ken Urban)

Lincoln Center Directors Lab

The Invited Guest (by Staci Swedeon)

The Gallery Players

- Theater-for-Young-Audience Tours:

The Last Bridge

George Street Playhouse

The Anne Frank Story

Dandelion Productions

- Assistant Director:

*King Lear*Indiana Rep/Syracuse Stage (*Michael Edwards, dir.*)*Big Bill* (by A.R. Gurney)Lincoln Center (*Mark Lamos, dir.*)*Resurrection Blues* (by Arthur Miller)The Old Globe (*Mark Lamos, dir.*)*The Last Bridge* (by Wendy Kesselman)George Street Playhouse (*David Saint, dir.*)

TEACHING

Voice and Speech Instructor

Speech, Communications & Theatre Arts Dept., *CUNY—BMCC*, NYC **2008 –**

- Teach IPA speech and diction class to diverse student population.

Communications Studies Dept., *CUNY—Baruch College*, NYC **2007 –**

Speech, Communications & Theatre Arts Dept., *CUNY—BMCC*, NYC **2002 –**

- Teach course covering fundamentals of public speaking to undergraduates.

Department of Visual and Performing Arts, *Fairleigh Dickinson University*, Madison, NJ **2004 – 05**

- Teach IPA and Linklater/Rodenburg-based voice/speech classes in BA Theater program.
- Vocal/Dialects Coach for faculty-directed departmental productions.

Guest Movement Instructor **2004 –**

- Conduct workshops on Suzuki and The Viewpoints. Past locations include The Old Globe MFA program, DePauw University, The Fieldston School, and Lee Strasberg Theatre and Film Institute.

Director/Drama Instructor

North Carolina Governor's School West, Winston-Salem, NC **2000 – 06**

- Train academically gifted 15-18 year-olds in various styles of acting at six-week summer intensive.
- Productions directed include works by Eugene Ionesco, Charles Mee, Mac Wellman, Osvaldo Dragún, as well as original ensemble-devised pieces.

AFFILIATIONS

Member of Lincoln Center Directors Lab

Member of Rude Mechanicals Theater Company (New York, NY)

TRAINING

Master Classes: Pasty Rodenburg (*Voice/Shakespeare*), Catherine Fitzmaurice (*Voice*)
Tina Landau, Anne Bogart (*Composition/Viewpoints*), Eric Morris (*Acting*)

SITI Company (*Suzuki & Viewpoints*), NYC 2001 – Present

Shakespeare & Company, Lenox, MA Summer 2000 Intensive

American Conservatory Theater, San Francisco, CA **MFA** in Acting

University of Pennsylvania, Philadelphia, PA **BSE** in Mechanical Engineering
Minor in Theatre Arts

References Available Upon Request

Selected Press Notices for Past Productions

***Time Is the Mercy of Eternity*, by Deb Margolin, at The West End Theatre**

The worst thing one can say about *Time Is the Mercy of Eternity*, a new sampler of one-acts by Deb Margolin, is that there's not enough of it. ... [Lisa Kron] explores Margolin's dazzling, harmed creations with ruthlessly empathetic commitment. Curzon Dobell, likewise, brings a haunting humanity to his monologue as a bus driver haphazardly falling into a life of suicidal terrorism. ... The production as a whole remains a testament to the power of passionate utterance.

– John Beer, *Village Voice*

Four deft and original short plays by the veteran downtown playwright Deb Margolin explore continuity and connection, and the lack thereof—between people, moments in time, and, harrowingly, between bodies and body parts. ... The final, titular play is a showcase for the talents of the actress Lisa Kron, funny and compelling in the role of a woman who refuses to leave a display bed at a department store.

– *The New Yorker*

***Days and Nights: page 121, lines 11 & 12*, adapted by Marc Stuart Weitz, in the 11th Annual NY International Fringe Festival**

This play takes the characters and situations of *The Diary of Anne Frank* and imposes on them reordered and repeated snippets of dialogue from Chekhov's *The Seagull*. It might sound like a gimmick or a mere intellectual exercise, but ... I was truly moved by it...*Days and Nights* is no mere intellectual exercise. Although the writer/director's concept is the spine of this production, the play transcends its headiness and yields a very powerful effect upon your heart.

– Larry Kunofsky, NYTheater.com
(NYTheater.com FringeNYC pick)

Anne Frank and family performing scenes from Chekhov's *The Seagull* while in hiding – a simple and effective premise....Adapted and directed by Marc Stuart Weitz, *Days and Nights: page 121, lines 11 and 12*, is a powerful piece of theater. Weitz isn't afraid of long stretches of silence or repetition of text and the results underscore the horror of their confinement. The cast is very good....[I]t was nice to start off this year's Fringe Festival with such a well thought-out, mature and well-done piece.

– Off-Off Blogway

***Broken Hands*, by Moby Pomerance, in the 10th Annual NY International Fringe Festival**

Broken Hands, Moby Pomerance's gritty, disturbing play about two Cockney brothers in the boxing racket in the early 1950s, synthesizes elements from sources as varied as *Of Mice and Men*...and classic film noir. The result is unrelenting theater....Under the direction of Marc Weitz, Grant's committed, agonizing performance gathers force by accretion....The bare-bones staging not only adds to the feeling of disorientation, but to the notion that this is the Fringe at its best.

– Edward Karam, Broadway.com