

SETH PANITCH

Director

S.D.C.

Professor of Theatre
Director MFA Acting Program
The University of Alabama

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HAVANA, CUBA

Alcestis Ascende

Teatro Raquel Revuelta, Havana, Cuba
*Official Commendation
Cuban Ministry of Culture

The Merchant of Venice

Teatro Nacionale, Havana Cuba
*Official Commendation
Cuban Ministry of Culture

A Midsummer Night's Dream

Teatro Nacionale, Havana Cuba

Beyond Therapy

Teatro Nacionale, Havana Cuba

The Importance of Being Earnest

Instituto Superior de Arte, Havana Cuba

NEW YORK (Off- Broadway)

Hell: Paradise Found

59E59 Theatre, NYC

Alcestis Ascending

Harold Clurman Theatre, NYC

Here I Sit, Broken Hearted

Samuel Beckett Theatre, NYC

Dammit, Shakespeare!

Urban Stages Theatre, NYC

Measure For Measure

The Raw Space, NYC

Hell: Paradise Found

American Place Theatre (New Comics Fest)

The Hypochondriac

Samuel Beckett Theatre, NYC

REGIONAL THEATRE

The Merry Wives of Windsor

Colorado Shakespeare Festival (2014)

Tartuffe

Texas Shakespeare Festival (2010)

Romeo and Juliet

Texas Shakespeare Festival, Fight Director

My Left Feet

Theatre Geo Theatre, Los Angeles

What's Taking Moses So Long?

Wooden O Theatre, Los Angeles

Of Mice and Men

The Complex Theater, Los Angeles

The Merchant of Venice

Whittier Civic Theatre, Los Angeles

The Taming of the Shrew

Whittier Civic Theatre, Los Angeles

FEATURE FILM

Service to Man

Staring Keith David and Lamaan Rucker
Best Picture, American Black Film Festival
*Nominated as Best Director

Official Selection

Sidewalk International Film Festival
International Black Film Festival
Sidewalk Moving Picture Festival
Bronzelens Film Festival
Tallgrass Film Festival

FACULTY DIRECTION

Hamlet

University of Alabama- Faculty Director

Seven Guitars

University of Alabama- Faculty Director

Othello

University of Alabama- Faculty Director

*Special Recognition for Directing-
American College Theatre Festival

Saint Joan

University of Alabama- Faculty Director

*Special Recognition for Directing-
American College Theatre Festival
*also fight choreographer

Twelfth Night

University of Alabama- Faculty Director

Henry V

University of Alabama- Faculty Director

*Special Recognition for Directing-
American College Theatre Festival
*also fight choreographer

Romeo and Juliet

University of Alabama- Faculty Director

*also fight choreographer
* AL Award, Best Director

Into the Woods

University of Alabama- Faculty Director

* AL Award, Best Director

Fifth of July

University of Alabama- Faculty Director

*Special Recognition for Directing-
American College Theatre Festival
* AL Award, Best Director

An Enemy of the People

University of Alabama- Faculty Director

The Government Inspector

University of Alabama- Faculty Director

*Special Recognition for Directing-
American College Theatre Festival

The Heiress

University of Alabama- Faculty Director

Glengarry Glen Ross

University of Alabama- Faculty Director
*MFA Acting Program Production

AWARDS

American Black Film Festival, 2016
Best Picture, *Service to Man*
Best Director (nominated)

Official Artistic Commendation- Ministry of Culture, Havana Cuba (2013, 2008)
Director
Alcestis Ascende (2013)
Merchant of Venice (2008)

Special Recognition for Meritorious Achievement in Faculty Direction
American College Theatre Festival
Othello
Saint Joan
Henry V
5th of July
The Government Inspector

Membership into *The Society of Stage Directors and Choreographers*

Official Cultural Commendation- Ministry of Culture, Havana Cuba- May 2008
Guest Director
The Importance of Being Earnest
Instituto Superior de Arte

The "AI" Award- May 2008
Best Director 2007-2008
"Into the Woods," University of Alabama
Regional Alabama Theatre

The "AI" Award- May 2007
Best Director 2006-2007
"Romeo and Juliet," University of Alabama
Regional Alabama Theatre

The "AI" Award- May 2007
Best Director 2005-2006

"Fifth of July," University of Alabama
Regional Alabama Theatre

EDUCATION

University of Washington- Professional Actors Training Program
M.F.A. in Acting, May 1993
Occidental College, Los Angeles, California
B.A. Theater, May 1990
Phi Beta Kappa, Magna Cum Laude

Member of the Society of Stage Directors and Choreographers

Certified by the Society of American Fight Directors
- Broadsword/ Rapier- Dagger/ Unarmed

www.sethpanitch.com

SETH PANITCH DIRECTING REFERENCES

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Seth Panitch

Directing Aesthetic

When directing in either a professional or academic environment, my aesthetic begins and ends with the spoken word. There are so many variables in theatre- the limitations

placed upon us by design budgets, the relative abilities of technical crews, the varying proficiency levels of actors, etc. One variable always under our control is the actual telling of the story itself, and every production I have ever directed has, at its core, a crisp clarity of storytelling. The emotions in Theatre, particularly the Lyric Theatre of classical text, are huge, as are the words used to express them. Therefore, I always focus first and foremost on the actor's personalization and clarity of thought, and how that connection both supports and is reflected in each and every word, as well as how that personal support illuminates the transitions in a production, ultimately defining it.

I begin every production around a table with the actors- hammering out the story between us, for it is here, in the spirited exploration of the text that a company mindset is forged. My greatest task in every production is not merely to find a compelling story in the material, but to find a story that my cast can connect with on a *gestalt* level. We share the story, discovering it as we explore the shifting tides of the smallest transition, and the further we explore, the more the cast begins to tell the story as a company, and not simply a collection of performances. I take pride in the fact that in my productions, the cast members always feel a deep passionate ownership of the story they are telling, and through this it becomes *their* story. I honestly believe this ownership of text and story is palpable to an audience, and if there is a common spirit among my productions, it is this.

My productions always focus their sharpest, however, on the quiet, seemingly simple moments that bring about the most profound change in character. For example, near the end of Shakespeare's *The Merchant of Venice*, Portia, in disguise, tests her love Bassanio by requesting his ring. Bassanio denies her, and she leaves, relieved. His dear friend Antonio, however, demands that Bassanio value his "love" over his wife's "commandment," and so Bassanio relents. It is that moment that I chose to focus on- that tiny moment after Bassanio is pressured and before he relents- for in it, he sees his friend in an entirely different fashion, and not an agreeable one. The seeds of Bassanio's ultimate salvation lie in this moment, as he is now finally prepared to give himself completely to Portia when she confronts him with this dreadful mistake. I passionately believe that it is within the dense intellectual knots of moments such as this where a story is most exquisitely told, and it the thoughtful untangling of these knots that have always, and will always, define the productions I direct.