

AMY LEVINSON

Literary Manager and Dramaturg

Amy Levinson is the Literary Manager and Dramaturg at the Geffen Playhouse. As a resident dramaturg, Amy has overseen over 40 productions including the commissions and world premieres of Donald Margulies' *Time Stands Still*, and Jane Anderson's *The Quality of Life*. She has also had the privilege of working with numerous writers on premiere productions including Neil Simon, David Rambo, Neil LaBute, Bill Cain and David Weiner. Production dramaturgy credits include: *The Weir*, *Atlanta*, *Boy Gets Girl*, *Cat on a Hot Tin Roof*, *Extraordinary Chambers*, *The Escort* and *Equivocation*. As the Literary Manager, she has helped to build programs for new play development including the commissioning and development of emerging and established playwrights. Also a translator of Yiddish drama, she holds an MFA in dramaturgy from the University of Massachusetts, Amherst.

DANIEL IONAZZI

Production Manager

Daniel Ionazzi, production manager at the Geffen Playhouse, can attribute his career in theater to some good, old-fashioned peer pressure. Just before his final year at his Chicago area high school, Ionazzi's group of friends convinced him to audition for the big school musical – and much to his surprise, he was cast. His performance began a year of intense theater training for Ionazzi, who spent much of his senior year onstage or behind the scenes.

At Western Illinois University, it wasn't long before Ionazzi was fully immersed in the theater department, first onstage and then heavily involved in lighting design and other production elements. Ionazzi went on to become the technical director for a small theater company in Kansas, before moving to New York where he worked in a variety of production positions including assistant technical director for the Juilliard School as well as for CBS and the Macy's Thanksgiving Day Parade.

After 5 years in New York, Ionazzi headed out west where he spent his summers as the production manager and technical director for Santa Fe Festival Theatre and his winters at the Denver Center Theatre Company. In 1988, Ionazzi accepted a position at the University of California at Los Angeles (UCLA) at the newly formed School of Theater, Film and Television. In addition to teaching and designing at the University, Ionazzi penned two books *The Stage Management Handbook* and *The Stagecraft Handbook*, which are used at high schools and universities throughout the country.

When UCLA helped to establish the Geffen Playhouse in 1995, Ionazzi became one of the first Geffen Playhouse employees taking on the role of production manager at the theater, in addition to maintaining his position as director of production on the faculty of UCLA. In addition to teaching at the University every year, Ionazzi has designed numerous productions for the Geffen Playhouse and other theaters in the LA area including: *All My Sons*; (Ovation nomination); *Cat On A Hot Tin Roof*; *Boy Gets Girl* (Ovation nomination); *God's Man in Texas*; *The Unexpected Man*; *The Weir*; *Defiled*; and *All in the Timing* (Ovation nomination) at the Geffen; and *Catapult* and *Trajectory* for the dance company Diavolo. Additional design credits: *The Ahkmatova Project*; *Henry IV Part I*; *The Three Sisters*; *Telling Time*; *Othello*; *Trojan Women*; *Misalliance*; *The Night of the Iguana*; *Antigone*; *Amelia Lives*; and *Jenufa* with Josef Svoboda.

In addition to his positions at the Geffen Playhouse and UCLA, Ionazzi designed the exhibit *WWII – Beyond All Boundaries* which opened in June 2009 at the National World War II Museum in New Orleans.

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DEBRA PASQUERETTE

Director of Education

Geffen Playhouse Education Director Debra Pasquerette has dedicated her life to capturing the essence of theater and making it interesting and accessible to youth. Growing up, Pasquerette was very active in the live arts and calls her experiences “life changing.” With a cemented desire to pass on the same inspiration to others, she pursued a degree in performance studies from the Arizona State University. After graduating, Pasquerette jumped at the opportunity to be the Artistic Director for Positive Force Players where she could realize her dream of implementing a comprehensive theater-training program for teens dealing with critical issues.

Once established with Positive Force Players, Pasquerette moved with the group to work intimately with Stagekids Imago Theater where she further developed her ideas on youth programming. Pasquerette then worked as the manager of youth theater programs at Playwrights Workshop Theater where she became a writer-in-residence, using those skills to further spread her message. While at Positive Force Players, she wrote and directed *About Time: HIV and AIDS* for which she won an International Monitor Award in 1995. She also received a Telly Award for her series *Reality Rules* that appeared on PBS.

Having gained recognition as a television writer, Debra Pasquerette moved to Los Angeles where she joined the Geffen Playhouse as the director of education, despite the fact that at that time the theater had no education program. She looked at it as a blank slate on which to build a strong education and outreach program. After only one year in the position, Pasquerette single-handedly started Saturday Scene, a theater series aimed at children aged two to twelve where kids take an interactive part in various aspects of the theater. Pasquerette was also aware that there were many children who didn't have the resources to come to the Geffen to experience world-class theater, so she mobilized to create the Student Matinee Program, a model initiative that not only included theater tickets, but also focused on educator workshops, study guides and Q&A sessions with the artists. However, Pasquerette didn't feel the theater's community outreach was complete until she developed CREATE (Community Representatives Engaged in Active Theater Education), a multilevel community outreach program that engages leaders from identified marginal community groups and their constituents in workshops, performances and access to the tools of the theatrical process.

A nearly one-woman force for community outreach, the only things Pasquerette loves as much as theater education is her large collection of exotic animals. But she doesn't keep all those pets to herself – Apolo, one of Pasquerette's talkative parrots – has become the unofficial mascot of Saturday Scene.

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FRANK G. MANCUSO

Chairman of the Board

Frank G. Mancuso has had a distinguished career in the entertainment and communication industry spanning four decades, culminating with his leadership of Paramount Pictures Corporation and Metro-Goldwyn-Mayer, Inc. He most recently served as Chairman and Chief Executive Officer of Metro-Goldwyn-Mayer Inc. During his six-year tenure as head of MGM, he successfully rejuvenated the renowned studio by rebuilding both its film and television operations, acquiring both Orion Pictures Corporation and PolyGram Filmed Entertainment and effectively leading it through the process of once again becoming a public company. Under this supervision, MGM achieved critical acclaim and commercial success with such films as *Stargate*, *Species*, *Get Shorty*, *Leaving Las Vegas*, *The Birdcage*, *The Man In The Iron Mask*, *Ronin* and *The Thomas Crown Affair*. In addition, he successfully shepherded the return of the widely heralded James Bond franchise with the release of *GoldenEye*, *Tomorrow Never Dies* and *The World Is Not Enough*.

It was also under Mancuso's direction that the Studio's television division was restarted after being shut down for a period of time. From a non-existing production schedule in 1994, television production accelerated to 1,100 hours in just five years.

Mancuso came to Metro-Goldwyn-Mayer Inc. from Paramount Pictures Corporation, where his career covered nearly thirty-two years and where he served as Chairman and Chief Executive Officer from 1984 to 1991. During his tenure he oversaw such memorable film triumphs as *Top Gun*, *Ferris Bueller's Day Off*, *Crocodile Dundee*, *Fatal Attraction*, *The Untouchables*, *The Hunt For Red October*, *Ghost*, *Godfather III*, *The Addams Family* and such historic series films as *Indiana Jones*, *Beverly Hills Cop* and *Star Trek*. His many television successes include *Cheers*, *Family Ties*, *Star Trek: The Next Generation*, *Wings*, *Entertainment Tonight* and *The Arsenio Hall Show*.

During his tenure at Paramount, Mancuso partnered with MCA/Universal to build the USA cable network into one of the most-watched cable networks in the country. He also established Paramount Broadcast Group with the acquisition of the six TVX television stations. In addition, he built an international theatrical exhibition circuit, United Cinemas International, in conjunction with MCA, with theaters in England, Scotland, Ireland, Germany and Spain.

In addition to his business responsibilities, Mancuso has given freely of his time and talents to numerous charitable and industry-related organizations. These have included serving as a board member and officer of such organizations as the Academy of Motion Picture Arts and Science, Variety Clubs International, The Will Rogers Memorial Fund (affiliated with the New York Hospital-Cornell Medical Center), the Sundance Film Institute, the Museum of Television and Radio, the Motion Picture Pioneers and the American Film Institute, for which he chaired its Second Decade Council. In January 2003 he

assumed the Chairmanship of the Corporate Board of the Motion Picture & Television Fund an industry institution established in 1921 that provides financial, health and social services, including housing, for those in the entertainment industry in need.

Mancuso was honored by the American Jewish Committee as the “Man of the Year” in 1985 and was named “Motion Picture Pioneer of the Year” in 1987 by the industry. Additionally, the UJA-Federation’s Entertainment Industries Division named him the entertainment industry’s “Man of the Year” in 1991. Also in 1991, the Italian government conferred the honorary title of “Commendatore of the Republic” in recognition of his career achievements. For his many contributions to the international industry, the Medal of Merit from the City of Paris was bestowed upon him in 1997. In 1998, he was awarded the Ellis Island Medal of Honor and later that year, the Women in Film Mentor Award for his contribution to the careers of women in the entertainment industry. In 2001, he was the recipient of the Los Angeles Police Historical Society’s Jack Webb Award for special achievement.

Mancuso and his wife, Fay, have two children. Maria, a mother and fashion designer and Frank, Jr., a father and an independent motion picture and television producer.

KEN NOVICE

Managing Director

Ken Novice's career in the professional theatre spans 25 years and over 250 productions. Prior to joining Geffen Playhouse, he served as Managing Director and Director of External Affairs at Pasadena Playhouse where his credits include the revival of *Fences* starring Laurence Fishburne and Angela Bassett and the world premieres of *Sister Act the Musical*, *Ray Charles Live*, *Stormy Weather* starring Lesley Uggams and many others. He was Director of Marketing and Public Relations for San Diego's Tony Award-winning Old Globe Theatre where his credits include Jack O'Brien's acclaimed revival of *Damn Yankees*, the Tony Award-nominated musical *The Full Monty*, *Henry IV* starring John Goodman and Sheldon Epp's Tony-nominated hit *Play On!* among many others. His credits also include marketing and public relations for the Tony Award-winning Denver Center Theater Company and New York's Circle Repertory Company. As Director of Programming for YouthStream Media Networks he developed national marketing and public relations programs for most of Hollywood's major motion picture studios. Novice also served as Head of the Theatre Management MFA/MBA program at California State University, Long Beach and has been a guest lecturer at San Diego State University and the University of California, San Diego. He holds a BA from the Pennsylvania State University and an MBA from San Diego State University.

PHYLLIS SCHURINGA

Casting Director

As casting director, Phyllis Schuringa is often the first point of contact for making a script come to life on stage. She's responsible for working with directors and playwrights to select the key group of actors to be considered for a role, and after more than twenty successful years in the business, it's difficult to believe that Schuringa started out as a high school teacher.

Having done theater in high school and college, Schuringa graduated from Calvin College in Grand Rapids, Michigan and got a job teaching English, speech and drama in her home town of Lansing, Illinois. When she realized her favorite part of teaching was directing the students in the school productions, Schuringa decided to pursue an MFA in directing from Illinois State University (ISU). As part of the final year of her program, Schuringa was required to be in-residence at a professional theater company. As an ISU student, she sought out an internship at a company that was run primarily by ISU alms: Steppenwolf Theatre.

By the time Schuringa had completed her internship and degree, she had decided that she wanted to continue to be surrounded by the art, momentum and energy of Steppenwolf, so she took the only job that was available at the time: box office manager. When a position later opened up in the artistic department, Schuringa took on the role, which included literary management and casting. Over the years, her job became more and more focused on casting until it made up the core of her daily responsibilities.

During her time at Steppenwolf, Schuringa cast more than 100 productions. Her favorites include Frank Galati's adaptation of *The Grapes of Wrath* (also La Jolla Playhouse, National Theatre in London, and Broadway, where it received the Tony Award 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* and Charles L. Mee's *Time to Burn*. Schuringa's Broadway transfers also include *One Flew Over the Cuckoo's Nest* (tony for Best Revival) and *The Song of Jacob Zulu*.

After 17 years at Steppenwolf Theatre, Schuringa received a call from her former Steppenwolf colleague Randall Arney (who had since accepted the position of artistic director at the Geffen Playhouse), asking if she would be willing to transfer her duties to Los Angeles. In 2001, Schuringa officially became the casting director for the Geffen Playhouse, working on virtually every play the Geffen has produced since.

And Schuringa hasn't completely abandoned her teaching roots – she regularly teaches auditioning at Steppenwolf West in Hollywood.

RANDALL ARNEY

Artistic Director

Randall Arney has been a theater professional for over 30 years, and has served as Artistic Director of the Geffen Playhouse since 1999. For the Geffen, in addition to his artistic programming and oversight, Arney's directing credits include *Superior Donuts* by Tracy Letts, *The Female of the Species* by Joanna Murray-Smith, *Speed-the-Plow* by David Mamet, *All My Sons* by Arthur Miller, Richard Greenberg's *Take Me Out*, Stephen Jeffries' *I Just Stopped by to See the Man*, Rebecca Gilman's *Boy Gets Girl*, David Rambo's *God's Man in Texas* and Conor McPherson's *The Weir* and *The Seafarer*.

He is an ensemble member and former Artistic Director of Chicago's Steppenwolf Theatre where his directing credits include *The Seafarer*, *I Just Stopped by to See the Man*, *The Beauty Queen of Leenane*, *Death and the Maiden*, *Curse of the Starving Class*, *Bang*, *A Walk in the Woods*, *Killers* and *The Geography of Luck*. Arney also directed the world premiere of Steve Martin's *Picasso at the Lapin Agile* at Steppenwolf, as well as the subsequent Los Angeles (Westwood Playhouse, Drama-Logue Critic's Award), Off-Broadway, San Francisco, Washington D. C. and Tokyo productions. As the Artistic Director for Steppenwolf from 1987 to 1995, he oversaw the design, creation and completion of a new state-of-the-art theater which is Steppenwolf's current home.

Broadway transfers under his leadership include *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu* (six Tony Award nominations) and *The Grapes of Wrath* (1990 Tony Award, Best Play), Mr. Arney's acting credits with Steppenwolf include *Born Yesterday*, *Ghost in the Machine*, *The Homecoming*, *Frank's Wild Years*, *You Can't Take it with You*, *Fool for Love*, *True West*, *Balm in Gilead* and *Coyote Ugly*. On film he has appeared in *Normal* and *Weapons of Mass Distraction* (HBO), *Mystery*, *Alaska*, *The Out-of-Towners*, *Chain Reaction*, and *The Color of Money*.

Mr. Arney has an MFA degree in Acting from Illinois State University and has taught acting and directing at UCLA and Columbia College in Chicago and Illinois State University. He has also held master classes and workshops at Steppenwolf, around the U. S. and in Tokyo.

REGINA MILLER

Director of Development

With a mother who was a concert pianist and a grandfather who was a violinist turned theatrical agent, Regina Miller knew that a career in the arts was where she would ultimately thrive. As a quick graduate from the University of North Carolina with a double degree, Miller took on this goal full force.

Directly after graduating, she began her career in New York as a dancer in numerous Broadway touring shows and ensembles. Through dance and choreography, she was able to bring to life a story that she had been developing since childhood – the tale of Friedl Dicker- Brandeis. In addition to being seen on stage, Miller's version of Friedl's story was ultimately published by Tallfellow Press and led to the next phase of her career.

In an effort to spread the inspirational story, Miller took on the role of International Project Director for the Simon Wiesenthal Museum of Tolerance, where she applied for a grant to create an interactive traveling exhibition on Friedl Dicker-Brandeis. In 1997, Miller received the National Endowment for the Arts Award to take the exhibit worldwide, ultimately allowing Miller to travel to eight countries over the course of 10 years and work with diplomats ranging from the President of Austria to the Australian Consulate.

While fostering her role in the non-profit sector, Miller simultaneously worked in the entertainment industry, creating a unique series of programs based on movement, music and early childhood curriculum called *Fun and Games with Regina* on the USA network. During this time she focused on education and outreach programs and acted as a guest lecturer at schools and organizations including Columbia University and the Dalton School.

Shortly thereafter, Miller moved to the West Coast where she connected with the Big Brothers Big Sisters of Greater Los Angeles organization and eventually signed on as director of strategic partnerships. Her love for children fueled the momentum she needed to forge key relationships with corporate sponsors to raise an unprecedented \$3.2 million for the non-profit organization. Today, Miller continues to serve as a mentor in their programs.

After two years with the organization, Miller decided to transition back to her true calling in life: the arts. As director of development at the Geffen Playhouse, Miller's role encompasses securing funding for the theater's Capital Campaign as well as working closely with the board of directors to gain major private and corporate gifts. Regina is proud to be at an organization that offers creativity, challenges and a sense of home that can only be matched when eating corn muffins with her son Jaden or flying single engine planes with her pilot husband Wayne.

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