

# SETH PANITCH

## Director

### S.D.C.

Associate Professor of Theatre  
Director MFA, Undergraduate Acting Programs  
Department of Theatre and Dance  
The University of Alabama  
205/ 348-3845; [spanitch@ua.edu](mailto:spanitch@ua.edu)  
[www.sethpanitch.com](http://www.sethpanitch.com)

#### HAVANA, CUBA

<i>The Merchant of Venice</i>	Teatro Nacional, Havana Cuba
<i>A Midsummer Night's Dream</i>	Teatro Nacional, Havana Cuba
<i>Beyond Therapy</i>	Teatro Nacional, Havana Cuba
<i>The Importance of Being Earnest</i>	Instituto Superior de Arte, Havana Cuba

#### TEXAS SHAKESPEARE FESTIVAL

<i>Tartuffe</i>	Texas Shakespeare Festival
<i>Romeo and Juliet</i>	Fight Choreographer TSF

#### NEW YORK

<i>Dammit, Shakespeare!</i>	Urban Stages Theatre *also, fight choreographer
<i>Measure For Measure</i>	The Raw Space
<i>Hell: Paradise Found</i>	American Place Theatre (New Comics Fest)
<i>The Hypochondriac</i>	Samuel Becket Theatre

#### UNIVERSITY OF ALABAMA

<i>Saint Joan</i>	University of Alabama- Faculty Director *Special Recognition for Directing- American College Theatre Festival *also fight choreographer
<i>Henry V</i>	University of Alabama- Faculty Director *also fight choreographer
<i>Romeo and Juliet</i>	University of Alabama- Faculty Director *also fight choreographer * AL Award, Best Director
<i>Into the Woods</i>	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

*The Heiress*

University of Alabama- Faculty Director

*Glengarry Glen Ross*

University of Alabama- Faculty Director  
\*MFA Acting Program Production

## LOS ANGELES

*The Merchant of Venice*

Whittier Civic Theatre

*The Taming of the Shrew*

Whittier Civic Theatre

*Don Juan in Hell*

Whittier Civic Theatre

*Of Mice and Men*

The Complex Theatre

*What's Taking Moses So Long?*

The Wooden O Theatre

*Hamlet*

Rio Hondo College- Faculty Director

\*also fight choreographer

*The Seagull*

Rio Hondo College- Faculty Director

*Into the Woods*

Rio Hondo College- Faculty Director

*Beyond Therapy*

Long Beach City College- Faculty Director

*Scapin*

Long Beach City College- Faculty Director

*Sexual Perversity in Chicago*

Long Beach City College- Faculty Director

*My Left Feet*

Theatre Geo

*Sister Mary Ignatius...*

Occidental College- Guest Director

## SEATTLE

*The Waltz of the Iron Maidens*

Seattle Fringe Festival

## AWARDS

Official Commendation- Ministry of Culture, Havana Cuba- January 2010

Director

*"Midsummer Night's Dream"*

Teatro Nacional

Special Recognition for Meritorious Achievement- May 2010

Director, *"Saint Joan"*

The American College Theatre Festival

Official Commendation- Ministry of Culture, Havana Cuba- January 2009

Director

*"The Merchant of Venice"*

Teatro Nacional

Membership into *The Society of Stage Directors and Choreographers*

Official 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

Special Recognition for Meritorious Achievement- April 2007

Director, *"Fifth of July"*

The American College Theatre Festival

## **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](http://www.sethpanitch.com)**

**SETH PANITCH**  
**DIRECTING REFERENCES**

Raymond Caldwell  
Artistic Director  
Texas Shakespeare Festival  
[raymondhcaldwell@att.net](mailto:raymondhcaldwell@att.net)

William Teague  
Chair, Department of Theatre and Dance  
University of Alabama  
(205) 348-3843  
[wteague@theatre.as.ua.edu](mailto:wteague@theatre.as.ua.edu)

Louis Rackoff  
Chair, Department of Theatre and Dance  
University of Southern Mississippi  
[Louis.rackoff@usm.edu](mailto:Louis.rackoff@usm.edu)

Kevin Otos, Assistant Professor  
Coordinator BA Theatre Studies  
Department of Performing Arts  
Elon University  
(336) 278-5591  
[kotos@elon.edu](mailto:kotos@elon.edu)

Erich Cantaya  
Associate Minister of Culture (CNAE)  
Havana, Cuba  
[erich@cubaescena.cult.cu](mailto:erich@cubaescena.cult.cu)  
(Please translate inquiries into Spanish with Yahoo Babelfish)

John Bouchard  
Chair, Department of Theatre  
Occidental College  
(818) 240-7453  
[Jrb715@sbcglobal.net](mailto:Jrb715@sbcglobal.net)

Donna Meester  
Associate Professor  
Head of Costume Design  
The University of Alabama  
(205)348-9032  
[dmeester@as.ua.edu](mailto:dmeester@as.ua.edu)

## 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.