

BRENDON S. FOX
(619) 867-6715
BFOX0406@sbcglobal.net
www.foxdirector.com

3729 Westwood Blvd
Apt 10
Los Angeles, CA 90034

EDUCATION

MFA, Directing, UCLA School of Theater, Film and Television, Los Angeles

BS, Performance Studies, Northwestern University

PROFESSIONAL EXPERIENCE

Fall 2008 – Present

Consultant, L.A. THEATRE WORKS

*directing, casting, script evaluation, tour production

2005-2008

Associate Producer, L.A. THEATRE WORKS

*producer and director of radio plays for National Public Radio, with such actors as Teri Garr, Henry Winker, Ed Asner, many others

*director of three national tours (over 60 cities in three years)

Administrative Leadership:

*Season selection

*Line-producing ten-play season:

budgeting, casting all shows, hiring directors, music supervisors, line-producing national tours, including hiring actors, directors, designers, and tech staff; casting; overseeing productions while on tour

*Casting ten-play season (with actors as Anne Heche, Amy Brenneman)

*Development work with donors

*Representing LATW in community (radio talk shows, public readings, etc.)

*Education: working with L.A. Museum of Natural History on adult & child outreach

Literary:

*Script evaluation, developmental work with playwrights

*Professional performance rights negotiations with agents

1998 - 2005 Associate Director, THE OLD GLOBE THEATRE

Artistic Leadership:

*Director for 1 to 2 productions per year (past productions grossed more than \$900,000 for the Old Globe), including an acclaimed *MUCH ADO ABOUT NOTHING* with Billy Campbell and Dana Delany for 600-seat outdoor stage

*Oversaw development of new plays through reading series into full production

Administrative Leadership:

*Youngest senior staff member in Old Globe Theatre history

*Assisted Artistic Director with season selection, designer selection

*Line produced fourteen shows throughout each season

*Oversaw literary and casting budgets for fiscal year

Literary:

- *Script evaluation
- *Globe premiered more West Coast premieres during my tenure than comparable theatres
- *Maintained relationships with literary agents and managers
- *In 2000, began reading series of new plays (many of which went on to full productions in subsequent seasons)

Casting:

- *Cast nearly 100 shows

Education / Outreach:

- *Taught various audition technique workshops and classical acting classes for adults
- *Taught performance classes for children
- *Led over 60 pre- and post-show discussions with general audiences, special groups

2004 - 2005 Board Member, THE ACTORS ALLIANCE OF SAN DIEGO, CA

- *Advisory position for fundraising, workshops, public relations

1996 - 1998 Artistic Director, THE ECLIPSE THEATRE, Chicago

PROFESSIONAL DIRECTING:

THE OLD GLOBE THEATRE:

MUCH ADO ABOUT NOTHING (with Billy Campbell and Dana Delany)

HOW THE GRINCH STOLE CHRISTMAS! (8 years)

SKY GIRLS

BEYOND THERAPY

AN INFINITE ACHE

THE SANTALAND DIARIES (2 years)

THE COUNTESS

PRIVATE EYES

REGIONALLY:

OPUS Portland Center Stage (Spring 2011)

ANGELS IN AMERICA (PARTS ONE AND TWO) Playmakers Rep (Feb 2011)

THE LEARNED LADIES Texas Shakespeare Festival (TX)

AN ACADEMY SALUTE TO NOEL COWARD (Noel Coward Society, LA) w/ Stephen Fry

OPUS PlayMakers Repertory Theatre (NC)

MADAGASCAR The Road Theatre (CA)

VERA LAUGHED (*workshop*) New Harmony Project (IN)

THE WAR OF THE WORLDS / THE LOST WORLD LA Theatre Works (CA)

THE LADY WITH ALL THE ANSWERS Pasadena Playhouse (CA)

AS YOU LIKE IT Weston Playhouse (VT)

THE ROVER Antaeus Theatre Co. (CA)

TONIGHT AT 8:30 Antaeus Theatre Co. (CA)

ARMS AND THE MAN Alabama Shakespeare Festival (AL)

RICHARD II Writers Theatre Chicago (IL) *Jeff Award recommended*

THE GREAT TENNESSEE MONKEY TRIAL L.A. Theatre Works (CA) **National tour w/Ed Asner**

THE PRISONER OF SECOND AVENUE L.A. Theatre Works (CA) **National tour w/Hector Elizondo**

PRIVATE LIVES L.A. Theatre Works (CA) **National Tour**

WHAT THE BUTLER SAW Two River Theatre Company (NJ)

THE PRINCESS AND THE BLACK-EYED PEA Ravinia Festival (IL)

MUCH ADO ABOUT NOTHING Los Angeles Shakespeare Festival

THE RUBY SUNRISE L.A. Theatre Works (CA) with Henry Winkler

THE PHYSICISTS LA Theatre Works

WORK SONG L.A. Theatre Works (CA) with Amy Brenneman

ARMS AND THE MAN L.A. Theatre Works (CA) with Anne Heche, Jeremy Sisto, Teri Garr

A BRIGHT ROOM CALLED DAY Diversionary Theatre (CA) *Winner - 2006 KPBS Award for Best Ensemble*

THE PAVILION Merrimack Repertory Theatre (MA)

THE UNEASY CHAIR North Coast Repertory Theatre (CA)

THE SMELL OF THE KILL North Coast Repertory Theatre (CA)

DIRECTING FOR TRAINING & GRADUATE PROGRAMS:

The Julliard School, New York, NY

SIR PATIENT FANCY by Aphra Behn

The Old Globe / University of San Diego Graduate Program, San Diego, CA

ONE ACTS by Chekhov and Raymond Carver

SIR PATIENT FANCY by Aphra Behn

GETTING MARRIED by G. B. Shaw

UCLA

FREEDOMLAND by Amy Freed

Academy of Classical Acting (Michael Kahn, Founder), Washington, D.C.

TWELFTH NIGHT by Shakespeare

University of Evansville, Evansville, IN

LIGHT UP THE SKY by Moss Hart

University of Virginia, Charlottesville, VA

A MIDSUMMER NIGHT'S DREAM

University of Northern Colorado, Greeley, CO

ASSASSINS by Stephen Sondheim

SIR PATIENT FANCY by Aphra Behn

Alabama Shakespeare Festival / Graduate Training Program, Montgomery, AL

ARMS AND THE MAN by Shaw

TEACHING EXPERIENCE

Guest Professor, Shaw and Restoration Comedy, University of Evansville, IN

Jan – Feb 2010

Course with entire senior acting class which focused on finding the truth in style. Using exercises and scene work, class paid close attention to the use of language in debate in G. B. Shaw's work, and innuendo in Restoration comedies, particularly THE ROVER and SIR PATIENT FANCY.

Guest Professor, Restoration Comedy, University of Northern Colorado, CO

Sept - Oct 2009

Master Class examining Restoration comedy: its historical context, embodying its physical manifestation, and examining the use of language for wit and innuendo.

Creator / Instructor, The Shakespeare Gym, Los Angeles, CA

August 2009

Class designed for experienced, professional actors. Shakespeare monologues and scenework assigned by instructor and developed in intensive workshop classes. Rigorous exploration of vocal and physical techniques, parsing each thought, with emphasis on clarity and specificity.

Instructor, No Fear Shakespeare, Warner Loughlin Studios, Los Angeles, CA

July – August 2009

Course designed for experienced actors to expand their acting range. Specifics include identifying what intimidates modern actors about Shakespeare; parsing the meaning of each

line of a Shakespeare text; connecting with the intensity of emotions; clarifying the given situation of a scene.

Instructor, Shakespeare Analysis, Theatricum Botanicum, Los Angeles, CA

Spring 2005, Summer 2006, Summer 2007, Fall 2008, Summer 2010

Classes designed for participants with a range of acting experience in Shakespeare – from relatively new to experienced. Focus on both Shakespeare monologues and scenework, with emphasis on rigorous text analysis, recognizing turning points and beat changes, and the power of intensive listening.

Teaching Assistant, UCLA School of Theatre, Film, and Television:

Undergraduate Honors Project in Direction (with Prof. Michael Hackett)

Jan – March 2009

Worked with graduating seniors in directing track on the production of their culminating projects, the direction of a one-act play, including works by Buchner and Shepard.

Introduction to Performance (with Prof. Michael Hackett)

Sept 2007-Dec 2007

Required for 65 entering Freshman class students each year, course covers wide range of topics including Greek drama, Noh drama, and Butoh dance. Duties included evaluation of student process, overseeing students' group projects.

Fundamentals of Directing (with Prof. Brian Kite)

April 2008 – June 2008

Required of undergrad Directing track Theater majors; fundamentals of play direction and their application through preparation of scenes under rehearsal conditions. Duties include grading papers, critiquing students' directing scenes.

Intro to Directing (with Prof. Brian Kite)

Jan 2008 – March 2008

Investigation of role of the director in theatrical production and theories of play direction, with emphasis on analysis and interpretation of dramatic work and its realization in production. Duties include grading papers, feedback on students' scenework.

Guest Instructor, Antaeus Theatre Company, Los Angeles, CA:

2003 – 2009

Shakespeare Basics Class

Taught students beginning a sequence of work culminating in "Advanced Classics" listed below. With actors in this class typically new to Shakespeare, a major focus was the basic understanding of text; exercises given included "translating" Shakespearean text into modern vernacular, playing with alliteration and poetry, and opening up the actor's body and voice to the demands of classical work onstage.

Classical Styles Class

Focus on scene work in the classics, including contemporary classics ranging from Oscar Wilde to Arthur Miller. Work with the actors on their scenes, as well as exploring the principles of acting beats, pivotal moments in the action, and clarity in Shakespearean text.

Advanced Classics Class

Taught students a sequence of work beginning with "Classical Styles". Actors in class were more experienced with classical work, and were critiqued more rigorously than in Classical

Styles. More attention was paid to text and movement working together, further specificity with beats in scenes.

Guest Instructor, Classical Theatre Lab, Los Angeles, CA

2000-2009

Taught course focused on classical and modern monologues and scenework; material ranged from Shakespeare and Ibsen through modern playwrights such as David Hare.

Guest Artist / Lecturer, Shakespeare Text Work, Mary Baldwin College, Staunton, VA

Sept 2008

Master Class breaking down Shakespeare monologues into distinct beats, epiphanies, metaphor, and new ideas. Worked with individual students on monologues, extrapolating from each to illustrate larger issues in the acting of classical text.

Instructor, Audition Techniques / Text Analysis , The Old Globe Theatre Adult Education Program, San Diego, CA

2000-2005

Class participants ranged in age from mid-teens up to 50 years old. Analysis of the entire audition experience, stressing the empowerment of the actor; audition protocol, dress, choice of materials, etiquette in the audition room, and intense work on the audition piece itself.

Instructor, Text Analysis, Actors Alliance of San Diego, San Diego, CA

2001 - 2005

Class participants ranged in age from 20 to 60 years. Focused on both classical and contemporary monologues. Special attention to the differences and similarities between working on classical and modern texts. How to identify the main ideas in the speech, the specific “tactics” used by the speaker to effect change, and the clues in the text to help modulate the dynamics of the speech.

AWARDS / RECOGNITIONS

2006 San Diego Patte Award - A BRIGHT ROOM CALLED DAY (highlighting the best work done in professional theatre over the past year in San Diego Theatre)

2009 Winner, Marianne Murphy Award, UCLA School of Theatre Film and Television

REFERENCES

Jack O'Brien, Tony Award-winning director and former Artistic Director, The Old Globe Theatre
jobthedir@mac.com

Joseph Haj, Artistic Director, Playmakers Repertory Theatre
ph 919-962-7005 haj@email.unc.edu

Sheldon Epps, Artistic Director, The Pasadena Playhouse
ph. 626-792-8672 sepps@pasadenaplayhouse.org

Kathy Hood, Head of Drama Division, The Juilliard School
ph 212-799-5000 x. 251 khoo@juilliard.edu

Richard Seer, University of San Diego MFA Acting, Program Director
ph 619-231-1941 rseer@theoldglobe.org

Vicki Pearlson, Managing Director, L.A. Theatre Works
ph. 310-827-0808 x. 231 vpearlson@latw.org

Susan Loewenberg, Producing Artistic Director, L.A. Theatre Works
ph. 310-827-0808 x.223 saloewenberg@aol.com

Steve Stettler, Artistic Director, Weston Playhouse
ph. 802.824.8167 sstettler@westonplayhouse.org

Paul Walsh, Professor of Theatre, Yale School of Drama
Artistic Director, The New Harmony Project
ph. 413-539-8870 pwalsh@newharmonyproject.org