

Samuel Buggeln is the New York-based Artistic Associate for Portland Stage in Maine, where he oversees the company's casting and has directed many of their most successful shows, including *God of Carnage*, *Bach at Leipzig*, *The 39 Steps*, *Indoor/Outdoor*, *Sleuth*, *Wait Until Dark*, and *Noises Off*. Other regional work includes acclaimed productions at the Kitchen Theatre in Ithaca (*Speech and Debate*, *boom*), Capital Rep (*A Christmas Carol*, *Friend of a Friend*), Mason Street Warehouse, (*The Food Chain*, *As Bees in Honey Drown*), and Stage-Works/Hudson (*Dirty Blonde*, *Rites of Passage*, *Play by Play*).

In New York City, Buggeln creates work with his collaborators as Bug Company. In addition, he regularly works on new plays at the Lark Play Development Center and is a long-time Artistic Associate with the Obie-winning New Ohio Theatre (formerly Soho Think Tank at the Ohio Theatre.) Work at the Ohio includes *Cressida Among the Greeks*, which was nominated for a Drama Desk award, as well as *Hater* (his original translation of Moliere's *Le Misanthrope*), *The Flight of Icarus*, *The Last Days of Madalyn Murray O'Hair*, *Blue Eyes Black Hair*, the Off-Broadway premiere of *Rum & Vodka* by Conor McPherson, and extensive work with the late, influential adobe theatre company.

Other new work developed and directed in New York includes *Bedbugs!!!*, an 80's hair metal sci-fi musical currently under development for Off-Broadway (the recipient of 5 jury awards from the New York Musical Theatre Festival) and *Go-Go Kitty, GO!*, which played at the Lucille Lortel Theatre as part of FringeNYC and received the Best Play FringeFirst award from among 200 shows in that festival. Other New York work has appeared at the Atlantic, Rattlestick, Hypothetical, New York Theatre Workshop, Theater for the New City, HERE, Charas/El Bohio, Makor, Expanded Arts, and Clubbed Thumb.

Before moving to New York, Buggeln co-founded Vancouver's Liquid Theatre, a company devoted to site-specific work. For Liquid, Buggeln directed *2-2-Tango*, *Come On!* and *The Two-Headed Roommate* in various locales. He also directed Vancouver's long-running commercial production of *The Night Larry Kramer Kissed Me*.

Buggeln has received grants from the Peg Sandtvoord Foundation and Dramatists' Guild, is an alumnus of the Lincoln Center Directors' Lab, and was a guest artist with New York Theatre Workshop's summer residency at Dartmouth College. He is a former Casting Associate at New York Theatre Workshop, where he was casting associate on world premieres including John Guare's *Lydie Breeze* and Tony Kushner's *Homebody/Kabul*. He has been a frequent faculty guest director and teacher at SUNY Albany and the NYU Tisch School of the Arts.

For production photos, reviews and upcoming work, please see [www.buggeln.net](http://www.buggeln.net).

GO-GO KITTY, GO! by Erin Quinn Purcell and Greg Jackson (FringeNYC; Lucille Lortel Theatre)

"The Fringe formula - tantalizing title, scantily clad vixens, outrageous plot stuffed with pop-culture references - is worked to crowd-pleasing perfection in *Go-Go Kitty, GO!* [receiving] whoops of appreciation.... Hilarious!"  
— Neil Genzlinger, **New York Times**, 8/23/05

"Brilliant! Busty gals who ride motorcycles, karate-chop bad guys, and give hallucinogens to minors - what's not to like about "Go-Go Kitty, GO!"? [...] Its grungy ingenuity does [sexploitation auteur Russ] Meyer proud."  
— Eric Grode, *New York Sun*, 8/22/05

"*Kitty* pumps hilarity, sexuality, and hipness, spiced with a little social commentary to boot, out of even the background minutiae of relics of counterculture brashness... the scenes and characterizations [are] captured with rapturous commitment by the superb cast... classic theatre brilliance... Samuel Buggeln directs with Meyer-esque pacing and tongue-in-cheek... Congratulations to Theatre B and all of the Kitties for contributing to the B-movie legacy of full-throttle, tough-as-ya-wanna-be coolness that makes us all still want to jump onto the back of the chopper and hold on for dear life."  
— Gregg Bellon, *nytheatre.com*

"You'll be hard-pressed to have more fun at a Fringe Festival show this year than at *Go-Go Kitty, GO!*, a wildly satirical romp through the sexploitation film genre... Samuel Buggeln's direction is flawless; he keeps spirits so high and the laughs so loud, it often seems as if the Lucille Lortel Theatre won't survive the onslaught. ... among other things, you haven't lived until you've seen a full motorcycle chase staged with cardboard bikes."  
— Matthew Murray, *TalkinBroadway.com*

RUM & VODKA by Conor McPherson (Off-Broadway premiere: Ohio Theatre, NYC)

"Rum & Vodka holds its liquor... Terrifically funny [and] smartly directed by Samuel Buggeln."  
—Alexis Soloski, *Village Voice*, 10/23/04

"The action is tartly paced and timed by director Samuel Buggeln, and terrifically acted by Matt Alhadeff. I was knocked out... the play is hypnotically compelling."  
—Donald Lyons, *New York Post*, 10/30/0

"Alhadeff makes believable every step on the character's path, turning the Ohio's vast space into a confessional almost claustrophobic in its intimacy... The performance is remarkable."  
—Philip Hopkins, *TheatreMania*, 10/08/0

"A powerful production ... As directed by Samuel Buggeln, Alhadeff's approach is simplicity itself, adding immeasurably to the overall effect of McPherson's sly, disarming play... Alhadeff gets absolutely everything right... a remarkable performance."  
—Joseph Hurley, *Irish Echo*, 10/23/02

THE LAST DAYS OF MADALYN MURRAY O'HAIR by David Foley (Ohio Theatre)

"Dazzling, liberating [and] amazing... an enormously funny, profane, and irreverent work of theatre... the expert direction is by Samuel Buggeln."  
—Martin Denton, *NYTheatre.com*, 2/20/03

"[An] entertaining, provocative play... an enlightening rumination on religion, faith, tradition, and family... The production effectively challenges our most passionate beliefs."  
—Raven Snook, *Citysearch.com*, 02/03

"Hilariously over-the-top... one of those rare plays that's fun to watch, but leaves heavier questions to think about if that's what you're looking for."  
—Jesse Sloane, *Offoffoff.com*, 2/19/03

CRESSIDA AMONG THE GREEKS by David Foley (Ohio Theatre)

"Magnificent... superb... unforgettable... Sam Buggeln has directed the play so that the stark, cold realities of its message achieve maximum impact... *Cressida among the Greeks* is must-see theatre... get your tickets immediately."  
—Martin Denton, *NYTheatre.com*, 2/22/02

"Clever, sad and brilliant... smart, moving and sexy... a rich new find."  
—Donald Lyons, *New York Post*, 2/1/02

INDOOR/OUTDOOR by Kenny Finkle (Portland Stage, Maine)

"Run don't walk to Portland Stage Company's Indoor/Outdoor. It's human catnip...! This is the funniest, sweetest, deep and yet enjoyable play I've had the pleasure of seeing since moving to Maine five yers ago. [...] A home run! [...] This is a stellar production on all levels... the pace is nimble and fluid and well staged by director Samuel Buggeln."  
—Marilyn Taylor, *The Coastal Journal*, 11/8/07

"Outrageously funny!... Indoor/Outdoor is a treat. It's surprisingly endearing and guaranteed to make you laugh."  
—April Boyle, *Portland Press Herald*, 11/5/07

"Hilarious! [...] Indoor/Outdoor is a joyous and endearing take on love and life, one that nuzzles us so close that the unabashed warmth is unmistakable. [...] Even grown men were dabbing their eyes at the show's conclusion."  
—Elizabeth Lardie, *The Times Record*, 11/8/07

NOISES OFF by Michael Frayn (Portland Stage, Maine)

"Simply irresistible! [...] Just when you think you can't laugh any more, the play moves into the second act and the laughter intensifies. [...] Hats off to Portland Stage's cast... 'Noises Off' is tonic for body and soul. It's a madcap laugh fest from start to finish that will leave you feeling warm on these cold winter nights."  
—April Boyle, *Maine Sunday Telegram*, 1/28/07

"Brilliant... sidesplitting... very funny business... a guaranteed memorable night."  
—Dana Pearson, *York County Coast Star*, 2/1/07

"Along with the sheer athletic virtuosity required to pull it off, a dizzying series of entrances and exits make superb comic timing a must for it to work. And work it does in the current production at Portland Stage. [...] Turns inanity into high art... they deserve high praise."  
—Pat Sims, *The Bollard*, 1/29/07

"Between near- ceaseless slapstick and corresponding wit, there was hardly a chance to recover between laughs. It was only when contact lenses were lost, lines were dropped or

noses bled and the whole company had to come to screeching halt to regroup that the audience had brief opportunities to catch their breath. [...] But to the dismay of the cast and delight of the audience there was never a reprieve for very long.”

—Elizabeth Larue, *Portland Times Record*, 1/28/07

“Nonstop belly laughs... A thoroughly professional production with nine excellent actors... very appealing.”

—Scott Andrews, *The Forecaster*, 2/1/07

“Particularly histrionic hilarity, snappily directed by Samuel Buggeln. [...] Buggeln’s cast is nimble, swift, and smart. The timing of these actors is intimidating, and the play of their characters between on- and off-stage personalities is refreshingly fluent [and] devastatingly funny. [...] PSC’s play-within-a-play nails this comedy’s panic, its rush, and its devil-may-care surrender to the show going on backstage.”

—Megan Grumbling, *Portland Phoenix*, 1/31/07

#### SLEUTH by Anthony Shaffer (Portland Stage, Maine)

“Sleuth is fabulous... clever and entertaining, with enough wit and charm to keep it from being totally terrifying (although an audience member screamed out loud more than once during the performance I attended).”

—Katherine Joyce, *Portland Phoenix*, 11/08/02

“What started out as a silly but amusing whodunit becomes something much more serious... this production was riveting and even moving.”

—Laurie Meunier Graves, *Wolf Moon Press*, 11/5/02

#### DIRTY BLONDE by Claudia Shear (StageWorks, Hudson, NY)

“A smart and illuminating production... Director Samuel Buggeln has found the darker, more daring edges in *Dirty Blonde*, as well as the human dimension at its heart that leads to a closing image that is as affecting as it is outrageous.”

—Jeffrey Borak, *Berkshire Eagle*, 7/18/02

“A daring and innovative work, beautifully performed... As directed by Samuel Buggeln, *Dirty Blonde* is consistently funny and touching... it’s the kind of theatre you really don’t expect to see north of Manhattan..”

—Bruce G. Hallenbeck, *The Independent*, 7/19/02

#### PLAY BY PLAY new one-acts (StageWorks, Hudson, NY)

“What makes this festival among StageWorks’ most successful is the firm, sure direction of Samuel Buggeln...”

—Jeffrey Borak, *The Berkshire Eagle*, 5/9/02

“A delightful way to start the season... Buggeln’s scenic design is as solid as his direction.”

—Michael Eck, *Albany Times-Union*, 5/5/02

#### THE MURDERS AT ARGOS by David Foley (FringeNYC, New York)

“I was bowled over... It was clever, sophisticated, well performed and filled with humorous irony.”

—Donn Russell, Director, *Peg Santvoord Foundation*, in awarding a \$7000 grant, 1/25/00

#### 2-2-TANGO by Daniel MacIvor (Liquid Theatre, Vancouver)

“Sam Buggeln directs this one-act play with the wit and whimsy he showed in last year’s hit, *The Night Larry Kramer Kissed Me*. *2-2-Tango* sparkles with high-energy acting and clever comedy. . . an early summer delight.”

—*Xtra West*, 5/26/97

“Buggeln is a very promising young director . . . his work here displays considerable style and inventiveness.”

—Colin Thomas, *The Georgia Strait*, 7/3/97

—“*Strait Choice*” for weekend of June 26, 1997

“Sexy, funny, just slightly grungy . . . a perfect gem.”

—*The Vancouver Courier*, 7/2/97

“Wonderfully loopy . . . like something David Lynch might have done at summer camp.”

—John Armstrong, *Vancouver Sun*, 7/3/97

#### THE NIGHT LARRY KRAMER KISSED ME by David Drake (Swan Productions, Vancouver)

“Really exciting . . . a super-charged performance . . . Simply explodes with energy.”

—*Vancouver Courier*, 8/18/96

“Insightful and moving . . . as good as the author could have hoped for.”

—John Armstrong, *Vancouver Sun*, 8/15/96

“Brilliant poetry and great performance art . . . [an] intelligent and challenging work.”

—*Xtra West*, 8/8/96

“I was moved . . . Director Sam Buggeln’s polished production improves on the play.”

—Colin Thomas, *The Georgia Strait*, 8/22/96

“Nothing short of electrifying . . . With execution as good as this, I’ll just have to keep making room for the gay experience, I guess.”

—*West End Times/Kitsilano News*, 8/21/96

#### AS DEEP AS YOUR THROAT (collective) (Generation Studio, Victoria)

*How to Cure a Hangover (Recipe for Three)* (Samuel Buggeln, playwright)

“A witty, shocking, illuminating, emotional roller coaster ride into the joys and evils of the human heart and desire . . . Enthralled the audience.”

—*Victoria Weekend Edition*, 7/21/95

*Coming Out Inside* (collective final performance)

“A rare treat . . . a series of offbeat, no-holds-barred theatrical vignettes . . . Particularly moving is Sam Buggeln’s tribute . . . These performers are to be congratulated. This is a gutsy presentation.”

—*Victoria Times-Colonist*, 8/6/95