NEW YORK PRODUCTIONS

New Ohio Theatre
- The Eyes of Others (Ivan Dimitrov)
- Hater (Molière’s Le Misanthrope, original translation)
- The Flight of Icarus (Queneau, adapt. Aaron Mack Schloff)
- Rum & Vodka* (Conor McPherson) ***off-B’way Premiere
- The Last Days of Madalyn Murray O’Hair (David Foley)
- Cressida Among the Greeks* (David Foley)
  *** Drama Desk nom, Sound Design (M.L. Dogg)

Ohio Theatre
- Blue Eyes Black Hair* (Marguerite Duras, my adaptation)
- The adobe Variety Hour (3 episodes)

Bug Company
- Bedbugs!!!* (Paul Leschen and Fred Sauter) *** 5 NYMF awards
- Plugged (Vynnie Meli and Casey Filiacci)
  *** with Tony nominees Brenda Braxton and Lorraine Serabian

New York Musical Theatre Fest (NYMF)
- Go-Go Kitty, GO! (Erin Quinn Purcell and Greg Jackson)
  *** Fringe Firsts: Outstanding Play, Outstanding Sound Design

Lucille Lortel Theatre
- Sex is My Religion* (Colin Thomas)
- Agamemnon vs. Liberace* (Aaron Mack Schloff)

Jewel Box Theatre
- Brighton Beach Memoirs (Neil Simon)
- God of Carnage (Yasmina Reza trans. Christopher Hampton)
- The 39 Steps (Hitchcock/Barlow)
- Bach at Leipzig (Itamar Moses)
- Wait until Dark (Frederick Knott)
- Indoor/Outdoor (Kenny Finkle)
- Noises Off (Michael Frayn)

Interart Annex
- New Day (Steven Fife)

Theater for the New City
- The Murders at Argos* (David Foley)
  FringeNYC

Charas/EiBhio
- A Christmas Carol (adapt. Maggie Mancinelli-Cahill)
- Friend of a Friend (Maggie Mancinelli-Cahill)

Expanded Arts
- A Cherry Timedive* (Bunn, Dann, Stanescu, Van Clief-Stefanon)

REGIONAL PRODUCTIONS

The Cherry Arts (Ithaca)
- Brighton Beach Memoirs (Neil Simon)
- God of Carnage (Yasmina Reza trans. Christopher Hampton)
- The 39 Steps (Hitchcock/Barlow)
- Bach at Leipzig (Itamar Moses)
- Wait until Dark (Frederick Knott)
- Indoor/Outdoor (Kenny Finkle)
- Noises Off (Michael Frayn)

Portland Stage Co. (Maine)
- As Bees in Honey Drown (Douglas Carter Beane)
- The Food Chain* (Nicky Silver)

Capital Repertory Theatre (Albany, NY)
- Rites of Passage* (one-acts by Chekhov, Albee, Musset)
- Dirty Blonde (Claudia Shear)
- Play by Play ‘02* (original one-acts)
- Play by Play ’03* (original one-acts)

Kitchen Theatre (Ithaca, NY)
- The Two-Headed Roommate* (Bruce McCulloch)
- 2–2–Tango* (Daniel MacIvor)
- Come On!* (Michael MacLennan)

Mason Street Warehouse (Saugatuck, MI)
- Come On!* (Michael MacLennan)

Stageworks/Hudson (Hudson, NY)
- The Night Larry Kramer Kissed Me (David Drake)

Stageworks/Hudson (Hudson, NY)
- The Two-Headed Roommate* (Bruce McCulloch)
- 2–2–Tango* (Daniel MacIvor)
- Come On!* (Michael MacLennan)

Liquid Theatre (Vancouver)
- The Night Larry Kramer Kissed Me (David Drake)

AWARDS & AFFILIATIONS

- Artistic Associate and Casting Director, Portland Stage Co. (Maine)
- Artistic Associate, New Ohio Theatre (NYC—formerly Soho Think Tank at the Ohio Theatre)
- Alumnus, Lincoln Center Theatre Directors’ Lab
- Peg Sandtvoord Foundation Grants for The Murders at Argos and Cressida Among the Greeks
- Dramatists’ Guild Grant to Wash & Fold Theatre Project for The Last Days of Madalyn Murray O’Hair
- Artist in Residence, New York Theatre Workshop Dartmouth Summer Residency

* = set design also
# WORKSHOPS, READINGS AND ONE-OFFS

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<td>Free Country (Kenny Finkle)</td>
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<td>Saltie (Stacy O’Neill)</td>
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<td>The Dead Letters (Thomas Higgins)</td>
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<td>Clubbed Thumb</td>
<td>The Question (Adam Szymkowicz) — also as a short film</td>
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<td>Les Immortels/Lost Child (Pascale Anin)</td>
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<td>Canal Park Playhouse</td>
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<td>The Hussy Chronicles (Kenny Finkle)</td>
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<td>Hourglass Group</td>
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<td>Galapagos ArtSpace</td>
<td>Man: Biology of a Fall (electronic opera: Evan Hause/Gary Heidt)</td>
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<td>Hypothetical Theatre</td>
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<td>Blvd Nightclub</td>
<td>Allies (book Carvajal/Levin, music by Heart)</td>
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# THEATRE IN POST-SECONDARY EDUCATION

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<th>Organization</th>
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<tbody>
<tr>
<td>Hunter College Playwriting MFA</td>
<td>The Moment Before it All Went Wrong (David Hilder)</td>
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<tr>
<td>NYU/Tisch BFA at Stella Adler Studios</td>
<td>The Innocent Mistress (Mary Pix: 1697 restoration comedy)</td>
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<td>Death Takes a Holiday (Alberto Casella)</td>
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<td>Mankynde (anonymous 16th-century)</td>
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<td>The Debutante Ball (Beth Henley)</td>
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<td>Goodnight Desdemona (Good Morning Juliet) (Anne-Marie MacDonald)</td>
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<td>Tongue of a Bird (Ellen McLaughlin)</td>
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<tr>
<td>SUNY Albany</td>
<td>Arcadia (Tom Stoppard) ** ACTF Directing &amp; Company Awards</td>
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<td>All in the Timing (David Ives) ** ACTF Company Award</td>
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<td>Created and taught -400 level course Auditioning with Sides; outstanding student evaluations</td>
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# SPECIAL SKILLS/INTERESTS

**Music:** Fluent sight-reading, arranging for small ensembles, very knowledgeable in classical styles

**Languages:** Fluent French, strong Spanish

# REFERENCES

<table>
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<tr>
<th>Name</th>
<th>Contact Information</th>
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<tbody>
<tr>
<td>Anita Stewart, AD</td>
<td>AD, Portland Stage (Maine)</td>
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<td></td>
<td>office: 207-774-1043 x106, <a href="mailto:astewart@portlandstage.com">astewart@portlandstage.com</a></td>
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<tr>
<td>Robert Lyons, AD</td>
<td>AD, New Ohio Theatre (NYC)</td>
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<tr>
<td></td>
<td>office: 212-966-4844, <a href="mailto:thinksoho@aol.com">thinksoho@aol.com</a></td>
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<tr>
<td>Suzy Fay, Lark Play Development Ctr</td>
<td>office: 212-246-2676, <a href="mailto:suzy@larktheatre.org">suzy@larktheatre.org</a></td>
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</tbody>
</table>
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 longtime 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 Molière’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.
SAMUEL BUGGELN

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!”

“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 rapturously 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-you-wanna-be coolness that makes us all still want to jump onto the back of the chopper and hold on for dear life.”
— 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, 10/30/02

“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, 10/08/00

“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 Sloan, Offoboff.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 years 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, 9/18/07

“Outrageously funny!… Indoor/Outdoor is a treat. It’s surprisingly enduring 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 insanity 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

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

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

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