

3065 42ND STREET, APARTMENT 1L ASTORIA, NY 11103  
TEL 212-591-0227 EMAIL [kittlavoie@cryhavoccompany.org](mailto:kittlavoie@cryhavoccompany.org)  
URL [www.kittlavoie.com](http://www.kittlavoie.com) [www.cryhavoccompany.org](http://www.cryhavoccompany.org)

# Kitt Lavoie

director - playwright - member, Stage Directors & Choreographers Society  
artistic director, The CRY HAVOC Company

## Biography

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Kitt Lavoie is a director, playwright, actor, and designer. A graduate of Fordham University with a Bachelor's Degree in Political Science, Kitt holds a Masters of Fine Arts in Directing from the Actors Studio Drama School. He is the Artistic Director of The CRY HAVOC Company ([www.cryhavoccompany.org](http://www.cryhavoccompany.org)), a not-for-profit theater company he co-founded in 1997 as a resource for theater directors, actors, and playwrights. Kitt is a member of the Professional Playwrights' Workshop and a Member of the Stage Directors & Choreographers Society (SDC).

Over the past twelve years, Kitt has directed more than eighty shows in New York City, including the original productions of more than thirty-five plays. Recent directing credits include the premieres of: *Yukon Brass* by Jennifer Reichert (Center Stage), *I'll be Jonah if you be the Whale* by Jeremy Wine (Epic Rep), *Bad Girls* by M.Z. Ribalow (CRY HAVOC), *Creative Writing* by J Holtham (Luna Stage), *The Gin Dialogues* by Kit Williamson (Fordham University), *Ingrid Milligan Is...* by Maggie Smith (Ensemble Studio Theater), Maria Micheles' plays *October 31* (Brooklyn Playwrights Theater) and *Sleep Over* (Theater for the New City), and Ben Rosenthal's plays *Obit* (Expanded Arts), *Birth of Punk* (Actors Studio Theater), and *Welcome Back, Buddy Combs* (Actors Studio Theater). He has also recently directed new productions of: *Sunday on the Rocks* by Theresa Rebeck (CB Productions/Abingdon Theater), *Italian American Reconciliation* by John Patrick Shanley (Sanctuary Theater), a benefit performance of the Off-Broadway hit *Stopping Traffic* written and performed by Mary Pat Gleason (Signature Theatre Company), and The CRY HAVOC Company's much-lauded production of *Romeo & Juliet* featuring a female Romeo and female Juliet (walkerspace). He also collaborated on the development of the new play *Roommate*, written and directed by James Ryan and featuring Terry Kinney and Piper Perabo at HB Playwrights.

Also a published and widely produced playwright, Kitt is author of seventeen produced plays and musical books, including *Twice Rather Perish* and *The Median Line* (which both received the Herbert J. Robinson Award for Dramatic Writing), *Party Girl* (Best in Fest, Algonquin Theatre 2008 One Act Festival), *[pwnd]* (2009 NYIT Best Short Original Script nominee), *realer than that* (published by Samuel French, Inc./winner of the 2009 Samuel French New Play Festival), and a rock musical adaptation of J.R.R. Tolkien's *The Hobbit* (sanctioned by the Tolkien Society).

Kitt also works regularly as a private acting coach, teaches weekly acting and playwriting classes for The CRY HAVOC Company and The Rising Sun Performance Company, and moderates the twice-weekly CRY HAVOC Workshop focused on the development of new works. His students currently appear on Broadway, Off-Broadway, on television, and in major films. He also hosts the biweekly CRY HAVOC Podcast, which focuses on elucidating the craft of acting, directing, and playwriting for an audience of both artists and theater-goers.

He continues to work regularly as an associate to Tony-nominated and Emmy-winning director Lonny Price – with whom he has worked on the Roundabout Theater Company's Broadway revival of *110 in the Shade* (starring Audra McDonald and John Cullum), the new musical *Kiki Baby* at Primary Stages, *Camelot* (starring Gabriel Byrne) with the New York Philharmonic, and the Great Performances recordings of the Philharmonic *Camelot* and the Tony-winning revival of Stephen Sondheim's *Company* (which was nominated for several Emmy Awards), among other projects. He spent two months in early 2009 in Cape Town, South Africa, where he worked with Mr. Price on the feature film adaptation of the Athol Fugard play "*Master Harold*"... and the boys starring Freddie Highmore and Ving Rhames. This summer, he made his debut as a film writer/director with *Rainbow Rabbit Reliant*.

Kitt is currently completing work on two full-length plays (*A Writer for Children* and *Veep* – both in workshop with CRY HAVOC), as well as collaborating as book writer on two new musicals. He is also in postproduction for a documentary, *Guest Artist*, about Broadway actors working at semi-professional theaters in the Midwest, which he shot this past fall.

## Theater Directing *(Selected from over seventy-five productions – New York City, unless otherwise noted)*

<b>Romeo &amp; Juliet</b> by William Shakespeare	The CRY HAVOC Company	walkerspace
<i>"I am always impressed with [Lavoie's] eye for piecing talented ensembles together and his knack for creating brilliant landscapes of relationships." - N.Y. Theater.com</i>		
<b>Sunday on the Rocks</b> by Theresa Rebeck	CB Productions	Abingdon Theatre
<i>"Kitt Lavoie's direction kept the pacing sharp and terse thus creating an amazing dynamic between his ensemble of talented actresses. Lavoie has amazing insight into female relationships." - Theatrescene.net</i>		
<b>Macbeth</b> by William Shakespeare	The CRY HAVOC Company	Present Company Theatorium
<i>"The large, essentially black-box space was well-used; the action was well-paced, and the story clearly told. Much was accomplished with few trappings.... The familiar items were all in place, but often given a new spin that delivered a punch... Superb" - Off-Off-Broadway Review</i>		
<b>Sleep Over</b> by Maria Micheles*	Theater for the New City	Theater for the New City
<i>"Raw to the point of being unnerving at times... I loved it." – nerve.com</i>		
<b>realer than that</b> by Kitt Lavoie	CRY HAVOC/Samuel French, Inc.	Playwrights Horizons Mainstage
<b>The Cooking King</b> by Sharon E. Cooper	Barrel Theater/Samuel French, Inc.	Playwrights Horizons Mainstage
<b>Ingrid Milligan Is...</b> by Maggie Smith	Ensemble Studio Theatre	Ensemble Studio Theatre
<b>Stopping Traffic</b> by Mary Pat Gleason	Benefit for Fountain House NYC	Signature Theatre
<b>[pwnd]</b> by Kitt Lavoie*	Rising Sun Performance Company	Theater Under St. Marks
<b>Good Enough</b> by Kitt Lavoie	CRY HAVOC/Sam French, Inc.	Jay Sharp Theatre
<b>The Gin Dialogues</b> by Kit Williamson*	Fordham University Playwright Thesis	Fordham Univ. <i>(guest director)</i>
<b>realer than that</b> by Kitt Lavoie	Manhattan Repertory Theatre	Manhattan Repertory Theatre
<b>Creative Writing</b> by J. Holtham*	Luna Stage (Montclair, NJ)	Luna Second Stage
<b>October 31</b> by Maria Micheles*	Brooklyn Playwrights Theater	Siberia Space
<b>I'll be Jonah if you be the Whale</b> by Jeremy Wine*	Epic Repertory Theater	Bank Street Theater
<b>Party Girl</b> by Kitt Lavoie	Algonquin Theater	Algonquin Theater Mainstage
<b>Danny and the Deep Blue Sea</b> by J.P. Shanley	Sanctuary Theater Company	Emerging Artists Theater
<b>Yukon Brass</b> by Jennifer Reichert*	The Riant Theatre	Producers Club/PC II
<b>Kat for Short</b> by Kitt Lavoie*	The CRY HAVOC Company	Center Stage
<b>Romeo &amp; Juliet</b> by William Shakespeare	Mimes & Mummers Theater	Fordham Univ. <i>(guest director)</i>
<b>A Woman Had Her</b> by Ben Rosenthal*	Ensemble Studio Theatre	Ensemble Studio Theatre
<b>The Median Line</b> by Kitt Lavoie	Ring of Fire Productions	Producers Club/PC II
<b>Romeo &amp; Juliet: Part II</b> by Sandra Hosking	Spokane Civic Theatre	American Theater of Actors
<b>Seven Keys</b> by Kitt Lavoie & Graeme Gillis*	Ring of Fire Productions	CSV Center
<b>As You Like It</b> by William Shakespeare	Jove Productions	Producers Club/Crowne Theater
<b>Italian American Reconciliation</b> by J.P. Shanley	Sanctuary Theater Company	Producers Club/PC II
<b>A Midsummer Night's Dream</b> by W. Shakespeare	Project PLAY	Prospect Theater
<b>Tegwar</b> by Damon DiMarco*	The Players Club	The Players Theater
<b>Oleanna</b> by David Mamet	Wollman Theater Company	Wollman Theater
<b>Marcus is Walking</b> by Joan Ackermann	Rising Sun Performance Company	The Actors Playground
<b>Bad Girls</b> by M.Z. Ribalow*	The CRY HAVOC Company	Pelican Theater
<b>Obit</b> by Ben Rosenthal*	Expanded Arts Company	Expanded Arts Theater
<b>Then...</b> by Cynthia Franks*	The CRY HAVOC Company	Access Theater
<b>Julius Caesar</b> by William Shakespeare	The Experimental Theater	Keating Little Theater
<b>Revenge of the Space Pandas</b> by David Mamet	The Experimental Theater	Keating Little Theater
<b>Bent</b> by Martin Sherman	Actors Studio Repertory	Bleecker Street Theater
<b>The Birth of Punk</b> by Ben Rosenthal*	Actors Studio Repertory	Bleecker Street Theater
<b>The Lesson</b> by Eugene Ionesco	Actors Studio Repertory	Bleecker Street Theater
<b>Welcome Back, Buddy Combs</b> by Ben Rosenthal*	Actors Studio Repertory	Bleecker Street Theater
<b>One for the Road</b> by Harold Pinter	Actors Studio Repertory	Wollman Theater

*\*original production*

## Selected Associate/Assistant Directing

<b>110 in the Shade</b> by Nash, Schmidt, & Jones <i>(with Audra McDonald &amp; John Cullum)</i>	The Roundabout Theater Co. <i>(Broadway)</i> <i>(Tony Nominated – Best Musical Revival)</i>	SSDC Fellow <i>(Lonny Price, dir.)</i>
<b>Camelot</b> by A.J. Lerner and F. Loewe <i>(with Gabriel Byrne &amp; Christopher Lloyd)</i>	NY Philharmonic/Lincoln Center Theater	Assoc. Director <i>(Lonny Price, dir.)</i>
<b>The Night Season</b> by Rebecca Lenkiewicz	Bay Street Theater <i>(American Premiere)</i>	Asst. Director <i>(Lonny Price, dir.)</i>
<b>Roomate</b> by James Ryan* <i>(with Terry Kinney &amp; Piper Perabo)</i>	HB Playwrights Foundation	Asst. Director <i>(James Ryan, dir.)</i>
<b>Jonah</b> by Lisa Lane*	HERE Arts Center	Asst. Director <i>(Kevin Moriarty, dir.)</i>

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director - playwright

www.kittlavoie.com

## Film

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<b>Rainbow Rabbit Reliant</b>	LeosPlayground Productions	Writer/Director
<i>In the swirl of press coverage and the wake of an attempted assassination, the daughter of a newly elected president is dispatched to convince her long-estranged sister to join the family at the upcoming inauguration. And to leave her girlfriend at home.</i>		
<b>“Master Harold”... and the boys</b>	Focus Films	Assoc. Director (Lonny Price, dir.)
<i>Film adaptation of the Tony-winning Athol Fugard play about the friendship between a white boy and a black man in Apartheid South Africa. Filmed on location in Cape Town, South Africa. Starring Freddie Highmore and Ving Rhames.</i>		
<b>Guest Artist</b>	Allright Productions	Producer/Writer/Editor
<i>A documentary film following two Broadway veterans as they go to work on a production of Peter Pan in a small town in Iowa. (in postproduction)</i>		
<b>Rolling Along</b>	Allright Productions	Producer/Writer/Editor
<i>A feature-length documentary tracking the journey of the original teenaged cast of the Stephen Sondheim/Hal Prince musical Merrily We Roll Along, from their “big break” on Broadway through growing up, families, and careers in and out of show business – reuniting again at the 25th Anniversary concert. (in production)</i>		

## Television

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<b>Stephen Sondheim’s Company</b> <i>(starring Raul Esparza in John Doyle’s Tony-winning production)</i>	PBS/Great Performances	Assoc. Director ( <i>Lonny Price, dir.</i> )/ Postproduction Coordinator ( <i>Emmy Nominated – Best Director and Best Editing</i> )
<b>Lerner &amp; Loewe’s Camelot</b> <i>(starring Gabriel Byrne &amp; Christopher Lloyd)</i>	PBS/Live from Lincoln Center	Associate Director

## Professional Affiliations

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<b>The CRY HAVOC Company, Inc.</b>	<a href="http://www.cryhavoccompany.org">www.cryhavoccompany.org</a>	Artistic Director
<i>The CRY HAVOC Company is a not-for-profit theater company that develops new plays and reinvestigates existing plays in an environment that demands that artists challenge the boundaries of their talent and technique. The company approaches all plays as conflict between individuals struggling to do what each desperately believes is right. CRY HAVOC provides a critical resource for new play development in the form of a community rich in artists devoted to and practiced in the development of new work. CRY HAVOC is dedicated to maintaining a resident company of actors, writers, and directors committed to sharing the fruits of its rigorous development process through the immediate power of live performance. The CRY HAVOC artistic community consists of more than 200 actors, directors, and playwrights. In the past twelve years, CRY HAVOC has produced more than 25 shows in New York City, including the premieres of 15 new plays and musicals developed through the CRY HAVOC Workshop, as well as countless readings and developmental workshops.</i>		

<b>Stage Directors and Choreographers Society</b>	Member
<b>The Dramatists Guild</b>	Associate Member
<b>Allright Productions</b>	Resident Artist
<b>The Professional Playwrights Workshop at the Players Club</b>	Founding Member
<b>The Rising Sun Performance Company</b>	Advising Director Acting/Directing Faculty
<b>Luna Stage Directors Lab</b>	Member
<b>Fordham University Playwriting Department</b>	Guest Director
<b>Fordham University Directing Department</b>	Thesis Mentor

## Published Plays

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### REALER THAN THAT

After being reunited at a friend's wedding, a pair of high school sweethearts return to a hotel room for one last romp. But their reunion is complicated by unfinished business... and a secret that he recently chose to share with the world. *Premiered at the Sounding Theatre's Sound Bytes Festival, June 4, 2005. Directed by Jocelyn Sawyer. One act.*

**Published by Samuel French, Inc.**

**Winner – 2009 Samuel French New Play Festival**

## Produced Plays

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### [PWND]

Suspicious of the friendship that has developed between his two roommates – his fiancé and his best friend – a young man levels an accusation that unleashes secrets and long-hidden resentments that threaten to tear all of their relationships apart. *Commissioned by The Rising Sun Performance Company. Premiered in the Rising Sun's Perceptions Festival, July 10, 2008. Directed by Kitt Lavoie. One act.*

**Nominated – Best Original Short Script of the 2008-2009 New York Theater Season – 2009 NYIT Awards**

### GOOD ENOUGH

Shortly after meeting her devoutly Christian future in-laws over Thanksgiving dinner, a Jewish college student receives a late-night visit from her fiancé's younger sister, who is determined to prevent the marriage from taking place. *Premiered at The CRY HAVOC Company's Road Test Festival, November 21, 2003. Directed by Kitt Lavoie. One act.*

### PARTY GIRL

A young lawyer arrives at his cousin's bachelor party to find his girlfriend, an Ivy League PhD student, working the party as an exotic dancer—two days before he was to introduce her to his family. They must work out how—and if—they can possibly go on together. *Premiered at The CRY HAVOC Company's Road Test Festival, November 21, 2003. Directed by Rachel Neuman. One act.*

**Selected "Best in Fest" – 2008 Algonquin Theater One Act Festival**

### KAT FOR SHORT

Following the opening night of his first show, a young playwright is confronted by his longtime girlfriend about the coded messages contained in his play regarding the true nature of his relationship with her best friend. *Premiered at The CRY HAVOC Company's Road Test Festival, November 21, 2003. Directed by Kitt Lavoie. One act.*

### SEVEN KEYS

An updated multi-media adaptation of George M. Cohan's 1913 comic mystery, *Seven Keys to Baldpate*. The story of a prolific television writer's attempt to win a bet that he can write a full-length screenplay in a single night while locked away in a secluded inn to which he has the only key. Or so he thinks. *Commissioned by Ring of Fire Productions. Premiered at the La Tea Theater, November 6, 2001. Directed by Kitt Lavoie. Full length.*

### ...RULES

A drunken night of game-playing leads to a series of revelations that will forever change the relationship between three college friends. *Premiered at Manhattan Theater Source's Nutshell Festival, January 5, 2001. Directed by Chad Stutz. One act.*

### NOT ENTIRELY PLATONIC: VARIATIONS ON A CONFESSION

A young man falls in love with his longtime girlfriend's childhood best friend. In a series of scenes, we see, along with the man, what would happen had he confessed his attraction to his girlfriend at different times in the relationship under different circumstances. *Premiered at The CRY HAVOC Company's festival, a new way to say it... nine new plays by emerging artists, January 13, 2000. Directed by A.J. Cermak. One act.*

### KNOWING HER

The study of a young man and the effect his relationships with the women in his life—from his first crush to his mother to his best friend to the woman he sees himself marrying—have had on him, the course his life has taken, and his relationships with the other women. *Premiered at Fordham Experimental Theater, April 30, 1997. Directed and designed by Kitt Lavoie. Co-directed by Kerry Flanagan. Full length.*

## Produced Plays (*cont'd*)

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### **THE COMPASS OF MY CURSE**

A consideration of the human fear and hurt that inspires actions often attributed to evil and villainy through an exchange of ideas between Iago, Edmund the Bastard, and Aaron the Moor. Adapted from the plays of William Shakespeare. *Premiered at Fordham Experimental Theater, November 17, 1996. Directed and designed by Kitt Lavoie. One act.*

### **THE MYSTERY OF THE MYSTERIOUS MISSING NOTEBOOK**

A farcical take on the detective genre and children's plays revolving around the efforts of a young "detective" to discern which of his classmates is responsible for the disappearance of their history teacher's grade book. *Premiered at Riverview School, January 13, 1996. Directed and designed by Kitt Lavoie. One act.*

### **THE MEDIAN LINE**

The story of a young man coming to terms with his promiscuous lifestyle and trying to find love, perhaps, with the girl next door. *Premiered at Fordham Experimental Theater, November 30, 1995. Directed and designed by Kitt Lavoie. One act.*

**Winner of the Herbert J. Robinson Award for Dramatic Writing, 1996.**

### **TWICE RATHER PERISH**

Three plot lines—an innocent convict caught with a de facto hostage in the midst of a prison break, a group of Guardian Angels who have captured a serial rapist and fear turning him over to the police before he has given a full confession, and a married mother of two cajoled into returning to a life of crime by a visitor from her dark, secret past—collide in a finale that forces the audience to question the assumptions that have shaped their views of the characters and their actions. Co-written with Jennifer Reichert from a story by Kitt Lavoie. *Premiered at Fordham Experimental Theatre, April 27, 1995. Directed and designed by Kitt Lavoie. Full length.*

**Screenplay adaptation by Kitt Lavoie - winner of the Herbert J. Robinson Award for Dramatic Writing, 1997.**

### **THE PRINCESS & THE GOBLIN**

A musical version of the classic fairy tale about a young princess, shunned by her father after her mother died giving birth to her, who must use the power of music to save the kingdom from invading goblins and a sinister traitor. Book co-written with John Sullivan. Music and lyrics by S. Andrew Rapo. *Premiered at the Barnstable Summer Theater, July 2, 1995. Directed by S. Andrew Rapo and Kitt Lavoie. Full length musical.*

### **CRISPIAN DESERTERS**

A twisted series of comedic monologues from such diverse characters as a scientist taking a newscast hostage to warn of impending world destruction, transcendental naturalist Henry David Thoreau rediscovering his early writings, a young man recounting his day spent saving the life of a ninety-eight-year-old waterskier, and a young high school class presidential candidate explaining his plans to lead his school to world domination. All this is narrated by a classic thespian-type locked in a battle with an audience member who has wrestled control of the show from him. *Premiered at Fordham Experimental Theater, April 21, 1994. Directed and designed by Kitt Lavoie. One act.*

### **THE HOBBIT**

A rock musical version of the classic J.R.R. Tolkien tale of Bilbo Baggins' reluctant journey through Middle Earth, becoming a hero along the way. Book co-written with John Sullivan and Jim Hill. Music and lyrics by S. Andrew Rapo, John Sullivan, Kris Lariviere, and Scott Lariviere. Sanctioned by the Tolkien Society. *Premiered at the Barnstable Summer Theater, May 20, 1993. Directed and designed by Frederick Sullivan, Jr. and John Sullivan. Full length musical.*

### **WHERE THE WILD THINGS ARE**

Adaptation of the Maurice Sendak children's book about Max's adventures in a dreamland of ferocious and friendly magical beasts. *Premiered at Riverside School, March 12, 1992. Directed and designed by Kitt Lavoie. One act.*

## Produced Screenplays

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### **RAINBOW RABBIT RELIANT**

In the swirl of press coverage and the wake of an attempted assassination, the daughter of a newly elected president is dispatched to convince her long-estranged sister to join the family at the upcoming inauguration. And to leave her girlfriend at home. *Produced by LeosPlayground, 2009. Directed by Kitt Lavoie.*

## Selected Unproduced Plays & Screenplays

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### A WRITER FOR CHILDREN

The story of two lonely people who meet while on a short stint in Baltimore – and the havoc that is unleashed after they negotiate a price. *Full length.*

### \*A TRULY MARVELOUS PROOF

Advanced mathematics, world-class art, human molecular genetics, the five-four-three double play – and four generations of fathers and sons. *Full length.*

### BANK & TRUST

In the midst of a free-falling economy, two old friends – a construction loan officer and the wife of a building contractor – have no one to blame but each other. *One act.*

### HOLIDAY PARTY GIRL

After working a party on a snowy Christmas Eve, a teenage runaway-turned-stripper encounters an unexpected visitor who forces her to decide what, exactly, family means to her. *Short screenplay.*

### MAKES THREE

A young man and his new wife arrive unannounced on the doorstep of his former girlfriend to celebrate the second birthday of the daughter he has never met. When they discover that the child is not there, one woman reveals how far she is willing to go to start a family of her own, and the other is forced to demonstrate how far she is willing to go to protect the one she has already begun. *Full length play and feature-length screenplay.*

### SUNSHINE

After waking up next to each other for the first time in two years, Grace and Davey have to decide if they ever want to wake up next to each other again. *One act.*

## Play Production History

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<b>*A TRULY MARVELOUS PROOF</b>	The CRY HAVOC Company, NYC ( <i>reading</i> )	2009
<b>BANK &amp; TRUST</b>	The CRY HAVOC Company, NYC ( <i>reading</i> )	2009
<b>THE COMPASS OF MY CURSE</b>	Fordham Experimental Theater, NYC	1996
<b>CRISPIAN DESERTERS</b>	Fordham Experimental Theater, NYC	1994
<b>GOOD ENOUGH</b>	Samuel French Festival/CRY HAVOC, NYC	2008
	The Rising Sun Performance Co., NYC	2006
	The Players Club, NYC ( <i>reading</i> )	2005
	The Riant Theatre, NYC	2004
	The CRY HAVOC Company, NYC	2003
<b>THE HOBBIT</b> ( <i>musical</i> )	Barnstable Summer Theater (MA)	2009
	Barnstable Summer Theater (MA)	2000
	Barnstable Summer Theater (MA)	1998
	Barnstable Summer Theater (MA)	1993
<b>HOLIDAY PARTY GIRL</b>	The CRY HAVOC Company, NYC ( <i>podcast recording</i> )	2009
<b>KAT FOR SHORT</b>	The CRY HAVOC Company, NYC	2003
<b>KNOWING HER</b>	The CRY HAVOC Company, NYC	2001
	The Players Club, NYC ( <i>reading</i> )	1998
	Fordham Experimental Theater, NYC	1997
<b>MAKES THREE</b>	The CRY HAVOC Company, NYC ( <i>reading</i> )	2004

## Play Production History *(cont'd)*

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<b>THE MEDIAN LINE</b>	Ring of Fire Productions, NYC	2003
	The Rising Sun Performance Co., NYC	2002
	The CRY HAVOC Company, NYC	2000
	The CRY HAVOC Company, NYC	1999
	The Players Club, NYC <i>(reading)</i>	1996
	Fordham Experimental Theater, NYC	1995
<b>THE MYSTERY OF THE MYSTERIOUS MISSING NOTEBOOK</b>	Riverview School Dramatics (MA)	1994
<b>NOT ENTIRELY PLATONIC: VARIATIONS ON A CONFESSION</b>	The Rising Sun Performance Co., NYC	2002
	The CRY HAVOC Company, NYC	2000
<b>PARTY GIRL</b>	The Rising Sun Performance Co., NYC	2009
	The Algonquin Theater, NYC <i>(selected "Best in Fest")</i>	2008
	Brooklyn Playwrights Theater, NYC	2007
	The Players Club, NYC <i>(reading)</i>	2005
	The CRY HAVOC Company, NYC	2003
<b>THE PRINCESS &amp; THE GOBLIN</b> <i>(musical)</i>	Barnstable Summer Theater (MA)	1998
	Barnstable Summer Theater (MA)	1994
<b>[PWND]</b>	The Rising Sun Performance Co., NYC <i>(nominated – Best Original Short Script – 2009 NYIT Awards)</i>	2008
<b>REALER THAN THAT</b> <i>(published by Samuel French, Inc.)</i> <i>(Winner – 2009 Samuel French New Play Festival)</i>	Samuel French Festival/CRY HAVOC, NYC	2009
	Manhattan Repertory Theatre, NYC	2006
	The Sounding Theatre, NYC	2005
<b>...RULES</b>	The CRY HAVOC Company, NYC	2001
	Manhattan Theater Source, NYC	2001
	The CRY HAVOC Company, NYC	2000
<b>SEVEN KEYS</b> <i>(adaptation)</i>	Ring of Fire Productions, NYC	2001
<b>SUNSHINE</b>	The CRY HAVOC Company, NYC <i>(reading)</i>	2009
<b>TWICE RATHER PERISH</b>	Fordham Experimental Theatre, NYC	1995
<b>WHERE THE WILD THINGS ARE</b>	Riverside School Theater Dept. (CT)	1990
<b>WINTER BREAK</b>	The CRY HAVOC Company, NYC <i>(podcast recording)</i>	2009

## Awards

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**Winner of the 2009 Samuel French New Play Festival** for the play *realer than that*.

**2009 NYIT Awards – Nomination for Best Original Short Script** of the New York 2008-2009 Theater Season for the play *[pwnd]*.

**Stage Directors and Choreographers Foundation Observer Fellowship** to work with director Lonny Price on the Roundabout Theater Company's 2007 Broadway revival of *110 in the Shade* (starring Audra McDonald & John Cullum).

**Herbert J. Robinson Award for Dramatic Writing** for the screenplay *Twice Rather Perish*.

**Herbert J. Robinson Award for Dramatic Writing** for the play *The Median Line* (only two-time winner).

**Davenport Foundation Fellowship** to pursue graduate studies in directing at The Actors Studio Drama School.

## Teaching

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<b>The CRY HAVOC Company</b>	Instructor – weekly acting and playwriting classes (2002-present) Instructor – regular directing classes (2002-present) Director of Intern Training Program
<b>The CRY HAVOC Podcast</b>	Host of the bi-weekly educational podcast aimed elucidating the process of acting, writing, and directing for an audience both of emerging artists and members of the general public interested in the process of theater professionals. Episodes on such topics as “Elements of a Well-Written Play,” “Improvisation as an Actors Tool,” “Developing and Using Character History,” “Auditioning,” “Rehearsal Etiquette,” “Acting in Musicals,” “Nudity and Sexuality on Stage and in Rehearsal,” and “Working on the Road.”
<b>The Rising Sun Performance Company</b>	Director of Actor Training Program Instructor – weekly scene study class (2006-present)
<b>Teaching Artist/Guest Director</b>	Fordham University Theater Department – Playwriting Program Fordham University Mimes & Mummies (Non-Theater-Major Company)
<b>Teaching Artist/Thesis Mentor</b>	Fordham University Theater Department – Directing Program
<b>Acting Coach</b>	Active private acting coach; coached students for successful auditions for roles on Broadway, Off-Broadway, films, television, and for entrance into graduate school (all coaching students last year were accepted to their first choice graduate programs, including Yale Drama, NYU, and Brown/Trinity Rep Consortium)

## Education

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### THE ACTORS STUDIO DRAMA SCHOOL

New York City

#### Master of Fine Arts in Directing

#### Directing

Gene Lasko, Arthur Storch, Stuart Vaughan, Andreas Manolikakis, Ellie Renfield, Arthur Penn

#### Acting

Elizabeth Kemp, Susan Aston, Gene Lasko, Carlin Glynn, Vivian Nathan

#### Voice

Christopher Arneson, Bill Rielly

#### Dialects

Gillian Lane-Plescia

#### Theater History

Gary Vena

#### Alexander Technique

Cynthia Reynolds

#### Stage Combat

J. Stephen White

#### Scenic Design

Tony Walton, Shawn Lewis

#### Lighting Design

Donald Holder, Dawn Chang

#### Costume Design

William Ivey Long

#### Master Class/ Seminar

Steven Spielberg, Sidney Lumet, Paul Newman, Laurence Fishburne, Donald Sutherland, Ron Howard, Sharon Stone, Sean Penn, Tim Robbins, Jennifer Jason Leigh, Kim Basinger, Ellen Barkin, Peter Falk, Jerry Lewis, Billy Joel, Mary Tyler Moore, Sylvester Stallone, Tom Hanks, Geena Davis, Bernadette Peters, James Woods, Andy Garcia, Michael Caine, Kevin Spacey, Alan Alda, Harrison Ford, Sigourney Weaver, Val Kilmer, James Caan, Philip Seymour Hoffman, Richard Dreyfuss, Gabriel Byrne, Spike Lee, Douglas, Helen Hunt, Robin Williams, Francis Ford Coppola, Antonio Banderas, Kevin Kline, Gene Hackman, Burt Reynolds, Vanessa Redgrave, Ben Stiller, John Goodman, Ian McKellan

### FORDHAM UNIVERSITY

Bronx, New York

#### Bachelor of Arts, *in cursu honorum*

Major: Political Science (3.9 GPA)

#### Playwriting/Screenwriting

Meir Ribalow

## What people say about working with Kitt Lavoie

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### **Polly Lee • ACTOR**

Kitt Lavoie's preparatory work is amazing! As a result he is able to communicate to and inspire an actor with his clarity of vision. No other director I have worked with has such specific understanding of text and, indeed, theatricality. Thus, he is able to guide an actor through their choices, providing them with fantastic resources throughout the rehearsal process. Kitt has directed some of my finest performances. He works hard and expects the same from his cast but the effort is ultimately exhilarating.

Equally, his aesthetic sense is inspiring. He always adds other layers to one's performance by introducing specific music, set and costume pieces. Highly intellectual, his forethought and focus are intense and rewarding for colleagues and audiences alike!

### **Akia Squitieri • ARTISTIC DIRECTOR - RISING SUN PERFORMANCE COMPANY**

Having produced two of Kitt's works, I have been able to witness the instant trust that actors feel when working with him. As a director he delivers what he promises both creatively and technically; as a writer his understanding of raw human emotion is remarkable. He is able to walk the fine line between writer/director/actor and is able to step away and allow others into his work. He works well with others, and knows what and when to compromise and what to hold fast to - in other words he "picks his battles" wisely when working in a team environment. As a teacher he has the patience and tenacity to walk students through the small steps to get to the big picture. When working with Kitt I have complete trust in every part of the process from pre-production to the final result.

### **Kerry Flanagan • ACTOR**

I have known and worked with Kitt for more than ten years now. To this day, he is without question the director I would choose to work with above all others. His understanding of text and character and the needs of an actor are unparalleled. He knows how to address an actor in very specific, clear terms, often pulling from them a performance that even they never thought possible. He is, in the truest sense of the word, a collaborator and I have never worked in a more fruitful environment than the one he creates in rehearsal.

### **Cynthia Franks • PLAYWRIGHT**

Kitt Lavoie is my first choice for a director for all my plays. He has the ability to find the essence of a play and translate that into the strongest dramatic language for the stage. Kitt took my play *Then...* and built into it a clear, theatrical, dramatic structure. He took the time to understand the play, the characters and what I was trying to say. Kitt took what was there and made it better. He is a director that takes charge of a project and gets things done, but he never made me feel as though I had lost my creative control as a playwright. Most importantly Kitt is fun to work with. His rehearsals are organized, efficient and always fun. He doesn't waste precious time. He has a way of getting great things out of actors very quickly.

### **Aubyn Philabaum • ACTOR**

One of the many things I love about Kitt as a director is that he is always pushing the envelope. An incredibly organized and text savy professional, he starts each rehearsal process table talking with the actors, encouraging discussion and intellectual exploration, which creates an atmosphere of equality, of artists working together to uncover the world of the play. In this setting, we (actors, director, stage manager) are all equal partners, discussing and laughing and sharing. Thus a comfortable environment is established. This leads into exploration through improv. The improvisational work that Kitt encourages and leads his actors through is fascinating. I have uncovered more about my characters in this work with Kitt than in any other improvisational work in shows, in classrooms, onstage, etc.

Kitt has so much passion and respect for the theatre, for his actors, for his playwrights -- he is an artistic intellectual, able to approach the theatre through many different eyes. His work is always fascinating, as he is always pushing his actors and audiences to think outside of the box. He loves a challenge, and loves to challenge others. I have a great deal of respect for Kitt as a director and playwright. He is a dream for any committed actor.

## What people say about working with Kitt Lavoie

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### **Graeme Gillis • PLAYWRIGHT/ASSOCIATE ARTISTIC DIRECTOR – ENSEMBLE STUDIO THEATRE**

Kitt directed the original production of a play called *Welcome Back, Buddy Combs* by Ben Rosenthal, which we later further developed here at Ensemble Studio Theatre. During our development process, I asked to borrow Kitt's copy of the script as a reference. I was taken aback by the notes he had made on the script. The notes were rigorous and inquiring. Relentless detail. They illustrated his approach – he goes at dramaturgy like an attack dog – and provided a road map to a deeper understanding of a play I already felt that I knew quite well. His preparation gave the piece what a writer looks to a director to provide – he didn't just serve the play, he elevated it.

Later, Kitt enlisted me to collaborate on a project that I can honestly say would become the most difficult production experience I have ever had. But in the face of it, I never lost faith in Kitt. Undermined at every turn by the inexperience of the producers, Kitt consistently rose to daily, nightly, hourly challenges: staying all night to complete set construction himself; re-teching sound cues himself; recasting, rewriting and hustling new audiences night after night himself. In almost entirely discouraging circumstances, he proved his mettle with the same vigor he showed with his script notes: given the resources, he will elevate a play to a more fulfilling, more theatrical place than it begins on the page. Denied those resources, he will elevate it anyway. He has grit and smarts, and is driven to make theatre. Any organization would be fortunate to have him on their side.

### **Erin Deal • ACTOR**

As a director, Kitt encourages actors to explore different options and to bring their ideas to rehearsal. I was always comfortable during the process and looked forward to rehearsal. I learned many things while working with him because he would always lead me to discover things on my own, rather than just telling me what to do (he was a great teacher, as well as a great director). He understands his ideas clearly, and is able to convey them clearly to others, always presenting them in the terms that the individual can understand best. He was always open for questions and discussion. I always look forward to working with Kitt because I have grown as an actor every time I have worked with him.

### **Jennifer Robinson • ACTOR**

Kitt Lavoie is an artist whom I truly respect and admire. I have worked with him in many different capacities: as a fellow actor in a production, as one of the actors under his direction, as a regular at the CRY HAVOC Workshop, and I have nothing but praise for Kitt as a director, actor, writer, and teacher.

Working under Kitt's direction was an incredibly educational experience for me. He is very intuitive and he works incredibly well with actors (perhaps because he's an excellent actor himself). He communicates complex ideas very clearly and in a way that keeps me excited for the challenges ahead. Working with Kitt has made me (and I believe will continue to make me) a better actor. He keeps me on my toes and working to the maximum of my abilities. He is the sort of director that inspires me to give 200% – and I would work with him again in a heartbeat.

Kitt directs and writes with a superior intellect. He's not interested in the "easy" stuff, and that is one of the things that I most admire about him. He asks the big questions. Fearlessly. His plays (like *Good Enough* and *Makes Three*) grab me by the throat. He doesn't tiptoe around difficult topics – he looks them in the face and calls them what they are.

It has been my privilege to participate with The CRY HAVOC Company (of which Kitt is Artistic Director) in their weekly Workshops. It is a brilliant forum for writers and directors and actors to come together and create new work. Kitt's leadership and organization of this group supports the artistic lives of many young and aspiring artists in the city and produces some genuinely outstanding theatre. Kitt has the intelligence and the leadership skills necessary to inspire trust, enthusiasm and respect in those he works with – and I hope always to count myself among them.

### **Lisa Barnett • ACTOR**

Kitt is a very dedicated and intelligent director. He puts a lot of thought and care into any project that he turns his attention to. I always felt that I was in good hands with Kitt, and that he was very thorough. And beyond all that, rehearsals were always a lot of fun - Kitt is one of the funniest people I know! I really look forward to working with him again!

## What people say about working with Kitt Lavoie

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### **M.Z. Ribalow • ARTISTIC DIRECTOR – NEW RIVER DRAMATISTS**

I have been very fortunate, in my career, to have worked with a number of the top professionals in my field. Few have the energy, common sense, and integrity that Kitt has in such abundance. Not only does he possess unusual skills of comprehension and analysis; he also has an extraordinary ability to persuasively communicate his ideas. As a colleague, he is warm and generous, as well as incisive and astute. I have never known him to undertake any task as a director, writer, actor, or administrator – however great or modest – without excellent results.

### **Alex Miller • ACTOR**

Kitt creates an atmosphere where the actor feels secure to try new ideas and take risks. He has a gift for knowing when to push an actor or when to give them space to figure something out. Always willing to listen, Kitt is an exceptional talent who directs with confidence and passion.

### **Mackenzie Westmoreland • PRODUCER**

My association with Kitt began while I was producing a revival of *Italian American Reconciliation* for The Sanctuary Theater Company. Kitt entered the rehearsal process with a clear vision, extensive preparation, and a professional attitude that promoted a creative working environment. His ability to communicate ideas and inspire both the actors and designers were major elements to the show's success. He developed great relationships with the production team, offering many solutions to obstacles with sets, costumes, and even advertising. At the end of the run, I knew I would want to work with Kitt again. I have followed and attended as many of his later projects as possible. I am constantly amazed at how the real world barriers of strict budgets, time constraints or space limitations never dampen his sense of artistry. His "can do" and "why not?" attitude forces everyone, including me, to think outside of the box – something theatre should make all of us do.

### **Jennifer Reichert • PLAYWRIGHT**

I have worked with Kitt as a director and dramaturg for several of my plays. As a dramaturg, his concern was always to be faithful to the story I was trying to tell, and to challenge me to raise the characters' stakes. His critiques were both profoundly insightful and always delivered with patient respect for my process. As a director of new work, I trust him completely to deliver a play that is stronger than when I gave it to him, but to remain utterly faithful to my story. I cannot recommend Kitt highly enough as a director of original work. He will always be my first choice for director of my work.

### **Lynn Freedman • ACTOR**

I worked with Kitt on a production of John Patrick Shanley's *Italian American Reconciliation* and it was, to date, my most positive theater experience yet (we're talking over twenty years of live performance). Kitt was so wonderful and concise in his direction that he helped me to find the subtle nuances in both the text and my character without ever telling me or demanding from me in any kind of authoritarian way. He challenged me and inspired me to truly dig deep and excavate whatever truths about my character I could muster. His gentle, nurturing and supportive ways lent themselves to a cast that never felt as though they were less than, but more importantly, felt motivated to rise to his level. I grew tremendously as an actress during the two-month period that I worked with Kitt and I know this was as a result of his guidance. Working with Kitt was not only an experience that led me to grow but one that allowed me to blossom and he is a director that I would not hesitate to work with again under any circumstance!!!

### **Darren Eichorn • ACTOR**

Working with Kitt on *Macbeth* was a very rewarding experience. We had a large cast and he managed to organize and unite everyone. Kitt was always in control of the production, but never with a heavy hand. He created a relaxed environment and was always available to discuss and answer questions. Every role in the play was considered important and he gave ample time to everyone's performance. It was very exciting working on *Macbeth* with Kitt. He gathered a strong group of actors and staff and we all had a great time!

## What people say about working with Kitt Lavoie

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### **Austin Basis • ACTOR**

I had the privilege of attending graduate school with Kitt at the Actors Studio Drama School and working with him as a director on projects both in school and after graduation. He is a consummate professional. His work ethic and attention to detail far exceed that of any director I have worked with. Every play Kitt directs has a distinct point of view - but he doesn't go about achieving this vision by force-feeding his actors. His approach is methodical and intellectual - yet passionate - with regards to the project, to the material, and, most importantly, to the actors. Kitt's ability to dissect a script is exemplary. His keen observations give insights into my characters that always prove to be critical in my execution of a role. And his unique sense of humor finds its way not only into the actor-director relationship, but into his work as a whole. As a director, Kitt is honest, clear, and direct - three qualities an actor cherishes; three qualities that are rare in theatre today. As a professional, Kitt gets things done - his accomplishments speak for themselves. As a friend and colleague, Kitt provides support and encouragement - without which an actor like myself cannot succeed.

### **Jenny Kirlin • ACTOR/STAGE MANAGER**

Kitt Lavoie is extremely dedicated to his actors. He encourages actors to come into a rehearsal process to experiment with different choices, encouraging them to explore many options to identify the choices that make the character and scene speak most clearly to them. As a result, rehearsals are always very interesting, exciting, relaxed, and fun.

Working with Kitt as an actor, I always felt that he was the epitome of an "actors' director." It was only after I began working with him as a stage manager that I came to realize that he reserves the same level of care and attention for all elements of the production. Seeing Kitt interact with his actors, creative staff, and crew is truly an amazing process to witness.

### **Russell Hankin • ACTOR/PRODUCER**

My experience with Kitt began quite some time ago when my company, Ring of Fire Productions, commissioned him to write and direct a modernized adaptation of George M. Cohan's *Seven Keys to Baldpate*. For this project, I worked with Kitt in two capacities: as a producer and as an actor. As a producer, I found him to be an invaluable asset to the forward momentum of our company. His deft skill with the direction of the production was energizing to our entire production team. As an actor, I felt more enthusiastic and motivated under his direction than I've ever felt with another director. His ability to drive and guide, coupled with a strong sense of playful exploration, created an atmosphere of bubbling creativity like no other I've been involved in.

### **Suzanne Mailhot • ACTOR/STUDENT**

I am very grateful to have had the opportunity to work with Kitt on *Romeo & Juliet* as a student at Fordham University (where he was a guest director). Kitt is a nurturing and sensitive director who creates a truly special dynamic with his actors. He communicates what he wants clearly to his actors but, more importantly, provided us, as student actors, with the tools and opportunities to discover what we wanted in each scene. I always felt safe to take risks in rehearsal, knowing that even if my efforts fell short of perfection, I never had to be concerned with disappointing Kitt. He never failed to express his support and understanding - and he ended up guiding me to a performance of which I was extremely proud. There are truly not enough words to express my gratitude to Kitt as a teacher and a director.

### **Jack Hartman • ACTOR**

As an older actor, with extensive life and professional experience, I always approach any new director with a certain skepticism. With Kitt, I knew even from the audition process that working with him would be an educational and rewarding experience. His trademark is to engage in private discussions with the actors to set up exercises designed to have the actors resort to their inner creativity to respond to their scene partners. Kitt recognizes at each step that the result may not be final, but it will contribute to the creative process shared by the actors and the director to eventually result in the deepest characterization, the best staging, and the clearest story telling. Kitt constructs a true process; planned and designed to build each of those elements throughout the rehearsal period. As a result, the actors have the opportunity to reach the highest level of intensity in their performance, and rely on each other not only to sustain that level, but increase it throughout the production. I look forward to working with Kitt again, and know that the next role I play will be even more complete than the last as a result of what I learned under his direction.

## What people say about working with Kitt Lavoie

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### **Kari Jacobsen • ACTOR**

I have had the pleasure of being directed by Kitt in several productions, and I find his work to be intelligent, playful, and filled with integrity. And always, always well prepared. I trust him because I know he'll give me the time and guidance I need to develop my character. Kitt has the ability to put people at ease, making the actors feel comfortable enough in their characters to allow them to try what would otherwise be not-so-comfortable choices. And although he encourages actors in their process, he never loses sight of the product. I trust his sense of the stage – his aesthetic. In the end, every little detail from lighting to costume to choreography is accounted for through his preparation and direction.

### **Dennis McCarthy • PRODUCER**

Kitt Lavoie's creativity and compassion, coupled with his dedication and leadership, makes him an ideal director (especially in our college setting). Under his direction, no aspects of the production go without his full attention. His knowledge of both the text and theater in general is unsurpassed by any director I have had the fortune to work with, and it shows how well trained he is. By working closely with the producers, actors, designers, and crew, he maintains a pleasant and dynamic work environment where everyone's needs are met and no one's work goes unappreciated. The combination of his personal skills and this environment that he fosters allows Kitt to tackle any predicament while still managing to deliver exceptional theater to his audiences.

### **Zoe Frazer • ACTOR**

As an actor, it is rare to find a director who understands how to question actors about their choices and motivations for their character in such a way that enables the actor to create a depth of work that they themselves never deemed possible. Kitt encourages actors to experiment with the identity of their character, to never underestimate or assume too much about the role he or she is playing – not even when the show is up and running. I truly relished the time I spent working with Kitt and hope to tackle many other projects together.

### **Emily Bridges • ACTOR/STUDENT**

Working with Kitt was an incredibly enlightening experience. He has a no-fear-try-everything approach to the creative process. The improvisation and exploration that he led the cast through resulted in a number of truly extraordinary discoveries. Kitt is a dynamic director and very passionate about his work. He was always prepared with new, creative ways to interpret actions between characters and to connect all of our stories.

Kitt is a dream for an actor to work with. He constantly provided fresh ideas about how to approach a scene based on our characters' needs, and of course always reminded us of those four very important words that are all-too-easy to forget: "listen to each other!" His method was clear and direct, which made it impossible to get lost in our heads. Ironically, to achieve this simplicity, Kitt had us work very hard to really get to know our characters. He has a sensational sense of play which made the whole process a joy to be a part of. I would work with Kitt Lavoie again in an instant!

### **Libby Kelly • ACTOR**

Kitt's direction is a whirlwind of useful realizations! He gives the actor "secrets" that enable them to explore so many viewpoints of their character. Without force, he helps you figure out, on your own, so many possibilities of a rich backstory of the character. His passion and skill of the text or show is always so strong and his overall vision of the show is simply a masterpiece ready to come to life. I have nothing but positive things to say about Kitt as a director and always felt inspired while under his direction.

### **Jeb Toms • ACTOR**

Working with Kitt Lavoie was like going back to that pure uninhibited starting point in an actor's training. He cultivated a free and open environment for the creative process allowing the work to flow naturally from the inside out. It was refreshing to have a director unleash the reigns and allow me the opportunity to explore and to dare to be stupid, if that's what it took!

## What people say about working with Kitt Lavoie

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### **Lana Faye Taradash • ACTOR**

Kitt has a great knack for reading people and I really appreciated the way in which he took the time to get to know how I work. He was extremely effective in tailoring his direction and way of communicating to me and the rest of the cast members individually to really bring our ensemble together. I particularly liked the intensive table work we did at the beginning of our rehearsal process. Kitt left no room for unasked questions regarding each of our characters, and he really changed the way that I will approach a role from now on. Kitt's passion for the show and taking each moment of each scene and making it special and important was really inspiring to me and was a constant reminder of why I love to perform.

### **Ewan Ross • ACTOR**

Working with Kitt was a pleasure. His depth of knowledge and his prior preparation and planning made the experience enjoyable and educational. Kitt has a clear design and concept and sticks to it throughout the production. This in turn made my job as an actor much easier. I knew exactly what I was doing and why - largely in part to the level of table work and rehearsal we had undertaken together. I also felt that I could lean on Kitt for support and advice at anytime. Despite his extensive preparation (or perhaps because of it), he was very open to suggestions and was not afraid to change things in response to what we learned in rehearsal. In short Kitt showed remarkable vision, talent, professionalism and leadership. He was a joy to work with. I look forward to our next production together.

### **Christopher Larkin • ACTOR/STUDENT**

Kitt Lavoie is that rare director that I was able to put my full faith in. He showed a true respect and deep understanding for the text, which forced me to study and engage my role in a way much deeper than I ever have before. His creative process, full of exploration and improvisations, allowed me to feel comfortable enough to break free of the old habits and tricks that I often fall back on. Kitt's ability to communicate with everyone – performers, designers, and technicians – was key in bonding the cast and crew together. Working with Kitt gave me a newfound confidence and passion that allowed me to be in the moment at all times. Although he expects nothing less than hard work, Kitt also reminded me how fun the theatre is meant to be!

### **Sarah Sirota • ACTOR**

Kitt Lavoie is the kind of director who is constantly challenging the actors to push themselves to a deeper level of acting. He doesn't accept acting that skims along the surface, and hence the process of working with Kitt becomes a growing process for the actor. He listens, helps the actor make strong choices, and directs each actor in a way that fits his or her individual style. He welcomes conversations about the show or any difficulties an actor is facing, and is a true leader. Working with Kitt has been a great opportunity for me, and I would jump at the chance to work with him again.

### **Rachel Neuman • ACTOR**

Kitt Lavoie really understands an actor's psychology. He is able to address each individual's needs within the rehearsal process while creating a safe, open environment where the actor is free to explore. He respects his actors, but will not coddle them. Actors are constantly challenged to find a greater depth of character.

### **Charlotte Wyatt • ACTOR/STUDENT**

I was fortunate enough to work as Kitt's directing intern on CRY HAVOC's production of *Romeo & Juliet*. His directing process was thrilling to watch and take part in. Kitt directed with a dynamic enthusiasm that brought a varied cast of twenty-seven together. Kitt was never unprepared for a rehearsal, but remained open to the feelings and suggestions of other artists, never hesitating to take the time with any actor who asked to devote individualized attention to their needs. Both by example and instruction, Kitt provided me with an excellent learning and artistic experience. Not only did I learn about the art and process of directing a production, but I was able to actively participate in a safe, supportive environment. I proudly recommend Kitt Lavoie to any theatrical artists who want to hone and enrich their craft.

## What people say about working with Kitt Lavoie

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**Jennifer Curfman • Timothy Davis • Jane Pfitsch • Gabe Fazio • Kerry Flanagan • Jenny Kirlin • Rachel Neuman  
• Jennifer Reichert • Chris Stack • MEMBERS OF THE CRY HAVOC COMPANY**

It is an ongoing joke at CRY HAVOC that we take for granted how smoothly the organization runs (both day-to-day and in production) – until we are working elsewhere. Put simply, things go better when Kitt is in the room. His extraordinarily efficient management style has been critical to our success, since we generally have between seven and ten projects in the works at any given time, all dependent on the complicated and often shifting schedules of thirty working professionals. He is an exceedingly clear communicator and understands the power of information, and he makes sure that everyone is given ready access to the information that they need. He is always several steps ahead of a project and foresees and prepares for problems long before they arrive. On the occasion that things do go awry, he is an exceptionally able problem solver, and always remains remarkably composed, focused, and good humored in the face of a challenge.

When work is brought in to our semi-weekly workshop group, Kitt's focused moderation assures that we will get the feedback we are seeking, and the help we need. Kitt's feedback is always especially insightful, and he has a special and invaluable gift for guiding actors to recognize the ways in which specific feedback that he (or someone else) gives on a scene can be extrapolated into a lesson to be applied to the rest of their work. He is an excellent teacher.

Kitt also has an especially notable gift for working with and mentoring actors (and playwrights and directors) in the early stages of their professional careers. Working with him both in production and in our Workshop setting, we have had the opportunity to see over and over the way in which young actors flourish under Kitt's guidance. He understands that all theater artists need to develop their own way of personalizing and approaching their craft, and Kitt has a singular skill for helping them to understand the kind of actors that they want to be and to setting them well on the road towards that goal. He has an uncanny ability to help actors get to places that they did not know how to get to – and show them the way to get back to them on their own.

As a director, Kitt enjoys and embraces the actors' process, allowing them to build a character and insisting that they make strong choices. He won't let you take the easy way out and challenges you to challenge yourself. He demands a high level of professionalism, respect and focus in his rehearsals – but never makes the process feel like work. He not only demands you do your best work - he provides you with the tools, support, and inspiration to do it. He always takes you seriously, and is a delight to work with.

Kitt Lavoie is an enthusiastic collaborator, a focused leader, and a trusted friend to all of us here at The CRY HAVOC Company. We recommend him without reservation and with pride.