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**Michael Kahn**  
Director of Juilliard's Drama Division

Michael Kahn, Director of the Juilliard Drama Division since 1992, has been an integral part of the Juilliard faculty since the Division's creation in 1968. His tenure as Director has been a time of extensive growth for the Drama Division, which also now trains playwrights and directors, in addition to maintaining one of the most respected acting programs in this country. Mr. Kahn also serves as the Artistic Director at The Shakespeare Theatre in Washington DC, a post he has held since 1986, as well as The Shakespeare Theatre Academy for Classical Acting at the George Washington University (ACA). His most recent productions include *The Winter's Tale*, the east-coast premiere of Ben Jonson's *The Silent Woman*, and *The Oedipus Plays* for the 2003 Athens Festival in Greece.

Mr. Kahn began his career off-off Broadway with Jean-Claude van Itallie's *War* and *American Hurrah*. He then directed Adrienne Kennedy's Obie-winning *Funnyhouse of a Negro*, produced by Edward Albee and *Measure for Measure* for the New York Shakespeare Festival in Central Park, for which he won the Saturday Review Award as Best Director of a Revival, and the first of three Vernon Rice Award nominations – all in the same season. After his first Broadway production, he was invited to stage *The Merchant of Venice* at the American Shakespeare Theatre (AST) in Stratford, Connecticut, where he was appointed Artistic Director in 1969. Among Mr. Kahn's twenty productions for the AST, many of which enjoyed continued success on Broadway and at the Kennedy Center, are *Richard II*, *Love's Labours Lost*, *Henry V*, *All's Well that End's Well*, *Macbeth*, *Measure for Measure*, *Romeo and Juliet*, and *The Winter's Tale*, as well as *Three Sisters*, *Cat on a Hot Tin Roof*, and the first major revival of *Mourning Becomes Electra*.

Appointed Producing Director of the McCarter Theatre in Princeton, New Jersey in 1974, Mr. Kahn's productions of *Angel City*, *Beyond the Horizon*, *The Heiress*, *A Month in the Country*, *Mother Courage*, *A Streetcar Named Desire* and *'Tis Pity She's a Whore*, as well as the American premiere of *Night of the Tribades*, and the world premiere of *Put Them All Together*, helped the McCarter Theater achieve national prominence. Further New York credits include *Showboat*, for which Mr. Kahn received a Tony Award nomination, *Whodunnit*, *The Death of Bessie Smith*, *Here's Where I Belong*, *Hedda Gabler*, *Flux*, and the American premiere of Mario Vargas Llosa's *The Señorita from Tacna*. Mr. Kahn's numerous regional credits include Pinter's *Old Times*, and Shepard's *The Tooth of Crime* at the Goodman Theater in Chicago (MacArthur Award and Joseph Jefferson Award), *The Duchess of Malfi* for The Guthrie Theater, and *A Touch of the Poet* for Arena Stage and the Denver Theatre Center. Mr. Kahn also has staged the San Francisco Opera's production of *Handel's Giulio Cesare in Egitto*, Bizet's *Carmen* at Houston Grand Opera and Washington Opera, and Samuel Barber's *Vanessa* at Dallas and Washington Opera.

Mr. Kahn also has a long history in performance education, having created for The Chautauqua Institution an acting program with a professional theater company component. During the five years that he headed The Chautauqua Conservatory, he also directed the students in *The Glass Menagerie* and *Key Exchange*. Concurrent with that post, he was one of the Circle in the Square Theatre School's two master acting teachers, and from 1978 until 1988 he was artistic director of The Acting Company. His compilation of five one-act plays by Tennessee Williams, created for The Acting Company, was entitled *Five by Tenn*, and was produced in Moscow in 1990, ultimately touring throughout the former Soviet Union and Eastern Europe.

Michael Kahn has had a long relationship with The Shakespeare Theatre in Washington, D.C. In 1986 he was appointed artistic director of the newly incorporated theatre, following its separation from the Folger Shakespeare Library. It is a post he still holds. Under his leadership, The Shakespeare Theatre has developed into one of the premiere classical theaters in the country, with more than 17,000 subscribers, a ten million dollar budget and a series of professional and community-based educational programs. As Artistic Director, Mr. Kahn has staged landmark productions, which have earned him a total of twelve Helen Hayes nominations and five Helen Hayes awards for Outstanding Direction, including *Romeo and Juliet*, *The Winter's Tale*, *All's Well That Ends*, *Macbeth*, *Antony and Cleopatra*, *As You Like It*, *Richard III*, *King Lear*, *Twelfth Night*, *The Merry Wives of Windsor*, and *Brecht's Mother Courage*.

In 1991, Mr. Kahn inaugurated Shakespeare Free For All with a return of his production of *The Merry Wives of Windsor*. The production was seen by an audience of more than 30,000 people at the Carter Barron Amphitheatre in Washington, D.C. The Shakespeare Theatre moved to a new, larger theater at The Lansburgh, which opened in March 1992 with Mr. Kahn's production of *Much Ado About Nothing*.

In 1988, Mr. Kahn received the John Houseman Award for Commitment and Dedication to the Development of Young American Actors. He also was named Washingtonian of the Year in 1989 by Washington Magazine, and received the Washington Post Award for Distinguished Community Service, for his leadership role in the education and employment of professional minority actors. In 1990, he was the recipient of the first annual Shakespeare Globe Award, and in 1997 he received the Washington, D.C. "Mayor's Award" for excellence in an artistic discipline.

Born in Brooklyn, New York, Mr. Kahn attended the High School for the Performing Arts. He holds a bachelor of arts degree from Columbia College of Columbia University and honorary doctorates from Kean College and the University of South Carolina. He has served on the Board of Directors of many groups, including the Theatre Communications Group, Theater Panel of the New York State Council for the Arts, Standards and Review Committee of the League of Professional Training Programs, Intern Panel for the National Institute of Music Theatre, Alan Schneider Award for Directing, and the Theater and Overview Panels of the National Endowment for the Arts.

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