

**Directors Lab West Steering Committee,
in association with the The Pasadena Playhouse, Center Theater Group,
Boston Court Pasadena, and The Music Center present**



Est. 2000

Dream. Create. Imagine.

May 19–26, 2018

*Directors Lab West has been made possible through the generous support of
innumerable artists donating their time and resources to this event.*

*Special financial support for Directors Lab West has been received from
the Stage Directors & Choreographers Society.*



Welcome to Directors Lab West 2018

May 19, 2018

Welcome! It is with great pride and excitement that we are able to offer the 19th year of Directors Lab West.

Our roots began 3,000 miles east and over 20 years back as the brainchild of Anne Cattaneo and André Bishop, Literary Manager and Artistic Director of the Lincoln Center Theater. Recognizing the absence of a program that allows young directors to cultivate their skills, Lincoln Center Theater established the Lab as a pilot project in 1994 in New York, designed as an interactive forum to engage emerging directors in an intensive study of their craft and to foster collaborative relationships among a community of artists. The LCT-Lab offered a series of workshops, seminars, readings, and productions that enabled participants to learn and grow as artists and working professionals. Each spring some one hundred directors representing a broad cross-section of backgrounds are invited to examine ideas about their profession and discuss their roles in the theater. In its first year, the Lab attracted artists living and working in New York City. By the second year, nearly one quarter of the applicants traveled in from other cities. Since then, this trend has continued and the Lab now has members from across the country, as well as from Brazil, Canada, Switzerland, India and other countries.

In April 2000, five alumni of the Lincoln Center Theater Directors Lab (Nick D'Abruzzo, Ernest A. Figueroa, Olivia Honneger, Kappy Kilburn, Andrew Sachs) came together with the help of Lincoln Center Theater's Literary Manager and LCT Lab founder Anne Cattaneo and organized the West Coast extension of the Lab which was launched at the Greenway Court Theatre in Hollywood. In 2002, the Pasadena Playhouse (and later Boston Court Performing Arts Center and A Noise Within) became the hosting partners of the Lab. For the past several years Directors Lab West has been, and continues to be, sponsored by the generous support of the Stage Directors and Choreographers Society.

Since 2000, the Directors Lab West has drawn together theatre artists from around the United States and beyond. Speakers and Panelists have included Notable Actors, Artistic Directors, Critics, Dramaturges, Designers, Directors, Actors Equity, LA Stage Alliance, Musicians, and Writers. Previous years' sessions have addressed issues such as producing theatre, working with writers and dramaturges, the relationship between actors and directors, movement, design and other topics that are not only of concern to Los Angeles, but the entirety of American Theater.

Each year these inspiring artists donate their time and talents in order to share their collective knowledge with you, our attending directors and choreographers. Alumni of Directors Lab West now count over 500, and with each passing year we on the Producing Steering Committee grow more and more moved by the talent, energy, and creativity shared by our Lab attendees. This nineteenth year of Directors Lab West is your lab and you have been greatly anticipated.

Sincerely,

Directors Lab West Producing Steering Committee

Che'Rae Adams, Ernest A. Figueroa, Janet Miller, Diana Wyenn

Associate Producers

Martin Jago, Donna Simone Johnson, Gary Lamb, Debbie McMahon, Doug Oliphant, Matt Ritchey, Randee Trabit

Production Coordinators

Kayli Ennis

Special Thanks

Stage Directors and Choreographers Society, The Pasadena Playhouse, The Music Center, Center Theater Group, Boston Court Pasadena, Anne Cattaneo, Laura Penn, Barbara Wolkoff, our guest artists, and all the Directors Lab West alumni.

The Directors Lab West Producing Steering Committee, in association with The Pasadena Playhouse, The Music Center, Center Theatre Group, and Boston Court Pasadena, present

Directors Lab West

May 19 – 26, 2018

Welcome to the 19th Annual Directors Lab West! You are welcomed to the Lab as a very special group of directors and choreographers. This week provides an opportunity available to only a few each year. This is a chance for you to meet with fellow artists and other notable theatrical personalities in order to exchange ideas, discuss the process of theatre around our world, and hopefully guide its course. In addition to the artistic exchange with your peers, there is also an opportunity to expand your approach and add to your skills through discussion, demonstration and observation.

THIS IS YOUR LAB, MAKE OF IT WHAT YOU WILL!

General Notes:

- Hang on to your Lab ID. Security at all locations will require a valid Directors Lab West ID.
- Sessions are subject to change. Any and all changes or additions after May 19, 2018 will be posted on the Lab Callboard. Please check this board frequently! Daily schedule updates will also post to your Private Facebook Group.
- Information on any other off-site sessions, or 'Special Events' will be posted on the callboard. If required, sign-ups will be taken on the first day of the lab. After that, seating for all activities will be on a first come, first served basis.
- We have arranged for discounted tickets for several theatrical events around Los Angeles. This year we are able to offer a 5 show ticket package for \$75 however please take special note: transportation and parking to all events is each Lab member's responsibility.

Attendance:

- We hope you will choose to attend each and every session offered during the week, or as many as you are able. Guest artists donate their time to the Lab, so please take advantage of every opportunity.
- All events are FREE except for arranged performances. Look for any event that requires a sign-up sheet (any additional costs will be indicated). If you sign up you MUST attend.
- You must purchase a ticket in advance to attend all performances. If you would like to buy additional and individual tickets for these performances, please reach out to our production coordinators.
- All events of the Lab (other than the opening Saturday's SDC "Open Session") are by invitation only and are for Lab members, participants and special invited guests. PERSONAL GUESTS ARE NOT ALLOWED. This includes: spouses, significant others, industry friends, or individuals personally owed favors. Do not bring them as they will not be allowed in.

Directors Lab West has been made possible through the generous support of innumerable artists donating their time and resources to this event.



Special financial support for Directors Lab West has been received from the Stage Directors & Choreographers Society.

Special support and extended dedication of time has been provided by alumni associate producers, Martin Jago, Donna Simone Johnson, Gary Lamb, Debbie McMahon, Doug Oliphant, Matt Ritchey and Randee Trabitz ; the staff at The Pasadena Playhouse, Danny Feldman, Artistic Director; the staff at the Kirk Douglas Theatre, Lindsay Allbaugh; the staff at The Music Center, Michael Solomon; the staff at Boston Court Pasadena, Jessica Kubzansky and Michael Michetti, Co-Artistic Directors; Directors Lab West Producing Steering Committee members Che'Rae Adams, Ernest A. Figueroa, Janet Miller, Diana Wyenn; and our Production Coordinator Kayli Ennis.

Connect with Directors Lab West online! Find us on Facebook at [facebook.com/DirectorsLabWest](https://www.facebook.com/DirectorsLabWest) (the official DLW profile has no year attached) and tag us on Twitter and Instagram using **#DirectorsLabWest**

Directors Lab West 2018

Producing Steering Committee

Che'Rae Adams
Ernest A. Figueroa
Janet Miller
Diana Wyenn

Associate Producers

Martin Jago
Donna Simone Johnson
Gary Lamb
Debbie McMahon
Doug Oliphant
Matt Ritchey
Randee Trabitiz

Production Coordinators

Kayli Ennis
(603) 545-9474
directorslabwest@gmail.com

Interns

Dalia Anderton
Polly Johnsen
Zoe Lesser
Marisa O'Brien

Lab Members

Melanie Armer
Daniela Atiencia
Allison Bergman
Carly Bodnar
Juan Castaneda
Robin Conrad
Keila Cordova
Andrea Isadora Crocker
Reena Dutt
Malik El-Amin B.
Lia Sima Fakhouri
Alex S. Freeman
Gustavo Friendenberg
Jose A. Galvan Pulido
Dianna Garten
Sophie Goldstein
Daniel Graham
Mary Guzman
Tannis Hanson
Alex Lee Hare
Polly Len Heinkel
Jessica Jung
Adam Kerbel
Jenny Krack
Mika Laulainen
Zoe Lesser
Andrew Logan
Hannah Logan
Claytie Mason
Michael Matthys
Christine McBurney
Michael McClain
J.P. McLaurin
Adam Parker
Andrew Pearson
Sean Pollock
Kiff Scholl
Jacob Smith
Jeneffa Soldatic
Peabody Southwell
Whitney Stone
Elena Velasco
Drew Weinstein
Suzanne Withem
Gina Young

Guest Artists

Dawn Alden
Luis Alfaro
Carolyn Almos
Matt Almos
John Ballinger
Kate Barrett
David Bridel
Rex Camphuis
Larry Carpenter
Melissa Chalsma
Ann Closs-Farley
Kay Cole
Lisa Dalton
Tim Dang
Gregg T. Daniel
Jessica Emmanuel
Danny Feldman
Evelina Fernández
Sheetal Gandhi
Michael John Garcés
Aloysia Gavre
Meredith Greenburg
Nikki Hyde
Lynn Jeffries
Donna Simone Johnson
Veralyn Jones
Laura Karlin
Jessica Kubzansky
Edgar Landa
Kitty MacNamee
Debbie McMahon
David Melville
Michael Michetti
Richard Montoya
Cricket Myers
David O.
Dan O'Connor
Vincent Paterson
Edi Patterson
Yael Pardess
Doug Peck
Trefoni Michael Rizzi
Diane Rodriguez
Janet Roston
Lauren Rubin
Ric Salines
Herbert Siguenza
José Luis Valenzuela
Sabina Zuniga Varela
Joann Yarrow
Paul Zaloom

Saturday, May 19

10 – 11 am | Orientation | The Pasadena Playhouse - Library

WELCOME TO DIRECTORS LAB WEST! w/ Steering Committee Members

Che'Rae Adams, Ernest Figueroa, Janet Miller, Diana Wyenn

11 – 12 pm | Conversation | The Pasadena Playhouse - Library

DANNY FELDMAN OF THE PASADENA PLAYHOUSE: OUR SIGNIFICANT OTHER

Danny Feldman joined the Pasadena Playhouse this last fall as the new Producing Artistic Director and immediately embraced Directors Lab West. He will take a moment to welcome and address this year's directors and choreographers to California's State Theater.

**** 12 – 1:30 pm | Group Photo + Pizza Lunch ****

1:30 – 3:30 pm | Workshop | The Pasadena Playhouse - Green Room

DAN O'CONNOR AND EDI PATTERSON OF IMPRO THEATRE: CREATING WITH THE AUDIENCE

Impro Theatre uses our most direct collaborator -the writer and our most unpredictable - the audience, to create and recreate spontaneously new works of art each similar but as unique as the writers who inspire them. From Chekov to Austen, Impro actors and directors use the creative work of others to inspire the act of new creation.

**** 3:30 – 3:45 pm | Break ****

3:45 – 5 pm | Conversation | The Pasadena Playhouse - Green Room

AND NOW A WORD FROM OUR SPONSOR, SDC! with Tim Dang and Larry Carpenter

Every year the Stage Directors and Choreographers Society supports the efforts of Directors Lab West and send a West Coast representative to introduce you, working directors and choreographers, to the union, its programs, and activities.

5 – 7 pm | Conversation | The Pasadena Playhouse - Green Room

KAY COLE: AT THE BALLET...

From Dancer, to Actress, to Choreographer, to Director, Kay Cole has had a stunning journey from artistic partner to artistic leader. From her work with Michael Bennet on *A Chorus Line* to her own diversified career she has seen it all.

**** 7 – 8:30 | Dinner + Travel ****

8:30 pm | Performance | REDCAT (Roy and Edna Disney/CalArts Theater)

THE CAROLYN BRYANT PROJECT Created by Nataki Garrett and Andrea LeBlanc

Emmett "Bobo" Till, a 14-year old Chicago youth, walked into a store in Money, Mississippi to purchase 5-cents worth of bubble gum from Carolyn Bryant, a 21-year old, white mother of two. Within a few days of this interaction, Till's beaten and bloated body was found tied to a cotton-gin fan in a shallow part of the Tallahatchie River. Bryant's husband Roy and his brother JW Milan would be acquitted of Till's murder by an all-white male jury, only to confess to the murder a year later in a *Look Magazine* article. What happened in those fateful minutes shared between Bryant and Till in the store? Creators Nataki Garrett and Andrea LeBlanc layer historical transcripts, video imagery, and re-imagined encounters to expose what lies beneath the exchange between Carolyn Bryant and Emmett Till in Mississippi in 1955.

<p>The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101</p> <p><i>\$5 parking is conveniently located directly across from the theatre in the Playhouse Plaza Parking Structure.</i></p>	<p>REDCAT (Roy and Edna Disney/CalArts Theater) 631 West 2nd Street Los Angeles, CA 90012</p> <p><i>\$9 parking available in the Walt Disney Concert Hall parking garage. Enter on 2nd St. and proceed to level P3 for direct access to REDCAT.</i></p>
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Sunday, May 20

10 am – 12 pm | Panel | Kirk Douglas Theatre - Rehearsal Hall

ACTUAL SIGNIFICANT OTHERS with Matt Almos and Carolyn Almos from Burglars of Hamm, Veralyn Jones and Gregg T. Daniel from Lower Depth Theatre, Melissa Chalsma and David Melville from Independent Shakespeare Co., José Luis Valenzuela and Evelina Fernández from Latino Theatre Company, and Aloysia Gavre and Rex Camphuis from Troupe Vertigo/Cirque School

What is it like working and living with your significant other? Couples who run theatre companies together will discuss the pitfalls and triumphs of such an adventure.

**** 12 – 1 pm | Lunch ****

1 – 3 pm | Workshop | Kirk Douglas Theatre - Rehearsal Hall

LISA DALTON: DYNAMIC DIRECTING WITH MICHAEL CHEKHOV TECHNIQUES

Ms. Dalton will use SynthAnalysis™ as an active, multisensory, kinesthetic process to, engage cast, crew and designers in uniting artistic images and impulses with the text in a multidimensional way. Also Radical Rehearsal Techniques will be explored to rapidly build ensemble feeling, connect to the soul of the story, bringing intellectual and intuitive ideas into practical expression.

3 – 5 pm | Conversation | Kirk Douglas Theatre - Rehearsal Hall

LUIS ALFARO: COMMUNITY ENGAGEMENT

Playwright Luis Alfaro discusses his work with communities and how he makes art with them. Perhaps the members of each of these communities are his ultimate significant others?

**** 5 – 6:30 pm | Dinner ****

6:30 pm | Performance | Kirk Douglas Theatre

***DIE, MOMMY DIE!* By Charles Busch, Directed by Ryan Bergmann**

Celebration Theatre and John Michael Beck present Charles Busch's campy noir classic, *DIE, MOMMIE, DIE!*, starring the hilarious Drew Droege as aging Hollywood star Angela Arden. Trapped in a hateful marriage with sleazy film producer Sol and desperate to find happiness with her gorgeous young lover Tony, Angela murders her husband. But when her children, Edith and Lance, discover what she's done, they decide to take revenge! Family secrets are revealed and you'll never see the surprise twist coming. This Greek tragedy on acid is an over-the-top comedy of Gay Hollywood proportions.

Kirk Douglas Theatre

9820 W Washington Blvd
Culver City, CA 90232

Parking is available in the garage under Culver City's City Hall—across Culver Blvd from the rear of the theatre—entrance on Duquesne. Parking is free with validation. Anyone parking there should bring their ticket to the theatre to be validated.

Monday, May 21

10 am – 12 pm | Workshop | The Pasadena Playhouse - Loft

DAVID BRIDEL: THE SPIRIT OF PLAY

An exploration of clown work and the opportunities it offers to directors.

**** 12 – 1 pm | Lunch ****

1 – 2:30 pm | Workshop | The Pasadena Playhouse - Loft

DIRECTORS IN PROCESS: IT ISN'T ALL ABOUT YOU

Join your fellow Labbies to dream, create, and imagine. Bring your collaborative minds together for this multi-tasked exploration of directing!

**** 2:30 – 2:45 pm | Break ****

2:45 – 6:30 pm | Workshop | The Pasadena Playhouse - Loft

DESIGNER SPEED DATING: FACING FEAR OF THE 'OTHERS'

with Ann Closs-Farley, Cricket Myers, Yael Pardess, and Trefoni Rizzi

Where do designers get inspiration? Where does the interconnectivity of all the arts overlap with our theatrical creativity? How do you learn “designer speak”? What do designers want from directors? What are those questions you are afraid to ask? Ask them now! They are here and ready to tell it all!

**** 6:30 – 8 pm | Dinner ****

8 – 10 pm | Workshop Performance + Discussion | The Pasadena Playhouse - Loft

BIG BUMPS: A STUNT GAL'S FEAR LESS LIFE LESSONS

Script and book by Lisa Dalton; Concept by Lisa Dalton, Joann Maria Yarrow, Charlie Bowles

Cloaked in humorous and harrowing movie set adventures, Stunt gal Lisa Loving Dalton takes an uncensored hero's journey from a bullied dyslexic klutz to leaping tall buildings in a single bound. Big Bumps: a Stunt Gal's Fear Less life lessons unfolds as a memory play exploring how a vulnerable, fear-filled nature overcomes violent abuse, crippling injury, and deep tragedy while learning to fear less and love more. Dalton has appeared in over 200 films, TV shows and commercials, doubling stars like Cher, Madonna and Meryl Streep, working in films like Ghostbusters, Crocodile Dundee, Highlander, Married to the Mob, Splash, Money Pit, Saturday Night Live. She is a leader in the arts community, locally, nationally and globally. International director/artist Joann Maria Yarrow is at the helm of Big Bumps, which draws on Dalton's two Amazon #1 best sellers, *Falling For The Stars: A Stunt Gal's Tattle Tales*, and *Murder Of Talent: How Pop Culture Is Killing "IT"*

The Pasadena Playhouse

39 South El Molino Drive
Pasadena, CA 91101

\$5 parking is conveniently located directly across from the theatre in the Playhouse Plaza Parking Structure.

Tuesday, May 22

10 am – 12 pm | Workshop | The Pasadena Playhouse - Loft

PAUL ZALOOM AND LYNN JEFFRIES: A THEATER OF TRASH

Zaloom opens with a short discussion of object theater and then invites each person to operate some of the assembled junk as puppets and environments in improvised performance events. Then we experiment with small groups doing these improvisations. We will discuss what we are learning about improvisation, free association, humor, child's play as process, the nature of objects, and puppetry in general.

**** 12 – 1 pm | Lunch ****

1 – 2:30 pm | Workshop | The Pasadena Playhouse - Library

DIRECTORS IN PROCESS: IT ISN'T ALL ABOUT YOU

Join your fellow Labbies to dream, create, and imagine. Bring your collaborative minds together for this multi-tasked exploration of directing!

2:30 – 4 pm | Workshop | The Pasadena Playhouse - Library

EDGAR LANDA & DAWN ALDEN: HOW A KISS IS NOT A KISS AND PUNCHES ARE PULLED

A deeper dive into creating safe spaces as a fight and intimacy director offer concrete guidance and techniques to explore conflict and familiarity in safe ways.

**** 4 – 4:15 pm | Break ****

4:15 – 6:15 | Roundtable | The Pasadena Playhouse - Library

ROUNDTABLE: TOP DOG!

**** 6:15 – 7:30 pm | Dinner ****

7:30 – 10 pm | Conversation | The Pasadena Playhouse - Mezzanine

CULTURE CLASH: CREATING BORDERTOWN NOW with Danny Feldman, Diane Rodriguez, Richard Montoya, Ric Salines, Herbert Siguenza, Sabina Zuniga Varela

The creative team of *BorderTown Now* speaks on the creative process of presenting here at Pasadena Playhouse. Twenty years after their searing hit *Bordertown* premiered, LA's very own Culture Clash returns to the southern border to investigate the state of affairs once again. Re-imagined, remixed and fully reloaded, *Bordertown Now* is an irreverent look at the people at the center of one of America's most hot-button controversial issues, and the walls that divide us all. Infused with their trademark comedic approach, the nation's premier Chicano/Latino performance trio joins Obie Award-winning artist and director Diane Rodriguez to redefine the boundaries of theater and break down the divisions between cultures.

The Pasadena Playhouse
39 South El Molino Drive
Pasadena, CA 91101

\$5 parking is conveniently located directly across from the theatre in the Playhouse Plaza Parking Structure.

Wednesday, May 23

10 am – 12 pm | Workshop | Rehearsal Hall at The Music Center

DONNA SIMONE JOHNSON: AFRICA MOVES ME

Get moving with an energetic union of music, dance and kinesthetic tradition accompanied by live djembe drumming! All levels are encouraged to open up their instrument and join us in fully expressing themselves, freeing up their body and having a great time. Clothes to move in are encouraged, as is an open heart.

**** 12 pm – 1 pm | Lunch ****

1 – 2:30 pm | Workshop | Rehearsal Hall at The Music Center

DIRECTORS IN PROCESS: IT'S NOT ALL ABOUT YOU

Join your fellow Labbies to dream, create, and imagine. Bring your collaborative minds together for this multi-tasked exploration of directing!

2:30 – 4:30 pm | Workshop + Conversation | Rehearsal Hall at The Music Center

THE COMPOSER, THE MUSICAL DIRECTOR, THE DIRECTOR, THE CHOREOGRAPHER, AND THE PERFORMER w/ David O, John Ballinger, Doug Peck, and Lauren Rubin

Led by composer and music director David O, this session will dive into the role of the Music Directors and the Composers and explore how they can best serve a production, as well as the directors and choreographers they are collaborating with. Also included is a demonstration/master class with performer Lauren Rubin, David O, and yourselves!

**** 4:30 – 4:45 pm | Break ****

4:45 – 6:45 pm | Workshop | Rehearsal Hall at The Music Center

MICHAEL JOHN GARCÉS: SIGNIFICANT CONVERSATIONS

Cornerstone Theater Company's Artistic Director leads a workshop focused on how we start conversations and collaborations with others whom we hope might become significant in our work.

**** 6:45 – 8 pm | Dinner ****

8 pm | Performance | The Ahmanson Theatre

SOFT POWER By Playwright/Lyricist Henry David Hwang and Composer/Lyricist Jeanine Tesori, Directed by Leigh Silverman, Choreography by Sam Pinkleton

A contemporary comedy explodes into a musical fantasia in the first collaboration between two of America's great theatre artists: Tony Award® winners David Henry Hwang (*M. Butterfly*, *Flower Drum Song*) and Jeanine Tesori (*Fun Home*). *Soft Power* rewinds our recent political history and plays it back through a Chinese lens: a future, beloved East-meets-West musical. A Chinese executive visiting America finds himself falling in love with a good-hearted US leader—Hillary Clinton—as the power balance between their two countries shifts following the 2016 election. As original as it is topical, *Soft Power* overflows with the romance, laughter, and cultural confusions of the golden age of Broadway.

The Music Center

135 Grand Ave.

Los Angeles, CA 90012

The best option is the Music Center's garage at \$20/day. There is another lot on Olive, but it's also \$20/day. DLW suggests all Attendees take public transportation - there is a Metro Red Line station in Grand Park and several bus and DASH lines stop right in front of the building, or people can carpool and share the expense.

Thursday, May 24

10 am – 12 pm | Workshop | Boston Court Pasadena - The Branson

DEBBIE MCMAHON: MELODRAMA & THE ATHLETE OF EMOTIONS

Explore a non-verbal, physical approach to storytelling through Melodrama - literally drama to music. It is the most expressive of Western theatre forms, closest to the theatrical impulse, Artaud's "athlete of the emotions." Through heightened gesture, we will explore the struggle of virtue and vice through the archetypes of villain, victim and hero... to music. Play Ferocious. Play to Survive.

**** 12 – 1 pm | Lunch ****

1 – 2:30 pm | Workshop | Boston Court Pasadena - The Branson

DIRECTORS IN PROCESS: IT'S NOT ALL ABOUT YOU

Join your fellow Labbies to dream, create, and imagine. Bring your collaborative minds together for this multi-tasked exploration of directing!

2:30 - 4:30 pm | Panel | Boston Court Pasadena - The Branson

STAGE MANAGERS: THE MOST SIGNIFICANT OTHER TO BOTH ACTOR AND DIRECTOR with Kate Barrett, Meredith Greenburg, and Nikki Hyde

As all relationships are important, perhaps the most essential is the Stage Manager-Director relationship. Before you get comfy in your Director/Choreographer chair, we've assembled a diverse cabal of Stage Managers and asked, "What would you like a room full of directors held captive to know about your job?" Bring a pen and be prepared to take notes!

**** 4:30 - 4:45 pm | Break ****

4:45 – 6:45 pm | Conversation | Boston Court Pasadena - The Branson

JESSICA KUBZANSKY & MICHAEL MICHETTI: Co-Artistic Directors -How's that working?

As co-Artistic Directors at the Boston Court Theater Jessica Kubzansky and Michael Michetti have forged 'a marriage' of sorts over nearly 16 years creating art while running one of LA's most successful small theatres. They will speak of their ups, downs, successes and challenges and the importance of a pre-nuptial agreements.

**** 6:30 – 8 pm | Dinner ****

8 pm | Performance & Talkback | Boston Court Pasadena

HER PORTMANTEAU by Mfoniso Udofia, directed by Gregg T. Daniel

A family rifles through their literal and emotional baggage in this taut and poignant drama about relatives, legacy, and connection. This West Coast premiere, brilliantly penned by first generation Nigerian-American storyteller Mfoniso Udofia, chronicles the triumphs and struggles of a tenacious family matriarch and two daughters. The mother and one of her daughters have called the United States home for many years. And the other daughter's arrival raises heart-wrenching questions about the power of place, family bonds, and how we define our relationships over space and *time*.

Boston Court Pasadena

70 North Mentor Avenue

Pasadena, CA 91106

There is free parking in their lot located behind the facility. Entrance is located on the north side of the building.

Friday, May 25

10 am – 12 pm Workshop & Presentation | Loft at The Pasadena Playhouse

DIRECTORS IN PROCESS: FINAL PRODUCT - NOW IT IS ABOUT YOU!

Join your fellow Labbies to dream, create, and imagine. Bring your collaborative minds together for this multi-tasked exploration of directing!

**** 12 – 1:30 pm | Lunch ****

1:30 – 3:30 pm | Roundtable | Library at The Pasadena Playhouse

ROUNDTABLE: UNDER DOG!

**** 3:30 - 3:45 pm | Break ****

3:45 – 6:30 pm | Conversation | Carrie Hamilton Theatre at The Pasadena Playhouse

WHO THE HELL ARE YOU?! with the Members of Directors Lab West 2018

Come and find out.

**** 6:30 – 8 pm | Dinner + Travel ****

8 pm | Performance & Talkback | The Road Theatre

***THROUGH THE EYE OF A NEEDLE* by Jami Brandli, directed by Ann Hearn**

A semi-finalist for the O'Neill Playwrights Conference.

The Keen family is dealing with the recent tragedy concerning their daughter, Dana, a navy corpsman in the Iraq War. Larry copes with a tumbler of scotch, or five, Barbara sets an extra plate setting and Samantha, their teenage daughter, secretly uses Twitter to create a protest. Then Nasser, an Iraqi refugee, arrives at their door unannounced on Christmas Eve. As the family fights over whether or not to keep Nasser's "gift", tempers fly and secrets are revealed. Will the Keens be pulled further apart or will they find grace and redemption in this intriguing family dramedy?

<p>The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101</p> <p><i>\$5 parking is conveniently located directly across from the theatre in the Playhouse Plaza Parking Structure.</i></p>	<p>The Road Theatre 5108 Lankershim Boulevard North Hollywood, CA 91601</p> <p><i>Street Parking</i> <i>Paid Lot at 11221 Magnolia, Paid Lot at RED METRO Station</i></p>
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Saturday, May 26

10 am – 12 pm | Conversation | Carrie Hamilton Theatre at The Pasadena Playhouse

LAURA KARLIN: STORYTELLING THROUGH MOVEMENT

Dive into the possibilities of movement as a storytelling device using techniques specific to dance but also useful to theater. Whether you're directing Shakespeare or Suzan-Lori Parks, these exercises create a two-way flow of invention in which text motivates movement and movement helps the actors engage with text and each other. We'll generate and expand upon kinetic and theatrical impulses. You'll also learn how to help reluctant actors overcome insecurities with movement and connect in a creative, organic process. Wear clothes in which you can move. Bring your body just as it is. It's perfect.

**** 12 pm – 1 pm | Lunch ****

1 – 3 pm | Panel | Carrie Hamilton Theatre at The Pasadena Playhouse

A² - FIVE - SIX - SEVEN - EIGHT... COLLABORATE! with Jessica Emmanuel, Sheetal Gandhi, Kitty MacNamee, Janet Miller, and Janet Roston

These choreographers discuss where they've come from, their journey and what they're leaving for the next company of artists. From working under directors, to being their own, these choreographers will share the secrets to seamless collaboration, synchronicity and their commitment to interdisciplinary work while honoring the Art of Dance.

3 – 5 pm | SDC Open Session | Carrie Hamilton Theatre at The Pasadena Playhouse

SDC OPEN SESSION

VINCENT PATERSON: THE SIGNIFICANCE OF OTHERS

Vincent Paterson is a world-renowned, award-winning Director and Choreographer whose career spans decades and nearly every genre of the entertainment industry including film, theater, Broadway, concert tours, opera, music videos, television and commercials. Paterson will speak about some of his most notable collaborations such as with Michael Jackson, Madonna, Lars Von Trier, and LA opera's *Manon* starring Anna Netrebko. Paterson will read a chapter from his upcoming book which focus' on his work with Diana Ross, Shirley MacLaine and the period he worked with Hal Prince on *Kiss of The Spider Woman* for which he was nominated for a Tony Award.

**** 5 – 5:30 pm | Break ****

5:30 – 6:30 pm | Wrap Up | Carrie Hamilton Theatre at The Pasadena Playhouse

THE FUTURE OF THE AMERICAN THEATRE with the members Directors Lab West 2018

Go and take on the world! You are the future of the American Theater!

The Pasadena Playhouse
39 South El Molino Drive
Pasadena, CA 91101

\$5 parking is conveniently located directly across from the theatre in the Playhouse Plaza Parking Structure.

Who's Who

CHE'RAE ADAMS (Steering Committee) is currently the Director of Programming for the Moss Theater in Santa Monica and the Chief Operating Officer for New Roads School. She has been the Producing Artistic Director of the LA Writers Center since 2006 where she develops new work with local writers. She has also been a Development Executive for Playhouse Pictures Studios, Co-Artistic Director of the Road Theatre Company, and Managing Producer for the LA Women's Theatre Festival. She began her career as the Assistant to the Staff Producer at The Mark Taper Forum where she worked on the writing workshop of the Pulitzer Prize winning *Angels in America, Part II: Perestroika*. Also for the Taper, she coordinated the Taper Lab Series and Mentor Playwright's Series working with writers such as Luis Alfaro, Anthony Clarvoe, Marlane Meyer, David Lee Lindsey, Oliver Mayer, Ellen McLaughlin, Alice Tuan and Mac Wellman. Che'Rae has directed/dramaturged the West Coast premiere productions of several new plays including pieces by Lee Blessing, Ken Hanes, Patricia Cardoso, John DiFusco, Jon Bastian, and Abi Morgan. Other credits include Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and Troupe Vertigo at the John Anson Ford Amphitheatre. She has worked with prominent performers such as Tonya Pinkins, Lynn Redgrave, Patti Cohenour, Kim Fields, and Carlos Alazraqui. She has worked with award winning directors and choreographers such as Vincent Paterson, Tom Hulce, Bonnie Story, Kitty McNamee, and Tina Kronis. Che'Rae is also an experienced public speaker and teacher having taught acting and writing workshops at various institutions around the country such as The Kennedy School of Government at Harvard University, Catholic University, Miami Dade University, California State University, Fullerton, UCLA Extension, and Azusa Pacific University. Her students are Academy Award winners, New Century Writer Award Finalists, PEN West Literary Award Drama Nominees, New York Drama Desk Award winners, Los Angeles Drama Critics' Circle Award Winners, and NAACP Award Winners. She is the recipient of a SDC Foundation Observership Award and has a Masters Degree from the University of Cincinnati, College Conservatory of Music. Fun fact: In 2009, Che'Rae played Gladys Presley in Cirque du Soleil's "Viva Elvis" which opened the Aria Casino in Las Vegas in 2008.

DAWN ALDEN obtained a BA in Zoology from the University of Vermont, then went on to receive her Master of Fine Arts in Acting from the University of Pittsburgh. While at grad school, she spent her summers acting with the Three Rivers Shakespeare Festival, and co-founded their successful Young Company. To supplement her studies while completing her thesis, she spent over a year performing improv with TheaterSports, wrote and performed her own bilingual one-person show, and toured with Shakespeare in the Schools, an outreach program bringing Shakespeare to students K-12. She also co-founded and performed with the stage combat/commedia/movement theater group GREX. After receiving her MFA, Dawn moved to Chicago, where she worked as a professional stage actress for 16 years. She performed with a number of award-winning and critically acclaimed theatre companies, including among others The Goodman Theatre, Victory Gardens Theater (winner of the Tony Award for Best Outstanding Regional Theater), Lookingglass Theatre (whose most famous member is David Schwimmer), Eclipse Theatre, About Face Theatre, The Free Associates, and Chicago's premiere women's company, Footsteps Theatre, where she was a company member for five years. In 1997, Dawn spent a summer studying at the Royal National Theater in London, and the following summer performed at the Edinburgh Festival Fringe in Scotland. At Footsteps, Dawn became the first female theatrical Resident Fight Choreographer in the Midwest (and possibly the country). It was during her years at Footsteps that she founded her own theatre company, Babes With Blades, the first all-female stage combat theatre company in the country. Since 1997, Babes With Blades has been creating new works and producing shows that explore the martial aspects of women, and has won enormous critical and audience acclaim. Dawn herself has spoken on numerous panels about the martial history of women, and continues to create new works for both stage and film that feature fighting. After stepping down from the Artistic Directorship of Babes With Blades in mid-2007, Dawn began planning her move to Los Angeles to explore the worlds of television and film. She arrived in L.A. on New Year's Day of 2009. Since then, she has found work in stage plays, student films, webisodes and feature films. She founded her own production company, Vicarious Films, and continues to create work where women move the action.

LUIS ALFARO is a Chicano writer known for his poetry, short stories, journalism and multi-faceted work in the American theatre. Born and raised in downtown Los Angeles, Alfaro is the first playwright-in-residence, for six seasons, at the Oregon Shakespeare Festival through the generosity of the Andrew S. Mellon Foundation. Alfaro is the recipient of a John D. and Catherine T. MacArthur Foundation fellowship, popularly known as a "genius grant", awarded to people who have demonstrated expertise and exceptional creativity in their respective fields. He is also a Joyce Foundation Fellow. Alfaro spent ten years at the Mark Taper Forum as Associate Producer, Director of New Play Development and Co-Director of the Latino Theatre Initiative. His plays include *This Golden State*, *St. Jude*, *Mojada*, *Delano*, *Electricidad*, *down town*, *Oedipus El Rey*, *Body of Faith*, *Straight as a Line*, *Bitter Homes and Gardens*, *Black Butterfly* and *Breakfast, Lunch & Dinner*. His work is featured in more than 25 anthologies, has an award-winning spoken word CD (*down town*) and his short film, *Chicanismo*, was nominated for an Emmy. Luis is an Associate Professor with tenure at the University of Southern California. Previously he taught at Cal-Arts and the UCLA Extension Writers Program. Luis is an associate artist at Victory Gardens Theatre in Chicago and is produced regularly at the Magic Theatre in San Francisco and Playwrights Arena in Los Angeles. This year, Luis was awarded the PEN America/Laura Pels International Foundation for Theater Award for a Master American Dramatist, The United States Artist - USA Doris Duke Foundation Fellowship, The Annenberg Beach House Artist-in-Residence for the City of Santa Monica, and the Ford Foundation Art of Change Fellowship. He will be represented this season at The Magic Theatre, Oregon Shakespeare Festival & his second season in a row at The Public Theatre in New York.

CAROLYN ALMOS is an actress, producer and playwright. She is a founding member of Burglars of Hamm, a critically-acclaimed Los Angeles theatre company and four-person writing partnership made up of Carolyn and three other CalArtians – Jon Beauregard, Albert Dayan and her husband Matt Almos. The Burglars are celebrating their 20th anniversary in 2018 by reviving the show that helped them find their satirical voice, *Resa Fantastiskt Mystisk*, for the Hollywood Fringe. In last year's Fringe, the Burglars *Easy Targets* was named Best Comedy and Carolyn was honored with the Tracey Collins Funny Girl Award for Outstanding Female Comedic Performance. Outside of the Burglars, Carolyn's most recent Los Angeles stage appearances were in Alice Tuan's *Hit* and Jonathan Ceniceroz' *The Cruise*, both for The Latino Theatre Company.

MATT ALMOS is a founding member of Burglars of Hamm, and has had a hand in writing and directing their award winning shows *Resa Fantastiskt Mystisk*, *Land of the Tigers*, *Easy Targets*, *The Behavior of Broadus* and others. He worked for Walt Disney Imagineering for 13 years, and led creative development for the live entertainment program for Shanghai Disney Resort. He currently works as a freelance creative consultant in the themed entertainment industry.

KATE BARRETT has stage managed on 3 continents and performed all manner of stagecraft wizardry across the United States. She is the ongoing stage manager for Tom Dugan Plays, touring nationally and internationally with *Wiesenthal*, *The Trial of Robert E Lee*, *Frederick Douglass in the Shadow of Slavery*, *The Ghosts of Mary Lincoln and Jackie*. Some of her favorite local productions include *The Fantasticks*, *Barrymore*, *A Man of No Importance*, *The Crucible*, *The Bluest Eye*, *Measure for Measure*, *The Rainmaker*, *Man of La Mancha*, *A Touch of the Poet*, and *Arms and the Man*. Kate is the Production Manager for the Whittier Center Theater, where she has overseen the technical needs for community events and directed youth productions for many years. Kate's other theatrical creations include orchestrations for more than 40 musicals for young people; and lighting designs for *You're a Good Man Charlie Brown*, *Seussical the Musical*, *The Tempest*, and *The Nutcracker*.

DAVID BRIDEL is dean of the USC School of Dramatic Arts. He is also the director of the MFA in acting program. Bridel is a director, choreographer, playwright, librettist, performer and teacher of acting, movement and clown. His work in all these theatrical disciplines has been seen at the Mark Taper Forum, the Odyssey Theater, the Ford Amphitheatre, the Shakespeare Center, the Los Angeles Theatre Ensemble and the Broad Stage in Los Angeles; Classic Stage Company, the BMI Musical Workshop and the Bound for Broadway series in New York; at Shakespeare & Company and Barrington Stage in Mass.; the Roy Hart Theatre in Malerargues, France; the TEDxUSC conference 2012 and TEDxBeijing 2014; in opera houses in Los Angeles, Paris, Vienna, Munich, Mexico City, Guanajuato, Santiago and Madrid; on screen (PBS' Great Performances series and ABC's Dancing With the Stars); and at universities, festivals and theatres in the U.S., U.K., Israel, China, Hong Kong, Australia, Austria and Brazil – including the Beijing Film Academy, the National Theatre of China and the Brazilian Museum of Sculpture in Sao Paulo.

REX CAMPHUIS has been working in Theater, Film, Television or Circus Production since 1986. Rex attended The San Diego School of Creative and Performing Arts and is a graduate of San Diego Jr. Theater Training Program. After a 3 season apprenticeship at San Diego's Starlight Opera Rex went to Cabrillo College in Santa Cruz where he studied Acting and Direction for the stage and was the stage manager for the Tandy Beal Dance Company. Those opportunities gifted him the chance to run away with San Francisco's Pickle Family Circus' where he became the stage manager from '92-'95 for both national and international tours. In '96 he moved to Los Angeles to begin work in film and television production where he was the Production Coordinator for WB's *Felicity* and ABC's *Alias*. During that time Rex served as the Board President for Pasadena Jr. Theater, a youth theater school, for 4 years. In '04 Rex Co-directed and was the Musical Director of the Pickle Circus Production Birdhouse Factory. His directing work along with partner Aloysia Gavre continued with the Pickle Circus including productions of High Water Radio with the Tin Hat Trio at the Palace of Fine Arts, Elevation 63 and E63:Vertigo at Theater Artaud. Rex spent the '07/'08 season as San Francisco's Traveling Jewish Theatre's Associate Producer and Sound Designer in Residence whose credits include their productions of *Rose* and *Death of a Salesman*. Rex and Aloysia co-founded TROUPE VERTIGO in 2009 a Circus-Dance -Theater company bringing the thrill of the circus and the art of the theater to their 3 creations *Big Top for a New Generation* with the live band Nightmare and the Cat, *Nighthawks- A Film Noir Circus* and most recently *Tableaux*. Rex keeps his hand in film production every year producing and directing five short documentaries for the Children's Defense Fund/Beat The Odds forco-producers JJ Abrams and Katie McGrath. Other film work includes working with Lorenzo Pisoni on his documentary *HumorAbuse* about life in The Pickle Family Circus and as the Associate Producer on the award winning Horton Foote short film *One Armed Man* directed by Tim Guinee.

LARRY CARPENTER has been an Artistic Director, an Associate Artistic Director, a Managing Director and General Manager in New York and regionally. As a director in New York, he's a Tony Award nominee for *Starmites!* and a Drama Critics' Circle Award winner for his Roundabout production of *Privates on Parade*. He has worked extensively in LORT as a freelance director and adaptor and served for 14 years on the SDC Executive Board. Recently in Los Angeles he's directed for the La Mirada Performing Arts Center, Musical Theatre West and A Noise Within. Mr. Carpenter received his BFA cum laude from Boston University School of Fine Arts / Theatre and his MA in Nineteenth Century British Drama from New York University. As an educator, he has taught and directed projects for the Juilliard School, NYU's Tisch School of the Arts, Rutgers' Mason Gross School of the Arts, Marymount Manhattan, and SUNY Purchase.

ANNE CATTANEO (Honorary Chair) is the dramaturg of Lincoln Center Theater and the creator and head of the Lincoln Center Theater Directors Lab. A three term past president of Literary Managers and Dramaturgs of the Americas, she is the recipient of LMDA's first Lessing Award for lifetime achievement of dramaturgy. She has worked widely as a dramaturg on classical plays with directors such as Bartlett Sher, Robert Wilson, Adrian Hall, Jack O'Brien, Robert Falls, Mark Lamos and JoAnne Akalaitis. As the director of the Playworks Program at the Phoenix Theater during the late 1970's, she commissioned and developed plays by Wendy Wasserstein (*Isn't It Romantic*) Mustapha Matura (*Meetings*) and Christopher Durang (*Beyond Therapy*). For the Acting Company, she created two projects: *Orchards* (published by Knopf and Broadway Play Publishing) which presented seven Chekhov stories adapted for the stage by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller and Samm-Art Williams, and *Love's Fire* (published by William Morrow) responses to Shakespeare sonnets by Eric Bogosian, William Finn, John Guare, Tony Kushner, Marsha Norman, Ntozake Shange and Wendy Wasserstein. Her own translations of 20th Century German playwrights include Brecht's *Galileo* (Goodman Theater 1986 starring Brian Dennehy) and Botho Strauss' *Big and Little* (Phoenix production starring Barbara Barrie, published by Farrar, Straus and Giroux.) She is currently on the faculty at Juilliard. In July 2011, she was awarded the Margo Jones Medal given annually to a "citizen of the theater who has demonstrated a significant impact, understanding and affirmation of the craft of playwriting, with a lifetime commitment to the encouragement of the living theatre everywhere." Anne was awarded the Alfred Drake Award by Brooklyn College in May, and is working on a book for Yale University Press entitled, *The Art of Dramaturgy: How to Read, Research, Rehearse and Realize a Play*.

MELISSA CHALSMA is the co-founder and Artistic Director of Independent Shakespeare Co. Melissa directs and acts in many ISC productions, including directing *Measure for Measure* in last summer's Griffith Park Free Shakespeare Festival. Recently, she plays the Countess in *All's Well That Ends Well* and Elizabeth Gaesling in *The Snow Geese* by Sharr White, a West Coast premiere both in the ISC Studio. She has performed in theaters and Shakespeare festivals across the country, on Broadway (including the American premiere of Harold Pinter's *Moonlight*), and in the UK, including at the Derby playhouse and London's Battersea Arts Center. She has taught at California State University, Northridge, as well as conducting workshops and developing curriculum for ISC. She is married to ISC co-founder David Melville. Together they have produced two children and eighty-two theatrical works.

ANN CLOSS-FARLEY has been designing costumes in L.A. for over 20 years. She currently is designing for Universal Studios, Carnival Cruise Lines, and Kaiser Permanente Theatricals. Credits include Deaf West's recent production of *Our Town*, Debussy's *Pelléas et Mélisande*, *Zoot Suit*, Shanghai Disneyland Park, *Hopscotch: A Mobile Opera*, *The Pee-wee Herman Show* (Broadway), Disney's *Toy Story: The Musical*, Eric Idle's *What About Dick?*, *Pride and Prejudice: The Musical*, *Billy Elliot*, Janáček's *The Cunning Little Vixen*, *Carnage*, *Around the World in 80 Days*, and many more. Closs-Farley is also a long-time member of the Actor's Gang and evidENCE Room theater companies. annclossfarley.com

KAY COLE as a Director her credits include: *I Only have Eyes for You*, *Firecracker*, *Cover of Life*, *The Dining Room*, *Dull Pain*, *Firecracker*, *Poison*, and *Desperate Writers*. As Director / Choreographer her credits are: *Reunion*, *Ecstasy*, *The Flunky*, *Rose Bowl Queens*, *No Strings*, *Bark! The World Goes 'Round*, *American Tales*, *Nuncrackers*, *Judy's Scary Little Christmas*, *A Year with Frog and Toad*, *A Chorus Line*, *I'm Getting My Act Together*, *Grass Harp*, *Robber Bridegroom*, *Boulevard of Broken Dreams*, *Sing*, *Wild Women Blues* and *Sony Pictures Broadway*. Her inventive choreography and staging credits include: *Hunger*, *It's the Housewives*, *Great Expectations*, *Assassins*, *Pirates Of Penzance*, *Cabaret*, *Dr. Jekyll and Mr. Hyde*, *South Pacific*, *Triumph of Love*, *Actor*, *Lawyer*, *Indian Chief*, *Dancing at Lughnasa*, *Take Me Along*, *The Baker's Wife*. Pasadena Playhouse: *Under One Umbrella*, *110 in the Shade*, *Do I Hear A Waltz*. Hollywood Bowl: *Sound of Music*, *Bernsteins' Mass*, *Mame*, *My Fair Lady*, *Music Man*, *Camelot*. Reprise! Broadway: *Three Penny Opera*, *Fiorello*, *City of Angels*, *Company*, *On The 20th Century*, *Follies*, *Sweeney Todd*, *Most Happy Fella*. Geffen Playhouse: *Nightmare Alley*, *Atlanta*, *Paint Your Wagon*, *Six Dances in Six Weeks*. Hudson Theatre: *Grave White Way*. Kirk Douglas Theatre: *Gaytino*, *Dogeaters*. Falcon Theatre: *Six Dance Lessons in Six Weeks*. Antaeus Theatre: *Tonight at 8:30*. Playwrights Arena: *The Next Step*, *Songs For A New World*. Shakespeare LA: *As You Like It*, *Comedy of Errors*. Broadway: *Six Dance Lessons in Six Weeks* (Belasco Theatre.). London West End: *The Fantasticks*,

Snoopy, Blockheads. Film and Television, directing *Country Rules, THQ, Waiting in Line*. *Choreographing: Guidepost Junction, Ella, Jekyll, Disney's Santa Clause 3, Awakening of Spring and Six Dance Lessons in Six Weeks*. She has taught Acting for Film and Television at Emerson College LA and the UCLA / US Performing Arts Summer Musical Theatre Conservatory. She is the proud recipient of the 2006 Playwrights Arena Award for her outstanding contribution to Los Angeles Theatre. In 2009, she received a nomination for best choreography from the NAACP theatre Awards for her work in *ATLANTA*, at the Geffen Playhouse. She has begun pre-production for the new rock musical film *Daniel in Babylon*. www.kaycole.net

CULTURE CLASH was established in 1984 in San Francisco's historic Mission District at the height of the performance art and stand up comedy boom, while a political world was exploding in Central America and the Boys were clowning, but soon began to sharpen their satirical and political chops in the spirit of their hero: Bertolt Brecht. By the early 90s they were a budding theater force storming the nation's premier regional stages and festivals. The decade of the 90s saw many commissions and the rise of site-specific work, which planted the Boys in cities and regions not steeped in a Chicano sensibility. This made Culture Clash an outlier in places like Miami, New York City, Washington DC, Chicago, and Boston, which lead Culture Clash directly back to the border regions of the US and the Southwest armed with new skills. This artistic journey is at the heart of what you will experience now: investigative, ethnographic, and artistic theater imbued with a responsibility and desire to excavate the most compelling stories. The act of finding and telling these stories reminds us of the strength of our America. It reminds us on the deepest and most basic levels of the human lives involved in the shadow-lands and that each life is a story worth telling and hearing. The Border Angel, Agent, Crosser, and even Vigilante are not just statistics. Life. Precious life. Like water. Whether your ancestors traveled through Ellis Island or a trickle of brown river water around a bend, there was a path and journey and a rugged kindness, perhaps a lantern or Christian Charity or Teddy Roosevelt's "Square Deal," that was offered to ALL. This ethos reminds us that we are human and artists in a grand experiment of immigrants. Love, The Boys -- Culture Clash!

LISA LOVING DALTON From childhood, as a dyslexic klutzy tomboy named Lisa has been falling on her face, crashing into furniture and pretending to be other people. Destined to be unemployable with such talents, Lisa learned three things very early: Fall in love with falling, get a witness (who'll be happy it's not them), and if you land well, the fall won't kill you! Later, she learned the missing the best part: People will pay to watch! With 200+ films, TV shows and commercials, actor/stunt woman Lisa Dalton has done blockbusters like *Ghostbusters, Splash, F/X, Money Pit, Married to the Mob, Crocodile Dundee, SNL* and has doubled for Cher, Madonna, Meryl Streep and Grace Jones. She worked with Robert Redford, Sean Connery, Mandy Patinkin, Tom Hanks, Dustin Hoffman and Robin Williams. Her show **BIG BUMPS** is a rollercoaster ride drawing from stories from her two Amazon #1 Best Sellers - *Falling For The Stars: A Stunt Gal's Tattle Tales and Murder Of Talent: How Pop Culture Is Killing "IT"*. Dalton is President of the National Michael Chekhov Association, offering the longest continuous Chekhov Intensive Workshops and Certifications globally. She is the author of the *Michael Chekhov Playbook*. Lisa also serves as President of the Live Theatre League of Tarrant County (Fort Worth) TX and on the Board of SAG-AFTRA DFW. Surviving a disabling stunt, Lisa combines alternative healing and performance techniques with life coaching to enhance her reach across Europe, Russia and America. She is a John Maxwell Founder Circle Certified Speaker, Trainer, and Coach. Lisa is passionate about bringing joy and inspiration to every appearance she makes.

TIM DANG is adjunct lecturer in at the University of Southern California School of Dramatic Arts. For 23 years, he was producing artistic director of East West Players (EWP), the longest running professional theater of color in the U.S. located in Los Angeles. He has produced and/or directed over 100 plays and musicals primarily at EWP but also, PanAsian Repertory (NY), Geva Theater Center (NY), Perseverance Theatre (AK), Mark Taper Forum New Works Festival (CA), Sierra Madre Playhouse (CA), West Coast Ensemble (CA), Celebration Theatre (CA), Asian American Theatre Company (CA) and Singapore Repertory Theatre. Tim is co-chair of the Cultural Equity and Inclusion Initiative (CEII) Advisory Committee for the LA County Board of Supervisors through the County Arts Commission.

GREGG T. DANIEL Recently directed Lorraine Hansberry's *A Raisin in the Sun* for A Noise Within and the West Coast premieres of Terrance Arvelle Chisolm's *Br'er Cotton* for Lower Depth Theatre Ensemble, Lorraine Hansberry's *Les Blancs* for Rogue Machine theatre (Ovation-nominated, Best Director), and *Home* by Samm Art Williams for the International City Theatre (ICT). With Rogue Machine, Gregg directed the L.A. premiere of *Honky* by Greg Kalleres (nominated Best Director, Comedy). He is a recipient of the 2016 NAACP Best Director award for the International City Theatre's production of *Fences* by August Wilson (nominated for L.A. Drama Critics Circle, Ovation, and StageScene LA awards.) Other work includes a revival of Alice Childress' *Wedding Band: A Love/Hate Story in Black and White* for the Antaeus Company (Winner Stage Raw Award-Best Revival, Best Ensemble). Additional L.A. credits include Lee Blessing's *Cobb*, Eric Simonson's *Lombardi*, Frank McGuinness' *Someone Who'll Watch Over Me* (Broadway World nomination, Best Director), and Tom Stoppard's translation of *Heroes* for Group Repertory Theatre. For Lower Depth Theatre Ensemble, he's directed the West Coast premiere of Kwame Kwei-Armah's *Elmina's Kitchen* (Winner-NAACP's Best Ensemble). Regionally, he has directed the New Jersey premiere of Katori's Hall's *The Mountain Top* and Matthew Lopez's *The Whipping Man* for Cape May Stage. Gregg is a Founding Member/Artistic Director of Lower Depth Theatre Ensemble (Lower-Depth.com). He is an accomplished actor with over 100 appearances in television and film roles. He is married to actress Veralyn Jones.

JESSICA EMMANUEL is a Los Angeles based dancer, choreographer, performance artist, educator and curator. She studied Dance & Choreography at the BOCES Cultural Arts Center in New York and is a graduate of The California Institute of the Arts with a BFA in Performance & Choreography. Jessica is the founder of Human Stages and a co-founder of the theater based artist collective Poor Dog Group. Her work has been presented internationally at the Bootleg Theater, Live Arts Exchange Festival, the New Original Works Festival at REDCAT, Montserrat DTLA, Highways Performance Space, Zoukak Studios (Lebanon), The Getty Villa, Interferences Festival (Romania), Baruch Performing Arts Center, The Curtis R. Preim Experimental Media and Performing Arts Center (EMPAC) and The Contemporary Art Museum Santa Barbara. She has choreographed/performed for Poor Dog Group, Heidi Duckler Dance Theater, The MOVEMENT Movement, Ania Catherine Genevieve Carson, Bryan Reynolds, Paul Outlaw, Nojone. Art House and Stacy Dawson Sterns. Jessica has also curated art events at various locations in Los Angeles. jessicaemmanuel.com

KAYLI ENNIS (Production Coordinator) is a recent graduate of Hobart and William Smith Colleges (HWS) where she studied under Doctor Heather May, a Directors Lab West alumni. While attending HWS she was the Stage Manager for *The Etymology of Bird* directed by Doctor Heather May. She also acted in several HWS main stage productions including *Heavier Than...*, *Good Kids*, *Tartuffe*, and *She Kills Monsters*. She was also a director for *Finger Lakes Photo/Plays: 24 Hour Theatre* at The Smith Opera House in Geneva, NY. New to Los Angeles, she is excited about all the opportunities this city has to offer.

DANNY FELDMAN, Producing Artistic Director, comes to Pasadena from his former post as the Executive Director at the Labyrinth Theater Company, a leading Off-Broadway theater company in New York City founded by John Ortiz and Philip Seymour Hoffman. He led the theater to its first Broadway production, the Tony nominated *The Motherf**ker With The Hat*. He led a strategic effort to cultivate relationships with and engage top artists in the theater and ushered in an expanded play development program. Feldman instituted an audience development plan that resulted in more than doubling the audiences while maintaining one of the youngest and most diverse audiences in New York. He also led an effort to increase contributed income and resolve the organization's long standing debt. Prior to that, Feldman served as Managing Director of Reprise Theater Company. While there, he increased artistic programming, created a city-wide festival, launched a concert series featuring lesser known Broadway musicals, and created education program, giving at-risk high school students an introduction to classic American musicals for which he received the California Theater Education Teachers Association Award. As an independent producer, Feldman produced the world premiere of *bare: a pop opera*, which received the 2001 Ovation Award for Best Musical - Intimate Theater and was later produced Off-Broadway in 2004.

EVELINA FERNÁNDEZ was born and raised in East LA. She is an award-winning playwright, screenwriter and actor who writes about the U.S. Latinx experience. She received the LA Drama Critics Circle Award for Outstanding Writing of a World Premiere Play for *A Mexican Trilogy* published by Samuel French. Her plays have made the LA Times Critic's Choice list; *Solitude* (2009), *Dementia* (2010) and her holiday pageant play, *La Virgen de Guadalupe, Dios Inantzin* have been featured in both the LA Times and the NY Times. She received a Best Playwright Ovation Award nomination for her stage play, *Hope: Part II of A Mexican Trilogy* which premiered in October 2011 at the Los Angeles Theatre Center to critical acclaim. In 2003, *Dementia* won the GLAAD Media Award for Outstanding Theater Production in Los Angeles and received four L.A. Stage Alliance Ovation Award nominations, including Best World Premiere. *Charity: Part III of a Mexican Trilogy* premiered in May 2012 and was Back Stage's Critic's Pick and *Faith: Part I of a Mexican Trilogy* premiered in October 2012 to critical acclaim. Her most recent play, *Premeditation* was nominated for 3 Ovation Awards including Best Theater Production in 2014 and in 2015 it had a 2 week run at ArtsEmerson in Boston. In March 2015, her adaptation of Plautus's Pot of Gold, *La Olla* was staged at the Getty Villa Lab and had a full production at her home base, the LATC. Evelina's 6 hour epic production, *A Mexican Trilogy: An American Story* ran at the Los Angeles Theatre Center in the Fall of 2016. She was part of the CTG Writers Workshop where she began her "Virgin" series with *The Mother of Henry*. She is currently commissioned by the South Coast Rep and Teatro Vision. She was a writer for Emmy Nominated *East Los High* seasons 2 & 3 and is developing *A Mexican Trilogy* for television with Wise Entertainment, producers of *East Los High*. Evelina has won several awards and recognitions nationally and internationally for her work in film and television, including the Nosotros Golden Eagle Award for Outstanding Writing for her produced screenplay, *Luminarias*; International Film Festival in Bolivia (Best Screenplay – *Luminarias*, and many more. She was inducted into the James A. Garfield High School Hall of Fame along with Los Lobos, Congressman Esteban Torres and others; was awarded the "Women in Entertainment" award by the Comision Femenil of Los Angeles along with other prominent Latinas; and was honored by the Community Coalition for her community work. She received a commendation from the Los Angeles City Council and was the recipient of the Lifetime Television Latino Pioneer Award in Washington, D.C; the Spirit Award from the Latino Legislative Caucus in Sacramento, CA and the Latina Business Women Associations Entertainment Award. She was a proud member of Honorable Mayor Antonio Villaraigosa's Transition Team in 2005, was appointed by both Mayor Villaraigosa and Mayor Garcetti as a Commissioner on the City of Los Angeles Human Relations Commission. Evelina was honored by La Opinion with the *Mujeres Destacadas* Award for her contribution to the Arts, received recognition awards from Playwright's Arena, the National Hispanic Media Coalition and the California State Assembly. Evelina is a founding and board member of the Latino Theater Company and the Los Angeles Theatre Center.

ERNEST A. FIGUEROA (Steering Committee) has been a dedicated director, producer, actor and playwright in theatre, film and television throughout the country. As a founding director of Directors Lab West, which now boasts over 600 alumni, he has served on the Steering Committee from 2000 to the present. He was a member director and presenter for the Lincoln Center Theater Directors Lab in New York in 1998 and 1999. He directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Director's Lab Festival @ HERE in New York. Since 2008 Figueroa has served as Producer at the state-of-the-art Broad Stage, a 535-seat presenting house located at the Santa Monica College Performing Arts Center. There he assists on the programming and coordinates production of the season that includes notable artists in the fields of opera, jazz, choral, chamber and orchestral music, theatre and dance. He served as Artistic Director of The Group Rep at the Lonny Chapman Theatre in North Hollywood from 2009- 2010 and as a Director and performer with the second longest running show in Los Angeles, the *American Girl Revue* from 2004-2006. He was the Associate Artistic Director for the Sacramento Theatre Company from 1996 – 1998 where he also served as casting director and literary manager. Previously, he worked as the national Education Director for Plays for Living, Inc. in New York City and worked twice on the professional staff of The Pasadena Playhouse. He currently works as a Director and Producer with Bonnie Franklin's outreach program, C.C.A.P. – Classic and Contemporary American Plays. With C.C.A.P. he has directed a large variety of staged-readings including *All My Sons* starring Ms. Franklin, *A Touch of the Poet* starring David Birney, *Death of a Salesman* starring Michael Gross, and *Broadway Bound* with Harold Gould. In 2001, he was honored as a Drama League Fellow serving as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company in New York, then working on the production at the Pasadena Playhouse, finally guiding the play onto the Arizona Theatre Company, Coconut Grove in Florida, and the Paper Mill Playhouse in New Jersey starring Leslie Uggams. His award winning productions include *Oleanna* at the Third Street Theatre and *The Effect of Gamma Rays . . .* at the Alternative Repertory Theatre. He has launched two active Improv companies, "Loose Screws" in Hawaii and "Metro North Improv" in Connecticut. Figueroa won the '96 W.A.V.E. award for his talk show *Adelante!* featuring Hispanic role models. He received his Masters of Fine Arts in Directing from the University of Hawaii at Manoa, and his Bachelor of Arts in Speech and Theatre Education from McPherson College in Kansas. His professional training includes improvisation studies at the Groundlings School in Los Angeles and studies at the American Academy of Dramatic Arts. Figueroa is a Member of the Stage Directors and Choreographers Society.

SHEETAL GANDHI is a National Dance Performance (NDP) and MAP Fund award-winning director/choreographer, performer, and teacher based in Los Angeles, CA. Gandhi's career has spanned genres and disciplines including her work as a creator and performer in Cirque du Soleil's Dralion, playing a leading role in the Broadway production of *Bombay Dreams*, dancing throughout Ghana with the traditional West African dance company Novisi, and singing with the New York based, all-female a cappella group, Anamcara. Gandhi's work reflects her love for tradition (both cultural and disciplinary) with the equally urgent desire to break from it. She received a 2012-13 NDP Touring Award for her one-woman show *Bahu-Beti-Biwi*, and her work has toured to over 16 cities in the U.S. and in India, Israel, Mexico, Norway and Amsterdam. Gandhi's commitment to artistic innovation, personal transformation and social change continues to lead her to work with various artists and non-artist communities – both locally and abroad – where she strives to build bridges across class, gender, age and cultural differences through the arts. For more info go to www.sheetalgandhi.com

MICHAEL JOHN GARCÉS is the artistic director of Cornerstone Theater Company, a community-engaged ensemble based in Los Angeles. Plays he has directed for the company include, most recently, *Urban Rez* by Larissa FastHorse; *California: The Tempest* by Alison Carey; and *Plumas Negras* by Juliette Carrillo. He also recently directed Naomi Iizuka's new play *What Happens Next*, produced by the La Jolla Playhouse in association with Cornerstone. Michael is a core member of the Living Word Project in San Francisco, where he has developed and directed three works by Marc Bamuthi Joseph: */peh-LO-tah/ a futbol freedom suite; red, black and green: a blues;* and *the break/s*, which have been presented at venues across the country including REDCAT, the Yerba Buena Center for the Arts, BAM, the Humana Festival and The Walker Arts Center. Recent directing credits at other theaters include *Wrestling Jerusalem* by Aaron Davidman (Intersection for the Arts, The Guthrie Theatre and Mosaic Theatre), *The Arsonists* by Max Frisch (Woolly Mammoth Theatre Company), *District Merchants* by Aaron Posner (The Folger Theatre), and *Seven Spots on the Sun* by Martin Zimmerman (The Theatre @ Boston Court). Michael is a recipient of the Alan Schneider Director Award, the Princess Grace Statue Award and is a proud alumnus of New Dramatists. He serves as vice president of the executive board of SDC, the theatrical union for stage directors and choreographers.

ALOYSIA GAVRE began touring internationally with San Francisco's Pickle Family Circus at the age of 18 after spending her youth training under Master Lu-Yi (Nanjing Acrobatic Troupe), Shana Carrol (7 Fingers) and at Montreal's Ecole Nationale de Cirque. At 23 she joined Cirque du Soleil as an aerialist performing in both Quidam in over 2,000 shows across 10 countries and O in Las Vegas. Aloysia's aerial hoop act with Quidam was asked to represent Cirque du Soleil at the International Circus Festival of Monte Carlo leading her to receive special honors. Other performing highlights include appearances in the film *Water for Elephants* and on stage with Teatro Zinzanni, Cirque Mechanics on Broadway, and touring the globe with highly acclaimed Symphonies for the last 8 years including appearances at the Sydney Opera House and the Kennedy Center. After 20 years of performing across the globe Aloysia chooses to share her skills both as an Educator by creating Cirque School for Anybody with Any Body and as a Circus Creative Director for Troupe Vertigo Circus-Dance-Theater, both with her partner

Rex Camphuis. Aloysia began her circus choreography and directing career in 2004 starting with a co-production with the Pickle Family Circus and Cirque Mechanics show Birdhouse Factory which included a run on Broadway. Since that time she has remained a collaborative partner with Cirque Mechanics working on Pedal Punk and Cirque Orchestra both currently on tour. Besides her own creations with Troupe Vertigo she additionally stages and choreographs for various Symphonies including a premier of Cirque Goes to the Movies for the Philly Pops and Cirque Goes to Broadway for Indianapolis Symphony and Holiday themed shows. Other choreography and directing highlights include work on the Film Pitch Perfect 2 with Rebel Wilson, Eclipse Shadow Acrobatics & Dance, PBS Special- A Symphonic Adventure and numerous special events. Aloysia has additionally given lectures & demonstrations on the art of Circus Creation at TED-X, Directors Lab West, Center Theater Group and the Chicago Contemporary Circus Festival. She was quoted in the book entitled The Ordinary Acrobat and is the feature cover story in the August 2016 issue of Dance Teacher Magazine

MEREDITH GREENBURG, has been stage managing for almost 30 years, a member of AEA since 1993 and AGMA since 1999. Theatrical credits include: 22+ productions for the L.A. Opera, as well as productions for Center Theatre Group, and Music Center of Los Angeles County. For the Bowl/L.A. Phil: *Mamma Mia*, *A Chorus Line*, *Spamalot*, *Hair*, *Chicago*, *The Producers*, *Hairspray*, *Rent*, *Guys and Dolls*, *South Pacific*, *The Sound of Music*, *Sunset Boulevard* and Bernstein's *Mass*. A member of the National Theatre Conference, Meredith is also the Chair of the Department of Theatre & Dance at Cal State LA.

NIKKI HYDE is a theatre and opera stage manager. Recent credits include *Little Black Shadows* (South Coast Repertory), Andrew Norman's *A Trip to the Moon* (Los Angeles Philharmonic), *The Pirates of Penzance* (Pasadena Playhouse), *magic fruit* (Cornerstone Theater Company), *The Pearl Fishers* (LA Opera), *The Pride* (The Wallis), *Party People* (The Public Theater), *Fidelio* (Cincinnati Opera), *Madama Butterfly* (San Diego Opera), and *Lost Girls* (MCC Theatre). She has also worked for Center Theater Group, Houston Grand Opera, New York Musical Festival, Merola Opera Program, New Dramatists, Ojai Playwrights Conference, Oregon Shakespeare Festival, Shakespeare Center of Los Angeles, Opera Grand Rapids, and Opera San Antonio. She is a graduate of the University of Southern California and an ensemble member of Cornerstone Theater Company.

MARTIN JAGO (Associate Producer) is an interdisciplinary theatre director from Great Britain who specializes in the radical retelling of classical plays with a focus on multi-ethnic, cross-gender casting, masks, and puppetry. The author of several books on Shakespeare and classical text published by *Smith & Kraus* the world's foremost publishers of theatre trade books. The Founding Artistic Director of *Raze the Space*, a Los Angeles based theatre ensemble with a global perspective, he maintains a vibrant working practice, enriched by the spirit of international collaboration that defines his work. He was educated at the University of Oxford.

LYNN JEFFRIES, (Writer, set designer, puppet builder, dramaturg) has collaborated with Paul Zaloom for ten years, including work on *The Mother of All Enemies*, *The Abecedarium*, *White Like Me: a Honky Dory Puppet Show*, and the film *Dante's Inferno*. She also designs puppets, sets and costumes for theaters around the country, including Oregon Shakespeare Festival, South Coast Repertory, The Guthrie, and Cornerstone Theater Company, of which she is a founding member.

DONNA SIMONE JOHNSON (Associate Producer) is a LA-based actress, choreographer and producer who has performed on 4 continents, 14 countries and lots and lots of cities too! Choreography credits include *Echoes of a Thousand Hills* alongside the Center for New Performance in Kigali, Rwanda, *Salt of The Earth*, with Brigitte Dunham at Highways Performance Space, REDCAT Studios, August Wilson's *Seven Guitars*, *The Depth of Black Art* at ACT, *Balm in Gilead* at USC, directed by Heidi Helen Davis in addition to creating pieces at CalArts, NYU, Idyllwild Arts Academy, Arts and Communication Magnet, Cal State LA and the Harlem Academy with Ronald K. Brown. She is also on the teaching faculty of Idyllwild Arts Academy, and has taught adjunct courses at NYU in the Steinhardt School of Education and Vanguard University. Producing credits include Jean Genet's *The Blacks*, *Mitera: As We Remember Our Mothers*, an interdisciplinary devised visual piece, *Alive & Well*, a celebration of black resilience, *Red Speedo*, *Homefree*, directed by Michael Matthews, *Birder*, and *John is a Father* at The Road.. She currently serves on the Artistic Board of The Road Theatre Company, is an Associate Artist with Antaeus and is on the Governing Board of Hardcorps, NYC, an organization that provide formal dance training to homeless and impoverished youth around the country. In 2013, she was honored with the Guthrie Visiting Artist Fellowship and is the recipient of both the 2018 NAACP Award for Best Lead Actress and the NAACP Production Grant for Best Solo Performance for her one-woman adaptation remount of *Twilight, Los Angeles: 1992*. She holds a BA in Theatre Performance and Directing, a MA in Somatic Education from New York University and a MFA from CalArts in Acting. She is also a proud alumnus and associate producer of Directors Lab West. For more information, visit: www.donnasimonejohnson.com

VERALYN JONES Most recent acting credits include Dr. Jadin/Mme. Josephine in *Madwoman of Chaillot* (A Noise Within), Julia Augustine in *Wedding Band A Love/Hate Story in Black And White* (Antaeus, Scenic Award), *Hamlet* (Odyssey Theater), *You Can't Take It With You* (Antaeus), *Ben and The Magic Paint Brush* and *My Wandering Boy* (South Coast Rep.), *A Selfish Sacrifice* (Denver Center), *Old Settler* (ICT), *Othello* (Boston Court), *A Perfect Wedding* (Kirk Douglas), *Slide Glide The Slippery Slope* (Mark Taper Forum, Taper, Too), *Three Sisters After Chekhov* (LDTE). For The Los Angeles Women's Shakespeare Company: *Winters Tale*, *Merchant Of Venice*, *Richards The III*, *Measure For Measure*, *Twelfth Night*, *Midsummer Night's Dream* (Best Actress Award, LA Weekly). *Neva's Tale* (Best Actress Award, LA Weekly). Internationally: *The Father*, Stockholm, Sweden. TV/Film: *Swat*, *Parenthood*, *The Unit*, *Southland*, *Threat Matrix*, *Brooklyn South*, *ER*, *No One To Blame*, *Home Invasion*, *Locked Away*, *Strong Medicine*, with recurring roles on *Seinfeld* and *City Of Angels*. Founding Member/Artistic Associate of Lower Depth Theatre Ensemble, member of Antaeus & Actors Studio. Proud mom of Kennedy.

LAURA KARLIN, Artistic Director of Invertigo Dance Theatre and DLW '14 Alum, creates engaging dance pieces of virtuosic movement delivered with stunning athletic physicality and a whimsical theatricality. The company forges a new relationship between audience and performer and its storytelling incorporates elements of theatre, spoken dialogue and live music. Laura's choreography has been performed in such venues as the Ford Theatres, Los Angeles Theatre Center, Alex Theatre, LACMA, Broad Stage and Dorothy Chandler Pavilion. Invertigo's Dancing Through Parkinson's program offers weekly dance classes to people living with Parkinson's disease and its Invert/ED education program empowers young people through the creative process. [@invertigodance](http://www.invertigodance.org)

JESSICA KUBZANSKY has been an Artistic Directors of Boston Court Pasadena since its inception, and is an award-winning director working locally and nationally. For Boston Court: the West Coast premiere of Luis Alfaro's *Mojada*, *A Medea in Los Angeles* (a Boston Court co-production at the Getty Villa), the New York premiere of Sheila Callaghan's *Everything You Touch*, a co-production with Rattlestick Playwrights Theatre at the Cherry Lane, the West Coast Premiere of Julia Lederer's *With Love and a Major Organ*, the world premieres of Stefanie Zdravec's *Colony Collapse*, Sheila Callaghan's *Everything You Touch*, *Ril* (her own three-person reenvisioning of Shakespeare's *Richard II*), Michael Elyanow's *The Children*, Jordan Harrison's *Futura*, Laura Schellhardt's *Courting Vampires*, Salamone/McIntyre's *Gulls* (a musical adaptation of *The Seagull*), Mickey Birnbaum's *Bleed Rail*, Carlos Murillo's *Unfinished American Highwayscape #9 & 32*, Jean-Claude van Itallie's *Light*, Cody Henderson's *Cold/Tender*, plus *Mother Courage*, and *Camino Real*. Recently elsewhere: Jeanne Sakata's *Hold These Truths* (Arena Stage, Pasadena Playhouse, Portland Center Stage), Aditi Kapil's *Orange* (South Coast Rep), Aaron Posner's *Stupid Fucking Bird* (ACT Theatre Seattle), *Pygmalion* and *Mauritius* (Pasadena Playhouse), James Still's *I Love to Eat* (Portland Center Stage), *Hamlet* (with Leo Marks) Theater 150, *Macbeth* (Antaeus), Julia Cho's *The Language Archive* (East/West Players), *The Glass Menagerie*, *Toys in the Attic*, *Heartbreak House* (The Colony), Sheila Callaghan's *Kate Crackernuts* (24th Street Theatre), and many more. Kubzansky has received numerous awards and honors, among them the Los Angeles' Drama Critics' Circle's Margaret Harford Award for Sustained Excellence in Theatre. Proud member of SDG.

GARY LAMB (Associate Producer) is an actor/director/writer and producer and is currently Co-Artistic Director for Crown City Theater, and performing as Sir Toby Belch in *12Th Night* at Parson's Nose Theater. He recently Co-directed *The Government Inspector* and *The Learned Ladies* with Lance Davis to open Parson's Nose New Theater, which he designed and implemented their lighting grid. He also Co-Directed *The Producers* and *Miracle On 34th Street* at the Eldorado Showroom Theater in Reno with Andy Ferrara, Plan-B Entertainment. He wrote and directed *Somewhere in the Middle (or Guess Who's Coming for Passover)* at Crown City and directed *Romeo & Juliet* for Shakespeare @ The Castle in Ohio. Also for Crown City he directed the 2014 production of *Cabaret*, which ran for 6 months (listed as one of the Best Productions of 2014 by BitterLemons and Broadwayworld.com and grabbed Scenic Awards for Outstanding Production, Ensemble Cast and Direction of a Musical). He directed *Charlotte's Web* for Sierra Madre Playhouse, 3AM for Theater West, *All We Know Is Not Enough* (2018), *Games People Play* (2015) and *Garden of Ashes* (2014) for 2cent Theatre's INKfest as well as *Dangerous Corner*, *Apple Tree*, and *Wild About Harry* at Crown City. Gary was Co-Artistic Director of Nevada Shakespeare in the Park for 7 years and La Petite Musicale for 9 years. His musical production of *The Hunchback of Notre Dame* at the Ivy Substation for which he wrote book and lyrics as well as directed garnered 5 Los Angeles area awards including Best Director and his production of *The Boys of Syracuse* was nominated as Best Musical of the Year. The inner city *Godspell* he directed was nominated for several awards back in 2000. He has directed shows across the country from *Romeo & Juliet* to new musicals *Dr. Jekyll & Mr. Hyde* and *Fion the Fair* (which he wrote the book). For Nevada Shakespeare Gary directed, *Hamlet*, *The Tempest* and *Anthony & Cleopatra* to name a few as well as playing Iago in *Othello*. Gary has appeared as an actor in more than 45 plays and musicals as well as on TV and film. He most recently played Howard in the World Premiere of *The Cruise* for the Latino Theater Company and Cladwell in the multi-award nominated *Urinetown* for Courage Theater Co. He was listed as Best Lead Actor on Broadwayworld.com for his portrayal of Simon Cahn in *A Prayer For My Daughter*, which was also nominated for best ensemble by the LA Weekly and Entertainment Today. Other acting jobs include: Morty in 2 regional tours of *Old Jews Telling Jokes*; several roles in *The Joy Luck Club* in Dallas; Bick for Courage Theatre's *Assassins*; *Sleeping Beauty* and *Gingerbread Man* at Main Street directed by Art Manke and Craig Belknap respectively; Dom Pedro, Petruccio and Oberon for Shakespeare At The Castle in Ohio; Benedick, Feste for Pensacola Shakespeare as well as acting in *The Complete Works of Wllm Shakespeare Abridged*; Scrooge in Crown City's *Chicago Christmas Carol* and, Lun Tha in a National Tour of *The King And I*. He has directed several films including *The Box* (over 5 million hits on youtube), *The Bug*, *Roommate Rules* and most recently *Fitzwater & Mutton: A Buddy Film*. Gary has also directed for several High School's including a new musical version of Brecht's *The Chalk Circle* for which he also wrote the music. Other shows were *Oliver*, *My Fair Lady*, *The Mystery of Edwin Drood*, *Miss Reardon Drinks a Little*, and *Our Town*.

EDGAR LANDA sits on the faculty of the University of Southern California School of Dramatic Arts as the resident fight/violence instructor and fight director. He is a long-standing member of *Shakespeare & Company* in Lenox, MA and of *Son of Semele Ensemble* in Los Angeles. Edgar creates violence and mayhem for theatres small and large including The Mark Taper Forum, Kirk Douglas Theatre, South Coast Repertory, San Diego Rep, The Wallis, Getty Villa, Cornerstone Theatre, Theatre @ Boston Court and many others. Recent credits include: Fight Direction for *Bloodletting* at the Kirk Douglas Theatre and directing the World Premiere of *TAR* by Tom Jacobson at Playwrights' Arena in Los Angeles. As an actor, Edgar has performed throughout Los Angeles and beyond including The Mark Taper Forum, Shakespeare & Company, Florida Studio Theatre, New Orleans Shakespeare and many more. He has directed productions at USC, Cal State Long Beach, Loyola Marymount University and at many of Los Angeles' intimate theatres. As a director, Edgar has helmed many projects for Son of Semele Ensemble and many other intimate theatres in Los Angeles, He has guest directed productions at local universities including Long Beach State, Loyola Marymount and USC. He has also directed at Shakespeare & Company and at Off Square Theatre/Thin Air Shakespeare in Jackson Hole, WY. Edgar is an alumnus of the Lincoln Center Theater Directors Lab & the Directors Lab West and is a graduate of the USC School of Dramatic Arts. In addition to his artistic side, Edgar is an endurance adventure racer and is always on the hunt for races in spectacular locations that will push him to his limits. Notable awards include: LA Stage Alliance Ovation Award for Best Director of a Musical (*Animal Farm* – Son of Semele Ensemble); LA Stage Alliance Ovation Honor for Fight Choreography (*Oedipus El Rey* – Theatre @ Boston Court); LA Stage Alliance Ovation Honor for Fight Choreography (*That Pretty Pretty*; or, *The Rape Play* – Son of Semele Ensemble); Stage Raw Award for Fight Choreography (*Hit The Wall* – LA LGBT Center); ***Nominated for 2017 Stage Raw Award in Fight Choreography (*That Pretty Pretty*; or, *The Rape Play* – Son of Semele Ensemble).

KITTY MACNAMEE is a highly regarded choreographer and director working across media. McNamee earned distinction from Dance Magazine as an artist with "an outside talent for that most elusive gift, originality." Kitty began her career as the Artistic Director of Hysterica Dance Co., a consistently prolific and creative collective that redefined dance in Los Angeles. Kitty's work has been enriched by collaborations with composers, filmmakers and writers on live performance, TV, and film projects. Opera credits include *Tales of Hoffman*, *Lucia de Lammermoor*, *Don Carlo* and *La Rondine* for LA Opera, *La Traviata* for LA Opera, San Francisco Opera and San Diego Opera, *Romeo and Juliette* for LA Opera and Lyric Opera of Chicago. She has a long and fruitful relationship with the LA Philharmonic, where she has choreographed, directed, and developed new productions including Esa-Pekka Salonen's *Wing on Wing*. Kitty collaborated with music icon Easy Mike to create a new hip/hop ballet of *On the Waterfront*. Recent work includes *A Midsummer Night's Dream* and *Firebird* for the LA Philharmonic, LA Opera's *Tales of Hoffman*, San Diego Opera's *La Traviata*, Target's "A New Kind of Strong" campaign, Secret Cinema's groundbreaking live performances with Laura Marling in London, the World Premiere of *Colony Collapse* commissioned by Oregon Shakespeare Festival/Boston Court and *The Fantasticks* at Pasadena Playhouse. She has created movement for music artists Laura Marling, Belly, Fono, Josh Kelley, Kait Weston, Kinky, Hecuba, Nicole Turley, Henry Wolfe and Ariana Delawari. Kitty has loved getting down and dirty choreographing *Beautiful and Twisted*, *Petals on the Wind* and *Lizzie Borden* for Lifetime. Concert stage work includes 10 years as Artistic Director and Choreographer for Hysterica Dance Co., commissions by Marin Alsop and Cabrillo Festival of Contemporary Music, Shift Festival/Kennedy Center, Muse/ique, LACMA, Erato Philharmonia, National Choreographer's Initiative and LA Ballet.

DEBBIE MCMAHON (Associate Producer) is a director/performer, and Artistic Director of Grand Guignols with whom she creates and directs critically acclaimed sold-out productions blending traditional physical theatre genres in new ways: melodrama, Commedia dell'Arte, clown, Grand Guignol, dance, vaudeville and puppetry in a 1920's Parisian event-like atmosphere. The Guignols have performed around Los Angeles, in Hollywood, at The Actors' Gang and for Pasadena Playhouse's Cirque-A-Palooza. In addition to revisiting classic Grand Guignol (horror), original productions have included *A Grand Guignol Children's Show** (*Not for Children*) and *Absinthe, Opium and Magic: 1920s Shanghai*. McMahon has also directed at USC, for *Wicked Lit* at the Pasadena Mausoleum, been a member of the Odyssey Theatre Ensemble, The Actors' Gang and has clowned with Cirque du Soleil. She graduated Dell'Arte School of Physical Theatre, earned a BA in Philosophy and Theatre at Connecticut College, and an MA in Performance Studies at NYU. She has also taught melodrama, Grand Guignol, and physical theatre at Dell'Arte and USC. www.debbie-mcmahon.com.

DAVID MELVILLE Co-founder of ISC, he has acted in and directed many ISC productions. In last summer's Griffith Park Festival, he played the Duke in *Measure for Measure* and Launce in *The Two Gentlemen of Verona* (which he also directed.) In the ISC Studio, he directed *A Midsummer Night's Dream*, and wrote and co-starred in *Strange Eventful History*, a condensed story that takes the audience through ten Shakespeare plays and 150 years of British war. For ISC he's played Hamlet, Richard II, Iago, Macbeth, Henry V, Benedict, Friar Lawrence, Dr. Pinch, Feste, Charles Dickens, and WH Ireland in the one-man show *Solemn Mockeries* by Richard Creese. He appeared in *Discord* at the Geffen Playhouse, and London appearances include Hamlet (also Broadway—where he met his wife and ISC co-founder, Melissa Chalsma) and *Ivanov* (both of which featured Ralph Fiennes), and Henry VI in *The Wax King*. TV and film: *Lawrence of America*, *Ironclad*, *The Understudy*, and *Perfection*. He trained at the Webber-Douglas Academy, London. David writes the music for many ISC productions including last summer's *Richard III*, *Romeo & Juliet*, numerous Dr. Pinch and the Pinchtones vaudeville shows, and the original musical, *Red Barn*.

MICHAEL MICHETTI is Artistic Director of Boston Court Pasadena where his many directing credits include Tennessee Williams' *A Streetcar Named Desire*, Aaron Posner's *Stupid F***ing Bird*, Roland Schimmelpfennig's *The Golden Dragon*, Eric Coble's *My Barking Dog*, Carlos Murillo's *dark play or stories for boys*, Shakespeare's *Romeo and Juliet*, and world premieres of Dan O'Brien's *The House in Scarsdale*, Deborah Stein's *God Save Gertrude*, Eric Whitacre's *Paradise Lost: Shadows & Wings*, and his own adaptation of Oscar Wilde's *A Picture of Dorian Gray*. He also directed the world premiere of Tom Jacobson's *The Twentieth-Century Way*, a production that went on to have an acclaimed run at New York's Rattlestick Playwright's Theatre. Other directing credits include: Mike Bartlett's *King Charles III* and David Mamet's *A Life in the Theatre* (starring Hal Holbrook) at the Pasadena Playhouse; Aaron Posner's *District Merchants* at South Coast Rep; the world premiere of Robert Schenkkan's *Building the Wall* at the Fountain Theatre; *Mrs. Warren's Profession*, *Figaro*, *The Grapes of Wrath*, *Hamlet*, *Don Juan* and *As You Like It* at A Noise Within; Brecht's *Edward II* for Circle X; *Amy's View* starring Carol Lawrence at Florida Rep; *Noises Off* at PlayMakers Repertory Theatre; *Kiss Me, Kate*, *Carousel*, and *Man of La Mancha* at Reprise. He has received many awards including two Ovation Awards and five Los Angeles Drama Critics Circle Awards for his direction.

JANET MILLER (Steering Committee) is a producer, director, choreographer and educator. She is the recipient of the Los Angeles Drama Critics Circle Joel Hirschhorn Award for Career Achievement in Musical Theater. Her original choreography has been showcased Off-Broadway at the Westside Theatre in *The Marvelous Wonderettes*. She received a Lucille Lortel Award nomination for Outstanding Choreographer for this production. Janet garnered a LA Stage Alliance Ovation nomination for her work on *TMW*, a BackStage West Garland, a Los Angeles Drama Critics Circle Award for Best Choreography, a BroadwayWorld LA Award nomination for Best Choreography and was part of the team that won the Ovation Award for Best Intimate Musical. She also received a Garland and a LADCC choreography award for *Winter Wonderettes*. Ms. Miller was thrilled to choreograph the European Premiere of *TMW* for Teatro Franco Parenti in Milan, Italy. Janet has staged her award winning step touch extensively throughout the US, most notably at Northlight in Chicago, San Jose Repertory Theatre, Capital Repertory in Albany, New York, Sacramento Music Circus, Pittsburgh CLO, The Plymouth Playhouse in Minneapolis, Cabrillo Music Theatre in Thousand Oaks, CA, Moonlight Stage Productions in Vista, CA, McCoy Rigby Entertainment, and The Merry-Go-Round Playhouse in Auburn, NY. Good People Theater Company just celebrated their five-year anniversary and Janet serves as Producing Artistic Director. GPTCo has seven productions under their belt thus far, *A Man of No Importance*, *Barrymore (2x)* *The Fantasticks*, *Closer Than Ever*, *Marry Me A Little*, and *The Toxic Avenger*. The shows have been well received in Los Angeles by both critics and spectators, garnering wonderful notices, as well as inclusion in several year-end roundups for Best Production and Best Director, and *LA Weekly* nominations for Best Musical Production, Best Musical Director, and Best Director-Musical for *AMONI*. *AMONI* and *Barrymore* were both Ovation Recommended, and *Barrymore* received an Ovation nomination for Best Actor. Janet was the Resident Director for Phantom Projects Theatre Group, housed at the La Mirada Theatre for the Performing Arts. She had the honor of directing Lydia R. Diamond's adaptation of the Toni Morrison book, *The Bluest Eye* to critical acclaim. The following season, Phantom remounted this production at the Miles Playhouse in Santa Monica for a successful run. Also for Phantom Projects, she has helmed *The Miracle Worker*, *The Crucible*, *Of Mice and Men*, *To Kill a Mockingbird*, *The Complete Works of William Shakespeare (abridged)*, *Grapes of Wrath*, *The Giver* and *The Importance of Being Earnest*. Ms. Miller has worked as director and/or choreographer on both coasts on such shows as *Side By Side By Sondheim*, *South Pacific*, *Guys and Dolls*, *Kiss Me Kate*, *Jesus Christ Superstar*, *Anything Goes*, *Baby*, *The Fantasticks*, *Annie Get Your Gun*, *Dames At Sea*, *Charlie Brown*, *Urinetown*, *Bat Boy*, *The Musical*, *The Odd Couple*, *The Nerd*, *The Man Who Came To Dinner*, *The Rimers of Eldritch*, and *Taming of the Shrew* to name a few. Her preferred style of dance is tap, which she has taught and choreographed worldwide in China and Thailand. She was one of the founding members of Golden State Theatre, the Family Theatre of La Mirada, for eighteen years, directing and choreographing over 50 original productions. Janet is the recipient of the Excellence in Art Award for Drama from the city of Torrance, where she was the Artistic Director/Resident Director at the Torrance Theatre Company for seven years, directing sixteen shows during her tenure. JM holds a B.A. in Musical Theatre from CSU Northridge, an M.A. in Theatre Arts & Dance from CSU Los Angeles and an M.F.A. in TV/Film/Theatre from CSULA. She is a professor at College of the Desert and Copper Mountain College. Ms. Miller is a proud member of SDC. www.janetmiller.net www.goodpeopletheaterco.org

RICHARD MONTOYA Sundance Institute Fellow, McDowell Artist Colony alumni. Current Commissions: *Selena and the Queens of San Antonio*, *Come on Let's Go*, *The Ritchie Valens Musical*, and *Venice is Dead* (CTG). Film: *Water & Power*, *The Other Barrio*, and Carlos Almaraz Documentary. Actor: *Nacho Libre*. American Conservatory Theater Summer Training Congress. The entire summer!

CRICKET S. MYERS On Broadway, Cricket earned a Tony Nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Off Broadway designs include *The Marvelous Wonderettes*. She has also designed regionally at La Jolla Playhouse, The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Berkeley Rep, Arena Stage, South Coast Rep, The Kirk Douglas Theater, and the Pasadena Playhouse. Other selected L.A. Theaters include East West Players, Ghost Road Theater Company, The Celebration Theater, and Anteaus Theater Company. She has earned 20 Ovation Nominations, as well as winning The Ruth Marley Award from the League of Professional Theater Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC and a Garland Award. www.cricketsmyers.com

DAVID O is a music-theatre artist specializing in contemporary music for the stage and concert hall. Compositions include the Ovation Award-winning score for *Ubu Roi* (A Noise Within), *The Very Persistent Gappers of Frip* (Kirk Douglas Theatre, inaugural season), and the choral compositions "A Map of Los Angeles" (LA Master Chorale) and "One With the Wind" (Vox Femina). Musical Direction: *13* (World Premiere, Mark Taper Forum), *The Wild Party*, *See What I Wanna See* (West Coast Premieres, The Blank Theatre), *Floyd Collins*, *American Idiot*, *Cabaret*, *Little Shop of Horrors* (La Mirada Theater), *The Fantasticks* (Pasadena Playhouse). Film scores include "Bronies: the Completely Unexpected Adult Fans of My Little Pony". David was known for years as "The Professor" in "Summersounds at the Hollywood Bowl." David O is the Musical Director of the world premiere production of Tesori & Hwang's "Soft Power," currently running at the Ahmanson Theater.

DAN O'CONNOR is co-founder and Producing Artistic Director of Impro Theatre as well as a co-founder of Los Angeles Theatresports and BATS Improv in San Francisco. For Impro Theatre he is the co-director for *Jane Austen UnScripted* (The Broad Stage, Carrie Hamilton Theatre @The Pasadena Playhouse, North Coast Rep, Oregon Shakespeare Festival Green Show), *Fairytales UnScripted* (The Broad Stage, Lewis Family Playhouse), *The Western UnScripted* (The Falcon Theatre, Laguna Playhouse, North Coast Rep), *Sondheim UnScripted* (Thomas Theatre at OSF), *Shakespeare UnScripted* (The Odyssey Theatre, Carrie Hamilton Theatre @The Pasadena Playhouse, North Coast Rep, Theatre Asylum) and he is the Director for Chekhov UnScripted (The Odyssey Theatre, Carrie Hamilton Theatre @The Pasadena Playhouse, North Coast Rep, Impro Studio). Television directing credits include the critically acclaimed ABC hybrid sit-com *Sons and Daughters* and *Campus Ladies* for the Oxygen Network. He was a writer and the improv director for *The Wayne Brady Show*. He co-created the NBC television improv comedy show *World Cup Comedy*, which ran for two seasons on PAX. Television acting credits include *Seinfeld*, *VEGAS*, *Raising Hope*, *Campus Ladies*, *Malcolm In the Middle*, *The Tonight Show*, *The Newz*, *Life Game*, *Quick Witz*, *Law and Order LA*, *Little Britain USA* and *the Middle*. Theatre credits include the Improbable Theatre's production of Keith Johnstone's *Life Game* (Off-Broadway), work with the American Conservatory Theatre, A Noise Within, Shakespeare Santa Cruz and the Taper Too. He was an adjunct professor for USC 's BFA program. He has taught at DUKE, Pepperdine, UCSB, UCLA extension, the MBA Program at UT Austin, Dreamworks and Disney Animation, Cirque du Soleil, and for improvisational theatre companies and festivals around the world. He is a graduate of the Webber Douglas Academy of Dramatic Art in London. Dan's TEDx Talk "Improvising a Better World" <https://www.youtube.com/watch?v=TmDbPUjeWMA>

DOUG OLIPHANT (Associate Producer) is an LA-based theatre director, movement director and fight choreographer and produces work through Drive Theatre. He works as the Development Assistant at The Broad Stage, Program Director for Lower Depth Theatre Ensemble, and teaches movement and stage combat at New York Film Academy. Directing credits include *The Flu Season* (Pico Playhouse), *Women of 4G* (Drive Theatre/Fierce Backbone), *D Deb Debbie Deborah* (Theatre of NOTE), *Eurydice* (Ophelia's Jump Productions), *SubUrbia* (Pacific Resident Theatre), *Lazy Boy* (The Blank Theatre), *Love Life Alpha* (Sci-Fest LA), *ELIZABETH HAMMOND—a eulogy, Rite of Seymour, 44 Plays for 44 Presidents* (Drive Theatre), and *The Sound of Silence* (OC-Centric New Play Fest). Recently developed/directed new play readings with playwrights Steve Yockey, Ashley Rose Wellman, Christine J. Schmidt, Nahal Navidar (EST/LA), James McLindon, Larry Mollin, Kirsia Rein (The Blank Theatre), Brian James Polak (Moving Arts), Jacob Juntunen (Theatricum Botanicum), Larry Pontius (Skylight Theatre), Greg Machlin (SkyPilot Theatre), and Howard Ho, Cort Brinkerhoff, Annette Lee, Megan Breen (The Vagrancy). He's choreographed movement or fights at the Carrie Hamilton Theatre at Pasadena Playhouse, Odyssey Theatre, Skylight Theatre, CalArts, Chapman University, Lower Depth Theatre Ensemble, The Vagrancy, and LA Theatre Ensemble. 2017 Finalist for the O'Neill's National Directors Fellowship, recipient of the Kennedy Center's ACTF Directing Fellowship. BFA in Acting/Directing at Central Connecticut State University, alum of the O'Neill's National Theater Institute and studied at the St. Petersburg State Theatre Arts Academy (Russia). Associate member, SDC. www.DougOliphant.com

Yael PARDESS has been working in Theatre, Opera, Museums and Theme Parks for more than two decades, receiving awards and press acclaim for her work. She specializes in developing creative concepts and designing sets and multi-media experiences using innovative new technologies. Currently she is working on developing designs for **Fort Edmonton's** historical "Midway" park in Canada. Her clients have included the Walt Disney Company, Universal Studios as well as numerous museums in North America. Among Yael's many award-winning credits are "Beyond All Boundaries" for The National World War II Museum in New Orleans, and "Lincoln Eyes," for the Abraham Lincoln Presidential Library and Museum. Since moving to America, Yael has designed many theater sets for Broadway, regional theaters, and many Los Angeles theatres such as the Mark Taper Forum, Kirk Douglas, Pasadena Playhouse and many more. Most recent credit: "The Stone Witch", directed by Steve Zukerman, which opened on Off-BWY, March 2018. Her Opera production credits include: "Dulce Rosa" Broad stage, "Don Giovanni" both directed by Richard Sparks. Theatre Credits include: "The Night is a Child" and "Diva," for the Pasadena Playhouse; "Blade to the Heat," "Scenes From an Execution," "Richard II," "Death and the Maiden," and "Stand Up Tragedy" "Julius Caesar" for the Mark Taper Forum; Regionally: "The Cherry Orchard," "Icarus," "Medea," "Midsummer Night's Dream," "Much Ado about Nothing" "King Hedley II," and "Macbeth". Yael also designed the sets for "George Gershwin Alone" and "Mr. Chopin" both of which are currently touring the United States and garnered many awards. Yael has proudly worked with directors Sheldon Epps, David Lee, Joel Zwick, Tom Moore, Asaad Kelada, Robert Egan, Jessica Kubzanski, Oscar Eustis, Charles Randolph Wright, Seret Scott, Jo Bonney, Ken Albers, Brendon Fox and Ron Link on award-winning productions starring Helen Mirren, Dan Lauria, Jobeth Williams, Marsha Mason, Frank Langella, John Glover, Kelsey Grammar, Juliet Stevenson, Dakin Matthews, Annie Potts and Jack Coleman. Yael also taught Scenic Design at USC for three years.

VINCENT PATERSON directed and choreographed Berlin's first original production of the musical *CABARET* at Bar Jeder-Vernunft, a mirror-tent from 1918. It is the longest running play in Berlin's history. He directed and choreographed *EVITA* for Vienna's Ronacher Theater. Vincent's direction of the play *GANGSTA LOVE*, set in a boxing club, earned him a Los Angeles Drama-Logue award for Outstanding Director. He directed Prague's National BlackLight Theater in a stunning version of *GULLIVER'S TRAVELS*. Vincent is the Director, Writer, and Co-Choreographer of Cirque du Soleil's, *VIVA! ELVIS* in Las Vegas with over 1,000 performances. Vincent directed the critically acclaimed opera *MANON* with soprano Anna Netrebko, conducted by Plácido Domingo. The opera has been performed in Los Angeles, Berlin and Valencia, Spain. His direction of *ANNA NETREBKO: THE WOMAN, THE VOICE* received a nomination for 'Best Television Arts Program' at the Montreaux Film Festival. The DVD is the top selling classical DVD in European history. As a director and choreographer, Vincent created many works for Madonna and Michael Jackson including Madonna's *BLOND AMBITION TOUR* (on which the film, *TRUTH OR DARE* is based), and her legendary Marie Antoinette *VOGUE* performance for MTV and the choreography for her videos *EXPRESS YOURSELF* and *VOGUE*. For Michael Jackson, with whom he worked for over 15 years, Vincent created the *BAD TOUR*, as well as *SMOOTH CRIMINAL* and *BLOOD ON THE DANCE FLOOR* and multiple other Jackson music videos and live performances, from Michael's Grammy Award appearance to the *SUPERBOWL HALFTIME SHOW*. Vincent directed and choreographed the musical sequences in Lars Von Trier's film, *DANCER IN THE DARK*, winner of the Palme d'or at the Cannes Film Festival. Vincent's short film, *THRENODY*, a dance-performance perspective on the tragedy of 9/11 has been broadcast nationally and was produced and shot by Joe Pytko. Among the many films he choreographed are *THE BIRDCAGE* and *CLOSER* for director Mike Nichols, *EVITA* for director Alan Parker, *HOOK* for Steven Spielberg. The TNT Telefilm, *IN SEARCH OF DR. SEUSS*, which Vincent directed and choreographed, received seven Emmy nominations. He choreographed London's West End production of *LENNY* for director Sir Peter Hall and LA Opera's *GRAND DUCHESS* for director Garry Marshall. Vincent received a Tony nomination for choreographing Hal Prince's *KISS OF THE SPIDERWOMAN*. He has directed commercials through DarkLight Productions and has choreographed over 150 commercials, many winning awards in collaboration with director, Joe Pytko. Vincent has also directed many charitable events, among them 3 star-studded benefits for Alzheimer's Organization. Each show featured highlights from Broadway musicals and starred luminaries from Broadway and hit TV series. He also directed 2 stellar benefits for APLA, featuring performers Madonna, Liza Minnelli, Barbra Streisand, Johnny Mathis, Kenny Loggins, Nathalie Cole, Billy Joel, Elton John, Patty Austin, Sarah Brightman, Wynona Judd, Eddie Van Halen, and Sheila E. He directed *LOVING THE SILENT TEARS*, a new musical with international stars, for two sold-out performances at the Shrine Auditorium in Los Angeles. Vincent has also lectured around the world. He has spoken at MOMA--NYC, the Cinematheque Francaise--Paris, The International Dance Festival--Monaco, The Lincoln Center Film Society--NYC, Lyons--France, Dickinson College--Pa. (where he received a Fellowship), and on several occasions at the Lincoln Center West Director's Lab. He has taught acting in Los Angeles and dance around the world from Tokyo to Berlin to Los Angeles. He received his BA in Theater Arts from Dickinson College, Carlisle, Pa. He has been a judge on televised Talent programs in Los Angeles and China. He has worked with a star-studded list of musicians: Madonna, Michael Jackson, Van Halen, George Harrison, Ringo Starr, Paul McCartney, Lee Ann Rimes, Diana Ross, Lionel Richie, David Lee Roth, Slash, Whitney Houston, to name a few. Vincent is featured in the best selling, Smithsonian publication, *Masters of Movement: Portrait's of America's Greatest Choreographers*. The Swedish award-winning documentary about Vincent's life and career, *THE MAN BEHIND THE THRONE*, is being shown internationally.

EDI PATTERSON grew up in Texas and lives in Los Angeles. Edi played Jen Abbott on HBO's *Vice Principals* with Danny McBride, and she plays Elizabeth on Tracy Morgan's *The Last O.G.* on TBS. Some other credits include *Nobodies*, *Black-ish*, *The League*, *Curb Your Enthusiasm*, *2 Broke Girls*, *FX's Partners*, guest writing for *Saturday Night Live*, and doing various voices for *We Bare Bears*. She is a founding member of Impro Theatre and the co-director of Horror UnScripted and is also a member of the Main Company at The Groundlings and performs there every Thursday night in the *Cookin' With Gas* show.

DOUG PECK is a Los Angeles-based, multi-genre musical director, pianist, conductor, orchestrator, arranger, vocal teacher/coach, and educator. He has appeared in concert with artists like Renée Fleming, Michelle Williams, Lupe Fiasco, Jessie Mueller, Shemekia Copeland, John Prine, André DeShields, Heather Headley, Dee Alexander, Felicia P. Fields, Ernestine Jackson, Ana Gasteyer, Stephanie D'Abruzzo, Brian D'Arcy James, Richard Kind, Craig Bierko, Gregg Edelman, Jonah Platt, Sylvia McNair, Rod Gilfry, and George Hearn. He conducted the original full orchestration of *Carousel* at the Glimmerglass Festival and created new Indian-jazz fusion arrangements and orchestrations for the stage version of Disney's *The Jungle Book* seen in Chicago and Boston. He has won six Joseph Jefferson Awards for his musical direction, as well as two After Dark Awards, the Guy Adkins Award, and the Sarah Siddons Award. He served as musical supervisor for the hit off-Broadway musical *Ride The Cyclone* and is co-creator of the Goodman Theatre's unique free musical theatre program for talented high school students who would not otherwise have access to conservatory training. His collaborations with Tony-Award winning director Mary Zimmerman include *The Jungle Book*, a

celebrated revision of *Candide* heard in Chicago, Washington, D.C., and Boston, Leonard Bernstein's *Wonderful Town*, and a new production of *Guys and Dolls* heard at the Oregon Shakespeare Festival and Los Angeles' Wallis Annenberg Center. Peck can be heard on the recordings "Bright Young People: The Songs of Noël Coward" and Stephen Flaherty and Frank Galati's "Loving Repeating: A Musical of Gertrude Stein". For the Chicago Humanities Festival, Peck has presented *Assassins and Follies* in concert, as well as *A Night At The Oscars* (a marathon concert of every Academy Award-winning song) and *A Night At The Tonys* (one song from every Tony Award-winning musical), plus concert tributes to Prince, David Bowie, Josephine Baker, Eartha Kitt, Nina Simone, and Tina Turner. www.dougpeckmusic.com / www.dougpeckvoice.com

TREFONI MICHAEL RIZZI recently designed *Sex and Education* starring Julia Duffy at the Laguna Playhouse, the World Premieres of *Two Boys From Brooklyn* starring Lainie Kazan at The Palace Theatre in Los Angeles and Scenic, Lighting and Projections for *Marilyn, Madness and Me!* at The El Portal Theatre in NoHo. Other recent local designs include Scenic and Projection Design for *COPENHAGEN*, starring Linda Purl at the Rubicon Theatre in Ventura, Scenic Design for *Parallel Lives* at The Falcon Theatre and Scenic Design for *Sex and Education* starring Stephanie Zimbalist at the Colony Theatre. Off-Broadway work includes Scenic, Projection and Lighting Design for *A Woman of Will* at the Daryl Roth Theatre. Colorado Shakespeare Festival designs include Scenic, Lighting and Projection Designs for *The Little Prince* and *A Child's Christmas in Wales* and Lighting Design for *The Inspector General*. Trefoni received the Ovation Award for Scenic Design in a Larger Theatre for *Songs for a New World* at the Rubicon Theatre. Other award winning designs include *Lady Macbeth Sings the Blues*, *Driving Miss Daisy*, and *Defying Gravity*. World Premieres include Maltby/Shire's *A Time for Love*, P.J. Barry's *Bad Axe*, and Stephen Legawiec's *Peru in Africa*. New York Premieres include Richard Hellesen's *Dos Corazones* for Lincoln Center Theater Directors Lab Festival at HERE. West Coast Premieres include Melanie Marnich's *Quake* and LeeBlessing's *Chesapeake*. Favorite designs include *Holes*, *Noises Off!*, *You Can't Take It With You*, *Twelfth Night*, *The Miser*, *The King Stag* and *Translations*. Trefoni is the Lead Faculty member in the Set and Exhibit Design Program at the Art Institute of California - Hollywood, holds a B.A. in Design from UCLA, and a M.F.A. in Theatre and Dance from the University of Hawaii Manoa, with an emphasis in Asian Theatre and Theatre for Young Audiences. A member of IATSE/USA Local 829, he was first finalist in the NEA/TCG Career Development Program for Designers. Trefoni is author of the Award Winning *Teddy's Travels - America's National Parks*. www.teddystravels.com

MATT RITCHEY (Associate Producer) is a director, writer, actor, editor, and acting coach. He holds a BFA in Acting from NYU'S Tisch School of the Arts, a Certificate in Shakespeare from the Royal Academy of Dramatic Art in London and is a recent graduate of Director's Lab West. Recent writing/directing credits include *Angel's Flight* (winner of "Best Cabaret/Variety" at Hollywood Fringe Festival 2016), *Martha Washington Killed a Redcoat* (nominated for "Best Comedy" and "Short and Sweet" Awards at Hollywood Fringe Fest 2017, director only), and *Nic and Brooke's Comedy Dance Party* (nominated for "Best Cabaret/Musical" at Hollywood Fringe 2017). His mystery thriller *Nevermore* had it's third production in Halloween of 2016 at Theatre Unleashed and his screenplay *Christmas Academy* has been a Semi-Finalist in both the Fresh Voices and Stage 32 screenplay competitions. As a film director, his short *Poker Night* won "Best Comedy Short" at the Culver City Film Festival and was nominated for Connect Film Festival's "Apollo Award" for "a compelling exploration of masculinity" in filmmaking. He is currently shooting the new comedy web series *Hollywood Vampire* with his production company 8 APRONS and directing the new drama *American Conspiracy* at Hollywood Fringe 2018. mattritchey.net

DIANE RODRIGUEZ is an Off-Broadway, Obie Award winning theater artist. In the 2016-2017 Los Angeles Theatre Center season, Diane wrote and directed the world premiere of *The Sweetheart Deal* which was developed by New Harmony in Indiana, the Atlantic Theatre's Latino Mix Fest in NYC and the Black Swan Lab at Oregon Shakespeare Festival. She has directed for City Theatre in Pittsburgh, PA, South Coast Repertory, Center Theatre Group, Mixed Blood in Minneapolis, Actor's Theatre of Phoenix (Arizona Theatre Nomination: Best Director), Borderlands Theatre, Phoenix Theatre, Victory Gardens in Chicago, Playwright's Arena (LA Weekly Award Nomination: Best Director) as well as for East West Players, Cornerstone Theater Company, the Fountain Theatre, the Odyssey Theatre, among others. She was a Sundance Directing Fellow in 2017, the Denham Fellow for the Stage Directors and Choreographers Foundation in 2016, and was recently inducted into the College of Fellows for the American Theatre. She served on the TCG Board for eight years and was president for three. She was appointed by President Obama to the National Council on the Arts. Currently she is Associate Artistic Director of Center Theatre Group.

JANET ROSTON is an award-winning Director/Choreographer of theater, live performance, television, music video, live tours and commercials. Janet approaches her directing and choreography work from a theatrical premise and strives for an emotional connection from her performers. This holds true for her whether directing/choreographing a new rock musical, creating concert choreography or devising movement sequences for television. Trained as a choreographer at UCLA, with an emphasis in contemporary dance, she quickly embraced the entertainment world. Janet transitioned easily into directing, continuing her interest in many areas of entertainment; musicals, rock opera, commercials, television and corporate projects. Janet truly loves the varied challenges that come from either working as a Choreographer helping to manifest a Director's vision or helming the project herself as Director/Choreographer. As a Director she projects a positive and professional authority, she clearly can articulate her needs to a large or small production team to propel her creative vision forward. She works tirelessly to create a top level product and motivates her team to strive for their best and beyond. Janet is also a consummate collaborator, as a Choreographer she not only creates exciting dance sequences effortlessly, but also works closely with the Director, special effects advisor or editor to develop dynamic concepts that enhance and expand each musical theater production, promo film, television show or commercial. As a Theatrical Director/Choreographer, Janet has developed a reputation for innovative work by combining new music with engrossing drama and spectacular dance sequences. Recent work includes *Tonya and Nancy: The Rock Opera* (American Repertory Theater, Boston; King King, Hollywood) based on the stranger than fiction story of skaters Tonya Harding and Nancy Kerrigan; *Striking 12* (Laguna Playhouse), the intimate musical that contrasts Hans Christian Anderson's *The Little Match Girl* with a contemporary New Years Eve; *Midsummer Night* (Lillian Theater, Hollywood and UT Austin) a rock musical version of Shakespeare's comedy set in a Rock Festival by composers Brendan Milburn and Valerie Vigoda; *CarnEvil* (Sacred Fools Theater, Hollywood) a rock horror musical; and *The Wanting* (Highways Performance Space, Santa Monica) the tale of a woman taken in by an isolated cult family told with song, dance, film and puppetry. With her own company, the Los Angeles Rock Opera Company, Janet has been the Director/Choreographer for the rock musical *shAme*, (King King Nightclub) a goth musical version of "The Scarlet Letter": The Who's first rock opera, *A Quick One While He's Away* (Highways); *Perseus at the Oki Dog* (Highways), a retelling of the greek myth set in 80's Punk Los Angeles; and *Possession* (Unknown Theater) a Pan-Latino dance musical. Janet has been instrumental in developing these shows, working closely with the writers and composers. Janet is a proud alumni of the prestigious Directors Lab West. Theater choreography includes the hit musical *The Color Purple*, (The Celebration Theatre) which garnered her Los Angeles' top theater award, the Ovation Award as well as the NAACP Award. The *Color Purple* also won the 2013 Ovation for Best Production and Best Musical Production from the LADCC from the L.A. Weekly. Other theater choreography includes *Justin Love*, (Celebration Theatre, Los Angeles Drama Critics Circle Awards, Best Production) *Once On this Island*, (International City Theater, NAACP Award, Choreography); *Avenue X* (Odyssey Theater, Ovation Nomination, Best Production); *Tracers*, (Odyssey Theater); *Footloose* (Rubicon Theater), *revolver*, (Celebration Theatre) and *The Trouble With Words* (Lost Theater). Janet recently created theater choreography for *Psyche*, *A Modern Rock Opera* at the Greenway Court Theater for which she received rave reviews. Janet has created choreography for film, television and commercials including the award-winning promo for KCRW, "Balance," which featured 200 world dancers. Other commercials include Wendy's, Formula 409, Velveeta, Barbie, Motorola and many more. She was the series choreographer for *The New Adventures of Old Christine*, *A League of Their Own* and *Ned and Stacey*. She has staged the world tour of country music artist, Lonestar, and created the live martial arts show *Tiger Claw Martial Arts Elite* for Disneyworld. Janet has received two American Choreography Awards. Concert choreography includes dances presented at London's Royal Academy of Music, Theatre de la Ville of Cannes France, Pasadena Dance Festival, Mix Match Festival and L.A. Dance Invitational. Her choreography was the grand winner of the Palm

Springs Choreography Festival. On the set or in rehearsal Janet's positive, upbeat approach to a project makes her a sought-after as both Director/Choreographer and Choreographer, she's just fun to work with. This positive attitude combined with her extensive and varied background in movement, her attention to detail, experience working with actors and dancers and her collaborative spirit have enabled her to be continually involved in a wide range of projects involving movement, dance, spectacle, emotion and pure entertainment.

LAUREN RUBIN is a native New Yorker and her creative path began as a child at her summer camp for the arts and the inspiration from watching Broadway musicals. She received her BFA in Acting from NYU, Tisch School of the Arts and studied Shakespeare in England with the BADA program. After performing and producing theater in New York for many years, she moved to Los Angeles and continues to work on stage and in film and television. Lauren recently produced and starred as Alice in the rock musical LIZZIE at The Mint, LA. Favorite theater credits include: THE DONKEY SHOW (Off-Broadway, directed by Tony Winner Diane Paulus), BUKOWSICAL! (Winner of Outstanding Musical at the NY Fringe) and HAVING IT ALL (NoHo Arts). Recent TV/Film credits: Criminal Minds (CBS), The Leisure Class (HBO) and The Atticus Institute (The Safran Co.). Lauren can be seen singing around town in various cabarets and concerts and is also a writer and producer.

RICARDO SALINAS is a Salvi-Guanaco U.S. Citizen legal alien born in El Salvador raised in San Francisco and resides in the hills of Silverlake with his lovely wife Elena and lovely daughters Lola and Daisy.

HERBERT SIGUENZA is a founding member of Culture Clash. He is the Playwright in Residence at the San Diego Repertory Theatre through a generous Andrew W. Mellon grant. He has written and starred in the following plays: Cantinflas!, Private Eddie USA, A Weekend with Pablo Picasso, El Henry (San Diego Critics Award: Best Play), Steal Heaven and Manifest Destinitis. The SDR recently closed their season with Beachtown: an immersive, interactive play he co-wrote with Rachel Grossman of Dog & Pony DC. He is currently developing his first musical called Birth Day and an adaptation of Moliere's School for Wives called Bad Hombres/Good Wives. Herbert also performed the voices of the twin uncles in Pixar's Oscar winning Best Animation Coco.

RANDEE TRABITZ (Associate Producer) is a director, educator and reluctant writer. She recently returned from NYC's Dixon Place with her long-time collaborator, John Fleck and his acclaimed *Blacktop Highway*, (returning to L.A. next Fall!) She directed a run of new works at Berlin's English Theater in Germany, took her own version of Sophocles' *Electra* to an international festival Delphi, Greece and staged a pirate musical on a Disney Cruise Ship. She's directed many solos works with Obie-winning satiric-puppeteer Paul Zaloom, of *Beekman's World* fame. Her work has been seen at regional theaters, (*The Mystery of Irma Vep* and *Hedwig and the Angry Inch*) at Actor's Express, Atlanta and in Santa Fe, and many intimate theaters specializing on new plays with writers like: Doug Cooney, Julie Hebert, Bridget Carpenter, Jessica Goldberg, Jamie Brandli, Elizabeth Dement and Susan Meerson. She worked in some big places too, like MOCA'S Geffen Contemporary (Brecht/Weill's *Happy End*), California Adventure/Disneyland (*Chance to Shine*), Cal Plaza, The Getty (Fleck's *Dirt*), the L.A. Opera (*Jack and the Magic Songbird*) and the Performing Arts Center in Santa Clarita (*Lysistrata*, *Hair*) and Redcat in Disney Hall (*Blacktop Highway* and Zaloom's *Mother of All Enemies*). Her work has garnered some prizes, (LA Weekly Award, Garland and Ovation Awards, Finalist Short and Sweet Festival) and been awarded grants (CAD, Durfee and Flintridge). Randee teaches and/or directs in the Theatre Departments at CSUN, CSULA (Alumni of the Year) and Caltech. She has worked as a critic for the L.A. Weekly and analyzes writing and screenplays for Disney Animation.

JOSÉ LUIS VALENZUELA is the Artistic Director of the Latino Theater Company (LTC), and The Los Angeles Theatre Center (LATC) and is also a Distinguished Professor and Head of the MFA Directing program at UCLA's School of Theater, Film & Television. Valenzuela is an award-winning theater director, and has been a visionary and an advocate for Chicano/Latino Theater for over 30 years. He has directed critically acclaimed productions at major theaters both internationally and nationally including the LATC where he created the Latino Theatre Lab in 1985 and the Mark Taper Forum where he established the Latino Theater Initiative in 1991. Most recently he directed Karen Zacarias' *Destiny of Desire* at Arena Stage, South Coast Rep, The Goodman Theatre, and Oregon Shakespeare Festival. He produced the national Encuentro Festival in 2014 and national and international Encuentro de las Americas in 2017. As the Artistic Director of the Latino Theater Company, operators of the LATC, he has been responsible for developing its artistic vision and organizational mission of producing programming that represents the diversity of Los Angeles. In 2010, under Valenzuela's leadership, the LATC was nominated for an LA Stage Alliance Ovation Award for "Best Theatre Season." His recent directing credits at the LATC include: *Dementia*, for Encuentro de las Americas, *A Mexican Trilogy: Faith Hope and Charity*, *La Olla – Plautus's The Pot of Gold*, *La Olla – Plautus's The Pot of Gold* for the Getty Villa Theater Lab Series, *Premeditation*, Henrik Ibsen's *Peer Gynt* at the Ibsen Theater of Norway in 2013 *Melancholia* by The Latino Theater Lab, *Faith, Hope and Charity* (Parts I, II, III of A Mexican Trilogy) by Evelina Fernandez, *Habitat* by Judith Thompson, and *La Victima* by El Teatro de La Esperanza. In 2007, Valenzuela was featured in the New York Times for the LTC's annual holiday pageant, *La Virgen de Guadalupe, Dios Inantzin*, at Our Lady of the Angels Cathedral. In 2002 he directed the world premiere of *Dementia*, written by Evelina Fernandez, which won the 2003 GLAAD Award for Outstanding Theater Production in Los Angeles. Other international directing credits include Manuel Puig's *Kiss of the Spider Woman* at the National Theatre of Norway, and he has assisted his mentor, Norwegian director Stein Winge, with *Hamlet*, *The Glass Menagerie*, *Barrabas*, *Pantagleize*, *Die Walkurie*, *The Inspector General* and *The Wild Duck*. Valenzuela's film directing credits include *Dementia* currently in post-production; the award-winning film *Luminarias* for Sleeping Giant Productions and Distributed by New Latin Pictures; *How Else Am I Supposed To Know I'm Still Alive?* for Universal's Hispanic Film Project, *Una Vez Al Año Para Toda Una Vida*, *La Redada* and *A Bowl of Beings*, for PBS' Great Performances. Valenzuela's artistic vision and community commitment has garnered numerous recognitions, nominations and awards including the Ann C. Rosenfield Distinguished Community Partnership Prize and the Hispanic Heritage Month *Local Hero of the Year* Award sponsored by Union Bank and KCET – both awards recognize distinguished individuals for their contributions to improving the quality of life throughout their respective communities. Valenzuela also serves on the national Steering Committee of the Latina/o Theatre Commons and produced the historic national Latina/o Theatre Festival: *Encuentro* in 2014, and convening at the LATC in the Fall of 2014.

SABINA ZUNIGA VARELA is honored to make her Pasadena Playhouse debut with Culture Clash. Regional Theatre: *Mojada: A Medea in Los Angeles*, *Tenth Muse*, and *The Heart of Robin Hood* (Oregon Shakespeare Festival); *You Never Can Tell* (California Shakespeare Theater); *Native Gardens* (World Premiere/Cincinnati Playhouse); *Mojada: A Medea in LA* (The Getty Villa/Boston Court; LADCC Award: Lead Performance); *Culture Clash's Chavez Ravine* (Center Theatre Group, Kirk Douglas Theatre; LA Ovation Award: Best Production); *Oedipus El Rey*, *A Christmas Carol* (Dallas Theater Center); *Bruja* (Magic Theatre); *El Nogalar* (The Fountain Theatre). Other Theater: *Electricidad* and *Still Life* (National Hispanic Cultural Center; New Mexico Hispano Entertainer's Award: Female Performer of the Year). TV: "American Crime" (ABC). Endlessly grateful to the Clashers for this invitation and, as always, indebted to my Mom and Dad who support my journey in activism through the arts.

DIANA WYENN (Steering Committee) is a Los Angeles-based director, dramaturg, choreographer, and curator of contemporary performance, who—whether working on large spectaculars or more intimate performances—consistently challenges and inspires audiences to see beyond the usual. She has collaborated with The Walt Disney Company, Center Theater Group, the LA Philharmonic, REDCAT, SummerStage, Segerstrom Center for the Arts, Chalk Repertory Theatre, Theatre Dybbuk, Ghost Road Ensemble, Playwrights' Arena, East West Players, Circle X Theatre Company, Padua Playwrights, and Unknown Theater, among others. Wyenn is co-founder of Plain Wood Productions, Artistic Director at Temple Israel of Hollywood, and recently jumped back on stage to create and perform "Blood / Sugar," an autobiographical solo performance illuminating and embodying global diabetes epidemic. Fiercely committed to fostering the development of new works

for the American stage and her fellow directors and choreographers, Wyenn serves as literary manager for Inkwell Theater and producing steering committee member for Directors Lab West, of which she is an alumna. Her work, ideas, and words have been featured in American Theatre Magazine, Howlround, the Daily Beast, LA Times, Fast Company, and on NPR. She received a BFA in Drama with Honors from New York University, and is a proud associate member of the Stage Directors and Choreographers Society. www.dianawyenn.com

JOANN MARIA YARROW is a professional director and producer with over 30 years of experience. She began her career as a director and choreographer while with Double Edge Theatre in Boston. She went on to train with Odin Teatret in Denmark consequently co-founding A Laboratory for Actor Training with Vernice Miller in New York. Joann worked at La Mama ETC with East Coast Artists' director, Richard Schechner and spent three years working for Broadway director, Harold Prince on the productions of *Parade*, *Whistle down the Wind*, *Candide*, *Show Boat*, *Kiss of the Spiderwoman* and *Phantom of the Opera*. She has since worked in Denmark, London, Madrid, Boston, New York, Los Angeles, Texas, Ecuador, Peru and Brazil. From 2006-2017 Joann was the Executive Artistic Director of Teatro Prometeo, the only Spanish-language theatre conservatory in the nation. While there, she directed and produced over 80 productions, translated, adapted and commissioned new works that have toured nationally and internationally. Joann produces and directs the ARTrepreneur Program in collaboration with ArtServe in Fort Lauderdale; offering young artists tools to turn their passions into a career. Her corporate company, Distinctive Voices, works with leading entrepreneurs on creativity, power, passion and team building. In 2015, Joann partnered with SFX Director, Dean Lyon and Puppet Master, Jim Hammond to create Live Animation Studios, bringing to life various live action, puppet and animation projects, from live events to TV series. Joann received her BFA from Boston University and her M.F.A. in Directing from the University of California at Irvine. She has taught at the Universidad de Alcalá in Madrid, the **NYU** Madrid Program and Union College in New York. Joann is a featured director in the book "*The art and practice of directing in Latin America: Central America and United States.*" She is a member of the Latinx Theater Commons and is a proud alumnus of the Directors Lab West.

PAUL ZALOOM, is a puppeteer, filmmaker, actor, and performance artist who has written, designed and performed 15 solo spectacles, including *Fruit of Zaloom*, *Zalominations*, and his current offering, *White Like Me: A Honky Dory Puppet Show*. A recipient of an OBIE, a BESSIE, an American Theater Wing design award, an L.A. Weekly Theater Award, and a Guggenheim Fellowship, Zaloom is also known for his role as the wild and woolly Beakman on the science education TV cult classic, *Beakman's World*.

NOTES and QUOTES 2018

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Directors Lab West 2018 May 19 – 26

SATURDAY, MAY 19 <i>The Pasadena Playhouse</i>	SUNDAY, MAY 20 <i>Kirk Douglas Theatre</i>	MONDAY, MAY 21 <i>The Pasadena Playhouse</i>	TUESDAY, MAY 22 <i>The Pasadena Playhouse</i>	WEDNESDAY, MAY 23 <i>The Music Center</i>	THURSDAY, MAY 24 <i>Boston Court Pasadena</i>	FRIDAY, MAY 25 <i>The Pasadena Playhouse</i>	SATURDAY, MAY 26 <i>Boston Court Pasadena</i>
9 – 10 AM Registration (Courtyard)							
10 – 11 AM Welcome to Directors Lab West (Library)	10 AM – 12 PM Significant Others with Lower Depth, Burglars of Hamm, Troupe Invertigo, Latino Theatre Lab	10 AM – 12 PM Clowning with David Bridel (Loft)	10 AM – 12 PM Paul Zaloom & Lynn Jeffries: A Theater of Trash (Loft)	10 AM – 12 PM African Dance with Donna Simone Johnson	10 AM – 12 PM Melodrama with Debbie McMahon	10 AM – 12 PM Directors In Process: Final Product (Loft)	10 AM – 12 PM Storytelling through Movement with Laura Karlin
11 – 12 PM Danny Feldman (Library)							
12 – 1:30 PM Group Photo + Pizza Lunch (Courtyard)	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
1:30 – 3:30 PM Impro Theatre (Green Room)	1 – 3 PM Michael Chekhov Technique with Lisa Dalton	1 – 2:30 PM Directors In Process (Loft)	1 – 2:30 PM Directors In Process (Library)	1 – 2:30 PM Directors In Process	1 – 2:30 PM Directors In Process	1 – 3:30 PM Roundtable: Under Dog! (Library)	1 – 3 PM Choreographer Panel with Sheetal Gandhi, Kitty MacNamee, Janet Miller, and Janet Roston
Break		Break	2:30 – 4 PM Violence & Intimacy Choreography with Edgar Landa & Dawn Alden (Library)	2:30 – 4:30 PM The Composer, the Musical Director, the Director, the Choreographer, and the Performer	2:30 – 4:30 PM Stage Manager Panel with Kate Barrett, Maurie Gonzalez, Meredit Greenburg, and Nikki Hyde	Break	3 – 5 PM SDC Open Session with Vincent Paterson
3:45 – 5 PM And Now a Word from Our Sponsor (Green Room)	3 – 5 PM Community Engagement with playwright Luis Alfaro	2:45 – 6:30 PM Designer Speed Dating with Ann Closs-Farley, Cricket Myers, Yael Pardess, Tony Rizzi (Loft)	Break	Break	Break	3:45 – 6:30 PM Who the hell are you? (Friendship Center)	Break
5 – 7 PM Kay Cole (Green Room)	Dinner	2:45 – 6:30 PM Designer Speed Dating (cont.)	4:15 – 6:15 PM Roundtable: Top Dog! (Library)	4:45 – 6:45 PM Significant Conversations with Cornerstone's Michael John Garcés	4:45 – 6:45 PM Co-Artistic Directors: Jessica Kubzansky and Michael Michetti		5:30 – 6:30 PM The Future of the American Theatre
Dinner + Travel	6:30 PM DIE, MOMMY DIE! at Kirk Douglas Theatre	Dinner	Dinner	Dinner	Dinner	Dinner + Travel	
8:30 PM THE CAROLYN BRYANT PROJECT at REDCAT		8 PM LISA DALTON: BIG BUMPS (Loft)	7:30 PM Creating Bordertown Now with Culture Clash (Mezzanine)	8 PM SOFT POWER at the Ahmanson Theatre	8 PM HER PORTMANTEAU at Boston Court Pasadena	8 PM THROUGH THE EYE OF A NEEDLE at The Road Theatre	
The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101 REDCAT 631 West 2nd Street Los Angeles, CA 90012*	Kirk Douglas Theatre 9820 W Washington Blvd Culver City, CA 90232	The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101	The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101	The Music Center 135 Grand Avenue Los Angeles, CA 90012	Boston Court Pasadena 70 North Mentor Avenue Pasadena, CA 91106	The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101 The Road Theatre 5108 Lankershim Boulevard North Hollywood, CA 91601	Boston Court Pasadena 70 North Mentor Avenue Pasadena, CA 91106

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