

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



Est. 2000

Dream. Create. Imagine.

May 21–28, 2016

*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.*



DREAM.
CREATE.
IMAGINE.

DIRECTORS
LAB
WEST



Directors Lab West Steering Committee

invites DLW Alumni and current members of
the Stage Directors and Choreographers Society to join us
for this year's SDC Open Session...



A Conversation with Anne Cattaneo

Dramaturg, Lincoln Center Theatre & Creator/Head,
Lincoln Center Theatre
Directors Lab

Saturday, May 21
10:30 am – 12:30 pm

Boston Court Performing Art Center
70 N Mentor Ave
Pasadena, CA 91106

In 1994, Anne Cattaneo initiated the Lincoln Center Theater Directors Lab as a pilot project 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. At the same time Ms. Cattaneo has nurtured America's most renowned playwrights fostering development of new work while also offering world premieres of some of the most memorable theatrical productions of the past two decades.

This event is open to DLW 2016 attendees, plus all DLW Lab Alumni and current SDC members and associate members.

To RSVP, email directorslabwest@gmail.com by Friday, May 20 at 6 pm

To learn more about DLW, visit www.directorslabwest.com

Directors Lab West and its SDC Open Session are made possible by the generous support of the Stage Directors & Choreographers Society.

The Directors Lab West Producing Steering Committee, in association with The Pasadena Playhouse, Boston Court Performing Arts Center, and Center Theatre Group, presents

Directors Lab West

May 21–28, 2016

Welcome to the 17th 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 21, 2016 will be posted on the Lab Callboard. Please check this board frequently! Daily schedule updates will also be emailed.
- 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 serve 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 \$90, 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 Seventeenth Year Alumni Associate Producers Gregg Daniel, Scott Marden, Debbie McMahon, Doug Oliphant, Donna Simone Johnson; Julianne Homokay and North By South Theatre Los Angeles; the staff at The Pasadena Playhouse, Sheldon Epps, Artistic Director, and Seema Sueko, Associate Artistic Director; the staff at the Kirk Douglas Theatre; the staff at Boston Court Performing Arts Center; Directors Lab West Producing Steering Committee members Che'Rae Adams, Ernest Figueroa, Janet Miller, Diana Wyenn; and our Production Coordinators Courtney Anne Buchan and Julie Ouellette.

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**

Welcome to Directors Lab West 2016

May 21, 2016

Welcome! It is with great pride and excitement that we are able to offer the 17th year of Director Lab West.

Our roots begin 3,000 miles east and 19 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 concerns and issues, 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 seventeenth 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 Figueroa, Janet Miller, and Diana Wyenn

Associate Producers

Gregg Daniel, Donna Simone Johnson, Scott Marden, Debbie McMahon, and Doug Oliphant

Production Coordinators

Courtney Anne Buchan and Julie Ouellette

Special Thanks

The Pasadena Playhouse, Stage Directors and Choreographers Society, Theatre @ Boston Court, Lindsay Allbaugh, Anne Cattaneo, Sheldon Epps, Meredith Greenburg, Kristen Hammack, Jessica Kubzansky, Alan Mandell, Hillary Metcalf, Michael Michetti, Laura Penn, Cheryl Rizzo, Michael Seel, Seema Sueko, Meredith Minn, Barbara Wolkoff, and all the Directors Lab West alumni.

Directors Lab West 2016

Producing Steering Committee

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

Associate Producers

Gregg Daniel
Donna Simone Johnson
Scott Marden
Debbie McMahon
Doug Oliphant

Production Coordinators

Courtney Anne Buchan
720-384-3755

Julie Ouellette (Assistant)
323-796-9808

Interns

Lindsey Bruno

Lab Participants

Roy Arauz
David Bass
Carol Becker
Fernando Belo
Suzanne Birrell
Margarita Blush
Sylvia Blush
Colette Brandenburg
Rebecca Bryant
Lyndsay Burch
Kent Burnham
Zoe Canner
Brenley Charkow
Paul Coates
Amanda Connors
Robert Decker
Amanda Grace Ewing
Matt Franta
April Ibarra
Eric Inman
Seonjae Kim
Gary Lamb
Bruce A Lemon Jr
Andy Lowe
Megan McGuane
Ryan Mekenian
Macey Mott
Jonathon Musser
Marcos Najera
Jules Odendahl-James
Rachel Park
Rennier Piñero
Louise Reichlin
Courtney Self
Courtney Sheets
Benjamin Smallen
Brianna Smith
Marika Splint
Angela Todaro
Michael Van Duzer
Beatriz Vasquez
Robin Walsh
Paul Warner
Carly Weckstein
Ryan Weible
Tracy Young

Guest Artists

Luis Alfaro
Linda Bannister, Ph.D.
Brad Beckman
David Bridel
Sheila Callaghan
Larry Carpenter
Martin Carrillo
Anne Cattaneo
David Diamond
Terra Dray
Jessica Emmanuel
Sheldon Epps
Louis Fantasia
Marcy Froehlich
Jennifer Haley
Aaron Hendry
Julianne Homokay
Laura Karlin
Jessica Kubzansky
Brian Lohmann
Beth Lopes
Annie Loui
Alan Mandell
Miwa Matreyek
Debbie McMahon
Michael Michetti
Steven Leigh Morris
Dan O'Connor
Tira Palmquist
Trefoni Michael Rizzi
Paul Rogan
Anthony Runfola
Annie Saunders
Michele Spears
Daniel Stein
Matt Walker
Joann Yarrow
Steve Yockey

Saturday, May 21

9–10 am | Orientation | The Pasadena Playhouse Library

Welcome to the Directors Lab West 2016

<<< 10–10:30 pm Big Picture & Tavel >>>

10:30 am–12:30 pm | Conversation | Boston Court Performing Art Center

The Past, Present, and Future of the American Theatre with Anne Cattaneo

In 1994, Anne Cattaneo initiated the Lincoln Center Theater Directors Lab designed as an interactive forum engaging emerging directors in an intensive study of their craft and to foster collaborative relationships among artists. At the same time Ms. Cattaneo nurtured America's most renowned playwrights offering world premieres of the most memorable theatrical productions of the past two decades. Ms. Cattaneo will share her pathway and her own answer to the question "To text or not to text?"

<<< 12:30–1:30 pm Lunch >>>

1:30–3:30 pm | Conversation | The Pasadena Playhouse, Library

The Director Slays the Dragon with Michael Michetti

Michael Michetti is one of the the Co-Artistic Directors at the Theatre @ Boston Court and is an award-winning director working frequently in regional theatre. He will speak on his work on *The Golden Dragon* and how various cultural influences have informed his work as a director followed by Q&A.

3:30–5 pm | Conversation | The Pasadena Playhouse, Carrie Hamilton Theatre

If Music Be The Food Of Love... with Sheldon Epps

As Artistic Director of The Pasadena Playhouse, Epps graciously hosts Directors Lab West 2016. He made his mark directing the acclaimed musical *PLAY ON*—an adaptation of Shakespeare's *Twelfth Night* incorporating the music of Duke Ellington. A masterwork of dramaturgy, adaptation and a virtuoso of American Jazz, *PLAY ON* went on to be nominated for several Tony awards. Sheldon will share his journey from page to stage.

<<< 5–5:15 pm Break >>>

5:15–6:30 pm | Conversation | The Pasadena Playhouse, Library

And Now A Word From Our Sponsors... with Larry Carpenter, SDC Director

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

<<< 6:30–8 pm Dinner + Travel >>>

8 pm | Performance | The Theatre @ Boston Court

The Golden Dragon

by Roland Schimmelpfennig; directed by Michael Michetti

At the center of the story is a Thai/Chinese/Vietnamese restaurant, The Golden Dragon, where a young Chinese man suffering from an over-sensitive incisor sparks a whacked and weird series of interconnected stories. A delicious mixture of epic theatre, bizarre comedy, poetry, and fable combine to create this fabulous pho.

<p>The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101</p>	<p>Boston Court Performing Arts Center 70 North Mentor Avenue Pasadena, CA 91106</p>
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Sunday, May 22

10 am–Noon | Workshop | Kirk Douglas Theatre

Smile Though Your Heart Is Breaking with David Bridel

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

<<< Noon–1 pm Lunch >>>

1–3 pm | Roundtable | Kirk Douglas Theatre

To Text or Not To Text?

Join your fellow Labbies for an open discussion of this year's theme. Be prepared for anything!

<<< 3–3:15 pm Break >>>

3:15–4:30 pm | Conversation | Kirk Douglas Theatre

The Be All of End All with Alan Mandell

Since first being directed by Beckett himself in productions of *Endgame* and *Waiting for Godot*, Alan Mandell has inherited a wealth of first-hand expertise and insight into the man behind his famous plays. Having both acted and directed this production of *Endgame*, Mr. Mandell will recount his journey juggling both roles and will share stories from his remarkable career.

<<< 4:30–6:30 pm Dinner >>>

6:30 pm | Performance | Kirk Douglas Theatre

Endgame

by Samuel Beckett; directed by Alan Mandell

"Nothing is funnier than unhappiness" in the absurdist world of Samuel Beckett. Such is the case in *Endgame*, considered to be his greatest single work. Told with Beckett's signature macabre humor, this "grim joke on the futility of life" (*The New York Times*) finds four characters somewhere between life and death as they prepare for oblivion. *Endgame* is directed by and features Alan Mandell, returning to Center Theatre Group beside his celebrated *Waiting for Godot* counterpart Barry McGovern along with Anne Gee Byrd, James Greene, and Charlotte Rae. Anne Gee Byrd and Charlotte Rae will alternate in the role of Nell.

Kirk Douglas Theatre
9820 W Washington Blvd
Culver City, CA 90232

Monday, May 23

10 am–Noon | Workshop | The Pasadena Playhouse

The Articulate Devisor with Daniel Stein

Daniel Stein of Brown University / Trinity Repertory explores three foundations of Devising: ARTICULATION (body, mind, and language); PARTNERING (with another actor/s, object and self; and SEEING (finding pattern where others don't, directionality, and essence). Learn this unique approach for exploring and creating the “text” of performance.

<<< Noon–1 pm Lunch >>>

1–2:30 pm | Conversation | The Pasadena Playhouse

Can You Adapt? with Luis Alfaro

Growing up in Los Angeles and becoming MacArthur fellowship recipient, Luis Alfaro's career pathway has been the definition of “To text or not to text.” Since it is first the playwright who determines what a production will require, Luis will speak from his unique playwright's perspective on the various incarnations and adaptations of his work from small theatres to large festivals and everything in between.

<<< 2:30–3 pm Break >>>

2:45–6:15 pm | Workshop | The Pasadena Playhouse

Design Speed Dating: Designer as Dramaturg with Trefoni Rizzi (Scenic), Marcy Froehlich (Costume), and Martin Carillo (Sound) TBA (Lighting)

Before you crack the spine of the script, the designers have dissected the core of the text.

How do you learn “designer speak”? What do designers want from directors? What are those questions you are afraid to ask? How can they help you? Ask them now! They are here and ready to tell it all!

<<< 6:30–8 pm Dinner + Travel >>>

8–10 pm | Workshop | The Pasadena Playhouse

Melodrama in Physical Theatre: The Athlete of the Emotions

with Debbie McMahon (DLW '14)

In this workshop, we will 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.

The Pasadena Playhouse

39 South El Molino Drive

Pasadena, CA 91101

Tuesday, May 24

10 am–Noon | Workshop | The Pasadena Playhouse

Of The Moment, Part 1 with Impro Theatre members **Brian Lohman** (DLW '07), **Dan O'Connor** (DLW '08), **Paul Rogan** (DLW '09), and **Michelle Spears** (DLW '05)

How do you use narrative improvisation to create theatre with and without a script? In these two workshops directors of Impro Theatre share how they create full-length plays in real time and how they use these same techniques when using text.

<<< Noon–1 pm Lunch >>>

1–2:30 pm | Presentation + Conversation | The Pasadena Playhouse

Media and the Body with **Miwa Matreyek**

In this session Miwa will talk about her solo practice as well as the work of her multi-media theater company, Cloud Eye Control. Topics include background, process, collaboration, and more.

2:30–4 pm | Conversation | The Pasadena Playhouse

Mining Creativity: Your Greatest Resource with **David J. Diamond**

How can we lead our most fulfilling lives as artists? Through conversation and exercises we focus on how to maximize access to our own creativity so we use it as effectively in the pursuit of our career goals as we do in the rehearsal room.

<<< 4–4:30 pm Break >>>

4:30–6 pm | Workshop | The Pasadena Playhouse

Contact Improvisation:

Director's Secret Blocking Weapon with **Annie Loui** and **Beth Lopes** (DLW '11)

Contact improvisation is a training of energy and weight exchange in which the ultimate goal is kinetic and intimate responsiveness to a partner. Taken into scene work, the text informs the contact session, and an effortless blocking appears—the director's dream. This workshop will cover fundamentals of contact exercises in partnering and spacial awareness. There will also be a demonstration of contact taken into text. No previous dance or contact experience required.

<<< 6–7 pm Dinner >>>

7–9 pm | Panel | The Pasadena Playhouse

It's My Play, Not Your Project: A Conversation on World Premieres

with playwrights **Steve Yockey**, **Sheila Callaghan**, and **Jen Haley**

Directing a world premiere is very different from directing a previously produced play. This panel of all-star playwrights, currently with productions at major regional theatres in the US and abroad discuss their trials and tribulations with directors who interpret their work.

9–10:30 pm | Mixer | The Pasadena Playhouse

Eat, Drink and be Merry!

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

Wednesday, May 25

10 am–Noon | Workshop | The Pasadena Playhouse

Of The Moment, Part 2 with Impro Theatre members **Brian Lohman** (DLW '07), **Dan O'Connor** (DLW '08), **Paul Rogan** (DLW '09), and **Michelle Spears** (DLW '05)

How do you use narrative improvisation to create theatre with and without a script? In these two workshops directors of Impro Theatre share how they create full-length plays in real time and how they use these same techniques when using text.

<<< 12:30–1:30 pm Lunch >>>

1:30–4:30 pm | Workshop | Boston Court Performing Art Center

A Rose By Any Other Director... Directors in Process

Directors: Bruce A. Lemon Jr., Andy Lowe, Courtney Self, Marika Splint

Dramaturgs: Linda Bannister, Terra Dray, Julianne Homokay, Tira Palmquist

Four of the Directors Lab West 2016 have been invited to explore a selection of *Romeo and Juliet* in an open rehearsal setting. Their charge is to explore the text from their distinct points of view. Join them and view it from your perspective.

<<< 4:30–5 pm Break >>>

5–6 pm | Workshop | Boston Court Performing Art Center

Parting is Such Sweet Sorrow... Debrief of Directors in Progress

Directors: Bruce A. Lemon Jr., Andy Lowe, Courtney Self, Marika Splint

Dramaturgs: Linda Bannister, Terra Dray, Julianne Homokay, Tira Palmquist

Romeo? Juliet? Discuss.

<<< 6–8 pm Dinner + Travel >>>

8 pm | Performance + Talk Back | Odyssey Theatre Ensemble

The Hairy Ape

by Eugene O'Neill; directed by Steven Berkoff

Renowned British actor/writer/director Steven Berkoff directs a rare production of Eugene O'Neill's 1922 expressionist play *The Hairy Ape*. O'Neill's harrowing critique of class stratification is the story of Robert "Yank" Smith, a brutish ship laborer who searches for a sense of belonging in a world controlled by the wealthy elite. As head coal stoker on an ocean liner, Yank is in his element: he rules his dark, smoky world. But when the pale, spoiled daughter of the ship's owner visits the engine room for a thrill, she is at once repulsed and terrified by Yank and what she sees there. Half in love with the unattainable and half blinded by rage, the bewildered Yank blunders violently through Manhattan seeking revenge and trying to understand his place on "de oith." With unflinching theatrical force and explosive lyricism, *The Hairy Ape* explores the tragedy of a forgotten voice and the perennial human need to belong.

Boston Court Performing Arts Center

70 North Mentor Avenue
Pasadena, CA 91106

Odyssey Theatre Ensemble

2055 South Sepulveda Boulevard
Los Angeles, CA. 90025

Thursday, May 26

10 am–12 pm | Roundtable | The Pasadena Playhouse

You Can Dance If You Want To...

Join your fellow Labbies for an open discussion of this year's theme. Be prepared for anything!

<<< Noon–1 pm Lunch >>>

1–4 pm | Workshop | The Pasadena Playhouse

Dramaturgy / Script Analysis: Without It, You're Spelunking in the Dark

with Jessica Kubzansky

Without understanding story structure, event of scene, and other elements of script analysis, the director is missing crucial keys for unlocking text, making it active, efficient, powerful. It's back to basics to provide a more active understanding of the ways in which applying dramaturgical analysis to texts becomes one of the most important tools in the directorial tool belt. We will refer to *Romeo and Juliet*.

4–6:30 pm | Workshop | The Pasadena Playhouse

Put Me In the Zoo: Adapting Books for the Stage with Anthony Runfola

How do you approach adapting stories for the stage when there's not much story to work from? Utilizing the book *Put Me In the Zoo* as a source text, this session, explores bringing books for young readers to life. Directors will break into groups to devise concepts and staging possibilities that will be shared with the entire group.

<<< 6:30–8 pm Dinner + Travel >>>

8 pm | Performance + Talk Back | East West Players

La Cage Aux Folles

book by Harvey Fierstein; lyrics & music by Jerry Herman; based on the book by Jean Poiret; directed by Tim Dang; choreography by Reggie Lee

This multiple Tony Award winner for Best Musical about a gay couple who own a glitzy drag club is given a fresh, sleek and racy look that only East West Players can deliver. The charmed lives of Georges, the suave owner, and Albin, his high-strung star performer, are turned upside down when George's son, Jean-Michel, returns with his fiancée, Anne. Cultures collide as Georges and Albin are introduced to Anne and her ultra-conservative parents in this jubilant musical that inspired the movie, *The Birdcage*.

<p>The Pasadena Playhouse</p>	<p>East West Players</p>
<p>39 South El Molino Drive</p>	<p>120 Judge John Aiso St</p>
<p>Pasadena, CA 91101</p>	<p>Los Angeles, CA 90012</p>

Friday, May 27

10 am–12 pm | Conversation | The Pasadena Playhouse

Translations, Adaptations, and Supertitles with Joann Yarrow (DLW '00) and Brad Beckman

What are the possibilities and pitfalls of presenting texts in different languages and how does one go about working with translators? This session addresses the text in relationship to an international/multilingual audience as well as unraveling a translation into dramatic form and adapting text to be performed in a new culturally-sensitive language.

<<< Noon–1 pm Lunch >>>

1:30–4:30 pm | Roundtable | The Pasadena Playhouse

Who the Hell Are You?! with Directors Lab West 2016 Members

Come and find out.

<<< 4–4:30 pm Break >>>

4:30–6 pm | Conversation | The Pasadena Playhouse

Changing the Playmaking Rules with Steven Leigh Morris

Where is the playwright? Where are our stories coming from? It seems a recent trend now involves many voices. In earlier times what collaborative artists did was called “performance art,” “dance theatre,” and then “hybrid” and “multidisciplinary.” The latest label is “devised.” Los Angeles theatre critic and new Executive Director of LA Stage Alliance discusses the ever evolving theatrical landscape where “words,” “plays,” “scripts” and “text” can come from anyone at anytime even, surprisingly, from what we traditionally would call a “playwright.”

<<< 6–8 pm Dinner + Travel >>>

8 pm | Performance | Wallis Annenberg Center for the Performing Arts

The City of Conversation

by Anthony Giardina; directed by Michael Wilson

A family divided. A country divided. *The City of Conversation* is a fascinating and timely look at family politics through a family in politics. Savvy Hester Ferris is the doyenne of Georgetown dinner parties whose influence in liberal politics is legendary. But when her son suddenly turns up with a Reaganite girlfriend and a shocking new conservative worldview, Hester must choose between preserving her family and defending her cause. Michael Wilson (*The Trip to Bountiful*) directs a new production of this award-winning play starring Christine Lahti (Emmy Award winner, “Chicago Hope” and NBC’s “The Blacklist”), Jason Ritter (HBO’s “Girls” and NBC’s “Parenthood”) and Georgia King (NBC’s “The New Normal” and HBO’s upcoming “Vice Principals”).

The Pasadena Playhouse

39 South El Molino Drive
Pasadena, CA 91101

Wallis Annenberg Center for the Performing Arts

9390 N. Santa Monica Blvd.
Beverly Hills, CA 90210

Saturday, May 28

10 am–12 pm | Workshop | The Pasadena Playhouse

Storytelling Through Movement with Laura Karlin (DLW '14)

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

<<< Noon–1 pm Lunch >>>

1–3 pm | Panel | The Pasadena Playhouse

Starting from Scratch: Creating Original Work with Annie Saunders (DLW '13), Jessica Emanuel, Aaron Hendry, and Matt Walker

Whether working from an idea, an album, an image, a snippet of text, or well-known classic from the theatrical cannon, these innovative theatermakers have created inspiring new works for the American stage. This panel discussion delves into where they begin, how they develop the material, and what it takes to premiere new contemporary dramas, musicals, and experimental works.

3–4:30 pm | Conversation | The Pasadena Playhouse

To Adapt or Not Adapt – That is the Question? with Louis Fantasia (DLW '02)

Shakespeare has been "adapted" since the day he died. For 150 years audiences thought *King Lear* had a happy ending! What constitutes an "adaptation" today: multicultural or cross gender casting? "Translating" him in into modern English? Riffs or mash-ups or responses to Shakespearean tropes? Oh, and by the way, is any of this stuff really very interesting?

4:30–5:30 pm | Wrap Up | The Pasadena Playhouse

Writing the New Future of the American Theatre

with the members Directors Lab West 2016

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

Who's Who

CHE'RAE ADAMS (Steering Committee) is an arts advocate, director, dramaturge and arts administrator. 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 Director of the LA Women's Theatre Festival.. She currently resides in Los Angeles where she is the Senior Director of Operations and Programming for the Capshaw/Spielberg Center for Arts and Educational Justice in Santa Monica which houses the Ann and Jerry Moss Theater. Focusing primarily on developing and directing new work, she assisted 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 1991 Taper Lab Series and Mentor Playwright's series where she directed the first reading of Alice Tuan's critically acclaimed *Dim Sums*. During her early training period in the theatre, she assisted many prominent directors including Tom Hulce and Jane Jones on the premiere of another Pulitzer Prize winner, *The Cider House Rules*, at The Seattle Repertory Theatre; David Saint on *Travels With my Aunt*, also at SRT; Steven Hollis on the premiere of Tennessee William's *Notebook of Trigorin*, starring Lynn Redgrave at the Cincinnati Playhouse in the Park; and John DiFusco on both the 10th and 20th anniversary productions of *Tracers*. Che'Rae has directed the West Coast premiere productions of several new plays including *Chesapeake*, by Lee Blessing for Venice Theatre Works; *Freak of Nature* by Ken Hanes at The Road Theatre Company; *Back Bar* by Steve Simon and *Jose Gregorio* by Patricia Cardoso, both at the Lee Strasberg Theater; *Fixing Frank* by Ken Hanes at the Celebration Theatre; *Tender* by Abi Morgan for The Syzygy Theatre Company; and *Walkin' Thru The Fire* by John DiFusco at the Hayworth Theatre. She has also directed for Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and the Los Angeles Theatre Festival. Che'Rae specializes in developing and directing solo and devised work including the premieres of *Gracie and Rose* by Anastasia Coon at the Hollywood Fringe Festival where it won "Best in Fringe" and was nominated for "Best Solo Show"; *Ser: LA vs BA* by Karen Anzoategui at the Downtown Urban Theatre Festival, Hollywood Fringe Festival, Arizona State University, and Company of Angels; *Pandora's Trunk* by Blaine Teamer at LATC starring Kim Fields and at the National Black Theatre Festival starring Tonya Pinkins; *From Bonkers to Botox*, at the Stella Adler Theatre & Aspen Comedy Festival; *Nothing to See Here* at the Comedy Central Space starring "Reno 911" star Carlos Alazraqui; *Flying Standby* at The John Anson Ford Theatre among others. Che'Rae has taught acting and writing workshops at various institutions such as The Kennedy School of Government at Harvard University, Catholic University, Miami Dade University, California State University, Fullerton, UCLA Extension, and The Los Angeles Women's Theatre Festival. She has an MFA in directing from The University of Cincinnati, College Conservatory of Music and a BA from California State University, Northridge. Fun Fact: In 2009 she returned to her acting roots by playing Gladys Presley in the new Cirque du Soleil show *Viva Elvis*.

LUIS ALFARO is an Assistant Professor at the USC School of Dramatic Arts. He is a Chicano writer/performer known for his work in poetry, theatre, short stories, performance and journalism. He is the first-ever resident playwright of the Oregon Shakespeare Festival, courtesy of an Andrew W. Mellon Foundation grant. Alfaro is also a producer/director who spent 10 years at the Mark Taper Forum as Associate Producer, Director of New Play Development and co-director of the Latino Theatre Initiative. He was born and raised in the Pico/Union district of downtown Los Angeles, blocks from the USC campus. 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 was a Joyce Foundation Fellow and received awards from the The Wallace Alexander Gerbode Foundation and The William & Flora Hewlett Foundation, as well The Rockefeller Foundation MAP Fund. He is the only artist to have won two awards in the same year from The Kennedy Center's Fund for New American Plays. He is also the recipient of awards from the National Endowment of the Arts, Theatre Communications Group and PEN USA, among others. He is featured in over 25 anthologies, has an award-winning spoken word CD, and PBS short film, *Chicanismo*. He is a member of New Dramatists, an associate artist at Playwrights Arena and Cornerstone Theatre Company in Los Angeles. His plays and performances have been seen throughout the U.S., Canada, England, France and Romania. They include *Bruja* (Magic Theatre in San Francisco), *Oedipus El Rey* (Victory Gardens in Chicago, Magic Theatre, Boston Court, Woolly Mammoth in Washington, D.C. and is the winner of the Glickman Prize for best play of the 2010 season in San Francisco, as well as Best Adaptation from the L.A. Weekly Theatre Awards), *Electricidad* (Mark Taper Forum, Goodman Theatre in Chicago, Borderlands Theatre in Tucson), *Breakfast, Lunch & Dinner* (Oregon Shakespeare Festival, Hartford Stage in Conn.) *Black Butterfly* (Mark Taper Forum, Kennedy Center & Smithsonian Museum), *Straight as a Line* (Primary Stages Off-Broadway, Romanian National Theatre, Goodman Theatre in Chicago). His solo performances have been seen at the Institute of Contemporary Art in London, The Getty Center, Boston Center for the Arts, The Goodman Theatre, Hirshhorn Museum at the Smithsonian, South Coast Repertory, Oregon Shakespeare Festival and X-Teresa Performance Space in Mexico City, among others. His most recent one-man show, *St. Jude*, world premiered as part of DouglasPlus at Center Theatre Group's Kirk Douglas Theatre and was presented as a part of South Coast Repertory's Studio SCR series.

LINDA BANNISTER, professor of English at Loyola Marymount University, has a Ph. D. in Rhetoric, Linguistics, and Literature from the University of Southern California and was the inaugural holder of The Daum Professorship, an endowed chair at LMU. Bannister co-wrote (with James E. Hurd, Jr.) and produced the world premiere run of *Turpentine Jake* at the Del Rey Theatre on the LMU campus in Los Angeles, which was nominated for two 2009 NAACP Theatre Awards, winning one. *Turpentine Jake* is a 2015 Humanitas Prize in Drama Finalist and a 2011 publication of the Marymount Institute Press. Bannister and Hurd have also co-authored an award-winning short film based on *Turpentine Jake*, "Poet of the Swingin' Blade," which was invited to nine film festivals and won Best Message Film at the San Diego Film Festival 2007 and The Fort Omaha Film Festival 2009. She is also a regular Dramaturg for ATHE (Association for Theater in Higher Education). Dr. Bannister is also a Board Member of The CSJ Center for Reconciliation and Justice.

BRAD BECKMAN has been a theater practitioner and teacher for over 35 years with backgrounds in directing, dramaturgy, playwriting and translation. He has worked in a wide variety of situations, venues and locales including Bond Street Theatre, Ninth Street Theatre and as a member of Richard Schechner's East Coast Artists in New York. He served as dramaturg and playwright with the Rude Mechanicals in Austin, Divadelni Ostrov in Prague, City Theatre and Teatro Prometeo in Miami and as guest director for the Encuentro de Escuelas de Teatro at Teatro Libre in Bogota, Colombia. His last production in NYC was an adaptation of *Dante's Inferno* for Mabou Mines' Emerging Artist initiative at PS 122. In 2013, his short play *Papeles* was a finalist for City Theatre's National Playwriting Competition, and in 2014 he dramaturged an adaptation of Ionesco titled *Rhino at Union College*. In 2015 he directed Yasmina Reza's *God of Carnage* at Miami Dade College and most recently worked as both dramaturg and director of the South Florida premiere of *The Gospel According to Mark Twain*. As a "Gringo" working in Miami he has translated almost all of Teatro Prometeo's Spanish-language plays from Spanish to English. His translations have been performed in New York and published by the New England Russian Theatre Festival, the Tramoya editorial and the Latin American Theatre Review. Brad received his BS from the University of Austin in Radio, Television and Film Production and an MA in Dramaturgy and Experimental Theater from NYU. He has taught writing, performance studies and acting classes at several universities and colleges across the country. Brad is an NMCA Certified teacher of Michael Chekhov Acting Technique and has lived in Miami for the last 10 years.

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.

COURTNEY ANNE BUCHAN (Production Coordinator) is a director, writer, and arts administrator. She has directed workshops, readings, and full productions at The Road Theatre Company, Four Clowns, Pepperdine University, and Front Range Theatre Company. Courtney has worked as an assistant director for Jessica Kubzansky, at Pasadena Playhouse and The Theatre @ Boston Court/Getty Villa, and most recently was the SDC Observer for the world premier musical *Breaking Through*, directed by Sheldon Epps, at Pasadena Playhouse. Courtney is currently the Interim Managing Director/Company Manager for Lower Depth Theatre Ensemble. Her international work includes acting in the Fringe First Award winning world premier of *Why Do You Stand There in the Rain?*. She is a graduate of Pepperdine University, where she received her B.A. in Theatre Arts, emphasis Directing.

SHEILA CALLAGHAN's plays have been produced and developed with Soho Rep, Playwright's Horizons, Yale Rep, South Coast Repertory, Clubbed Thumb, The LARK, Actor's Theatre of Louisville, New Georges, The Flea, Woolly Mammoth, Boston Court, and Rattlestick Playwright's Theatre, among others. Sheila is the recipient of the Princess Grace Award for emerging artists, a Jerome Fellowship from the Playwright's Center in Minneapolis, a MacDowell Residency, a Cherry Lane Mentorship Fellowship, the Susan Smith Blackburn Award, and the prestigious Whiting Award. Her plays have been produced internationally in New Zealand, Australia, Norway, Germany, Portugal, and the Czech Republic. These include *Scab*, *Crawl Fade to White*, *Crumble (Lay Me Down, Justin Timberlake)*, *We Are Not These Hands*, *Dead City*, *Lascivious Something*, *Kate Crackernuts*, *That Pretty Pretty*; Or, *The Rape Play*, *Fever/Dream*, *Everything You Touch*, *Roadkill Confidential*, *Elevada*, *Bed*, and *Women Laughing Alone With Salad*. She is published with Playscripts.com and Samuel French, and several of her collected works are published with Counterpoint Press. She has taught playwriting at Columbia University, The University of Rochester, The College of New Jersey, Florida State University, and Spalding University. Sheila is an affiliated artist with Clubbed Thumb and a member of the Obie winning playwright's organization 13P. Sheila is also an alumni of New Dramatists. In 2010, Callaghan was profiled by Marie Claire as one of "'18 Successful Women Who Are Changing the World.'" She was also named one of Variety magazine's "'10 Screenwriters to Watch'" of 2010. Sheila is currently a writer/producer on the hit Showtime comedy *Shameless* and a founder of the feminist activist group The Kilroys. In 2016 she was nominated for a Golden Globe for her work on the Hulu comedy series *Casual*.

LARRY CARPENTER is now in development with *The Freedom Machine*, a new 'future-shock' musical, while preparing a production of *Macbeth* for A Noise Within, California's Classical Theatre. He 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 serves on the Executive Board of SDC (the Stage Directors and Choreographers Society). 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.

MARTIN CARRILLO, sound designer/composer, is a two time Ovation Award winner for *Paradise Lost: Shadows and Wings* (Garland Award) (2007), and *Romeo and Juliet: Antebellum New Orleans* (2004). He won the 2012 LA Weekly Award for his Sound Design and Compositions for *Have You Seen Alice* at Theatre of Note, and the 2010 NAACP Theatre Sound-Equity Award for *Baby It's You* at the Pasadena Playhouse. Philadelphia, PA credits: (Sound Design) Mumm Puppettheatre's *Mastergate*, Sarah Caldwell's *The Black Swan*, as well as (Composer) *Tragedy of Joan of Arc* (American Theatre 2000), and (Sound Designer) *Cafeteria* with Pig Iron Theater Company. Japan Credits: (Audio Designer) *Mystic Rhythms*, Lost River Stage, Tokyo DisneySea. China credits: (Audio Designer) *Festival of the Lion King*, Theatre in the Wild, and (Audio Designer) *Golden Mickey's*, Storybook Theatre, Hong Kong Disneyland. Hartford, CT credits: Greg Tate and Julia Rosenblatt's *Flipside* and Julia Rosenblatt and Martin Carrillo's debut Musical *Gross Domestic Product*. Los Angeles credits: *Buddy Buddette*, *Eat Me, Bing!*, *Peru in Africa*, *Gulls*, *Heavier Than*, *Baby it's You*, *American Misfit*, *Inappropriate*, Jason Alexander's production of Neil Simon's *Broadway Bound*, Lewis Family Playhouse's *Prince and the Pauper* and A Noise Within's most recent production of *Romeo and Juliet*. Carrillo's music, sound designs and sound mixes have been heard by millions all over the world on Television, in Films and in Theatrical Venues across four continents.

ANNE CATTANEO 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."

GREGG T. DANIEL (Associate Producer) directed a critically acclaimed revival of August Wilson's *Fences* for the International City Theatre in Long Beach. It received nominations from the Los Angeles Drama Critics Circle, Ovation and StageScene LA awards. Other productions include a revival of Alice Childress' *Wedding Band: A Love/Hate Story in Black and White* for the Antaeus Company (Winner, 2014 Stage Raw awards Best Revival and Best Ensemble). Further L.A. credits include Lee Blessing's *Cobb*, Eric Simonson's *Lombardi*, Frank McGuinness's *Someone Who'll Watch Over Me* (Broadway World nomination-Best Director) and the Tom Stoppard translation of *Heroes* for the Group Repertory Theatre (GRT). Regionally, he has directed for Cape May Stage the New Jersey premiere of Katori Hall's *The Mountain Top* & *The Whipping Man* by Matthew Lopez. Gregg received a Best Director nomination from the NAACP Theatre Awards for the West Coast premiere of Kwame Kwei-Armah's *Elmina's Kitchen* (Winner, NAACP's Best Ensemble category.) He is a Founding Member and Artistic Director of Lower Depth Theatre Ensemble. Gregg is a graduate of New York University Tisch School of the Arts. He is an accomplished actor with appearances in over 100 television and feature films including *Grey's Anatomy*, *Hancock*, *The Grinder*, *True Detective*, *Castle*, *NCIS* and the soon to be released civil rights era feature, *Jerico*. Gregg was a series regular on the HBO series *True Blood*, playing the role of Reverend Daniels.

DAVID J. DIAMOND is a theatre director, a career coach for theatre artists and a professor. He is one of the Founders of The Barrow Group Theatre Company, now in its 30th year. He is currently a roster Fulbright Specialist in Theatre. He was recently certified as an Advanced Transformative Coach through Michael Neill's SuperCoach Academy. He co-created and coordinates the La MaMa Umbria International Symposia, now entering their 17th year. The Programs bring renowned artists from around the world to Spoleto, Italy to exchange ideas and interact creatively through workshops, rehearsals and performances. In 2016, the Program welcomes Lee Breuer, Basil Twist, Martha Clarke, Mac Wellman, Samuel D. Hunter, among other artists. A new program, Next Generations, provides residency opportunities for generative artists under 35 to develop new pieces in a supportive environment. David presents many workshops for professionals and students around the country, including Directing Your Theatre Career to professionals and university students. The workshop provides countless resources and advice for navigating a career in the professional theatre. It has been presented at Yale School of Drama, Carnegie Mellon, DePaul, National Theatre Institute, University of Wisconsin, California Institute for the Arts and Fordham University and Columbia University (where he was an Adjunct Professor) among many others. He hosted the bi-monthly radio talk show: Artists' Lives and Careers on Blog Talk Radio. Among his guests have been Anne Bogart, Moises Kaufman, Michael Mayer and Neil LaBute. David serves on the Steering Committee for Theatre Without Borders and was one of the organizers of the 2016 Conference: Socially Engaged Performance: A Global Conversation and the 2010 Conference: Acting Together on the World Stage: Theatre and Peacebuilding in Conflict Zones. He serves as a Trainer for the Acting Together Project, working with artists who are planning to work in areas of conflict or post-conflict and a Facilitator ("joker") doing Forum Theatre with Theatre of the Oppressed New York City. He has worked with the U.S. Army as a mentor director to directors of theatre companies on Army bases in Western Europe. He served as adjudicator for the U.S. Army's One-Act Play Competition in Heidelberg, Germany and the Tournament of Plays. In 2008 and 2012, he was part of the U.S. delegation to the International Theatre Institute Congress in Madrid, Spain and Yerevan, Armenia. He teaches a course in World Theatre at Sarah Lawrence College in collaboration with La MaMa ETC. He serves on the Advisory Board of DNA Works, an arts and service organization dedicated to furthering artistic expression and dialogue, focusing on issues of identity, culture, class, and heritage. David began his directing work in college at University of Illinois, New York University and University of London. He currently teaches theatre students at Columbia University, Yale School of Drama, DePaul University, University of Memphis and Sarah Lawrence College, among others. He has an M.A. from New York University in Performance Studies and B.A. from University of Illinois. He has served on panels for Theatre Communications Group, The Drama League Symposium and others. He was recently honored for his community service by Theatre of the Oppressed New York City. Previously, the Manhattan Borough President and City Council declared September 13th, David Diamond Appreciation Day to recognize his service to the theatre community and the City of New York. More information is available at www.daviddiamond.com.

TERRY DRAY recently graduated from the University of Oklahoma with a BFA in acting and dramaturgy. She had the privilege of going to the Kennedy Center last year for the American College Theatre Festival as one of four dramaturgs in the country. She has recently moved to California and is currently working as a freelance dramaturg.

JESSICA EMMANUEL Born in Brussels, Belgium and raised in New York, Jessica Emmanuel is a dancer, choreographer and Certified Personal Trainer. Her Haitian parents, both in the medical field, encouraged her to be active, healthy and most of all happy. Luckily the thing that made her most happy as a child was dancing which also kept her active and healthy. Jessica first studied dance at the Dance Factory and then at the BOCES Cultural Arts Center. She moved to California in 2002 to study dance & choreography at the California Institute of the Arts, which is where she also first fell in love with Pilates. Jessica is a founding member of Poor Dog Group, a core member of Heidi Duckler Dance Theatre and regularly works with various choreographers, artists and directors in Los Angeles. Whether it be on the stage or in the gym Jessica enjoys showing & teaching people how wonderful the human body is and can be. Jessica began teaching Pilates, Personal Training, and instructing classes after graduating from the California Institute of the Arts. She fell in love with how empowered her clients felt after learning how strong, resilient and beautiful each and every one of their bodies were.

SHELDON EPPS has been Artistic Director of the renowned Pasadena Playhouse since 1997. He also served as Associate Artistic Director of the Old Globe Theatre for four years. Mr. Epps has directed numerous plays and musicals at many of the country's major theatres including the Roundabout, Manhattan Theatre Club, the Guthrie, Playwrights Horizons, Seattle Repertory Theatre, Arena Stage, and the Goodman Theatre. He conceived and directed the highly acclaimed musicals *Play On!* and *Blues In the Night*, which both received Tony Award nominations. For many years he has served as a member of the Executive Board of the Society of Directors and Choreographers. Mr. Epps also has had a busy career as a television director helming episodes of shows such as *Frasier*, *Friends*, *Everybody Loves Raymond*, *Girlfriends*, *Reed Between The Lines* and many others. Last year he Co-Directed the Broadway production of *Baby It's You!*

LOUIS FANTASIA is currently Dean of the Faculty and Chair of the Department of Liberal Arts and Sciences at the New York Film Academy (Los Angeles campus), and Director of Shakespeare at the Huntington, the teacher training institute of the Huntington Library, Art Galleries and Botanical Gardens in San Marino, California. He was the first American to direct on the reconstructed London Globe stage, a member of the Globe's US Board of Directors, and the Director of the Globe's "Teaching Shakespeare Through Performance" Institute from 1997-2002. Louis was heard regularly on NPR as a theatre critic and arts commentator. His book, "Instant Shakespeare," is published in the U.S. by Ivan R. Dee and by A & C Black in England. His second book, "Tragedy in the Age of Oprah" is published by Scarecrow Press. In 2003, the Council of Europe in Strasbourg named the theatre collection at its library in the European Parliament in honor of Louis Fantasia, who holds both U.S. and European Union passports.

ERNEST A. FIGUEROA (Steering Committee, Founder) has been a dedicated director, producer, actor and playwright in theatre, film and television throughout the country. As a founder of Directors Lab West he has served on the Steering Committee from 2000 to the present. He is alumnus director and presenter for the Lincoln Center Theater Directors Lab in New York. The same season he attended the LCT Lab he also directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Directors Lab at the American Living Room Festival @ HERE. Since 2008 Figueroa has served as the Producer at The Broad Stage, a 535-seat presenting house located in Santa Monica. There he assists on the programming and coordinates production of the season offerings in the fields of opera, jazz, choral, chamber and orchestral music, theatre and dance with notables such as Mikhail Baryshnikov and Placido Domingo. He has served as Artistic Director of The Group Rep at the Lonny Chapman Theatre in North Hollywood and as Associate Director and performer with the second longest running show in Los Angeles, the American Girl Revue. He served as the Associate Artistic Director for the Sacramento Theatre Company where he also was casting director and literary manager. Previously, he worked as the national Education Director for Plays for Living, Inc. in New York City and has worked twice on the professional staff of the Pasadena Playhouse. He currently works as a Director and Producer with Bonnie Franklin's Classic and Contemporary American Plays-CCAP. With CCAP he has directed a large variety of staged-readings including *All My Sons* starring Ms. Franklin, *Death of a Salesman* starring Michael Gross, and *Proof* with Charlie Robinson. He is a Drama League Fellow having served as the Associate Director on *Blue* starring Phylicia Rashad at the Roundabout Theatre Company. He then worked on the four city tour beginning 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 a W.A.V.E. award for his talk show "Adelante!" featuring Hispanic role models. He was a keynote speaker at the Arizona Presenters Conference and a presenter with the Western Arts Alliance. He also serves on the diversity for California Presenters. 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 an Associate Member of the Stage Directors and Choreographers Society.

MARCY FROEHLICH loves designing for theater, and has garnered six Ovation nominations for her work, the most recent one for *Last Train to Nibroc* at the Rubicon Theatre in Ventura. Elsewhere she has designed for gods (Long Beach Opera's *Orpheus and Euridice* at an Olympic swimming pool), kings (Michael York in the National Tour of *Camelot*), beauty queens (*The Miss America Pageant*), pirates (*Pirates of Penzance* at Sacramento Music Circus), and Indians (Cherokee for the PBS documentary *We Shall Remain*, and Sioux for the award winning feature *Unbowed*). She has been the Assistant Designer on such noteworthy film and TV projects as *The Master*, *The Road to Perdition*, *American Beauty*, and *Geppetto*, (for which she received an Emmy nomination). Before moving to Los Angeles she was the Associate Costume Designer on touring productions of Broadway's *The Phantom of the Opera*, and internationally was the Assistant Designer in Rome, Tokyo, and Rotterdam for Robert Wilson's multi-national opera *The Civil Wars*. Marcy has exhibited her artwork in LA at the Dorothy Chandler Pavilion. She has an MFA from the University of Michigan, and has served on the Board of Directors, and Board of Trustees of the Costume Designers Guild. She is co-author of the comprehensive costume sourcebook *Shopping LA: The Insiders' Sourcebook for Film & Fashion*. She is currently an adjunct professor at UC Irvine. www.marcyfroehlich.com

JENNIFER HALEY is a playwright whose work delves into ethics in virtual reality and the impact of technology on our human relationships, identity, and desire. She won the 2012 Susan Smith Blackburn Prize for her play *The Nether*, produced in Los Angeles, off-Broadway, and on London's West End. Other plays include *Neighborhood 3: Requisition of Doom*, a horror story about suburban video game addiction, and *Froggy*, a noir thriller with interactive media design. Jennifer has worked with Center Theatre Group, Royal Court Theatre, Headlong, MCC, Sonia Friedman Productions, the Humana Festival of New Plays, The Banff Centre, Sundance Theatre Lab, O'Neill National Playwrights Conference, Lark Play Development Center, PlayPenn, and Page 73. She is a member of New Dramatists in New York City and lives in Los Angeles, where she founded the Playwrights Union.

AARON HENDRY is a horseman, swordsman, aerialist, writer, director, actor, father. He is the Artistic Co-Director of Not Man Apart Physical Theatre Ensemble. Previously this year he wrote, directed and produced the live stage graphic novel, *The SuperHero and his Charming Wife*. This summer he will co-directing and star in NMA's production of *Ajax in Iraq*. Aaron is a member of the Theatricum Botanicum classical acting company, a former member of Diavolo Dance Theater, and the professor of movement theatre at Pepperdine University.

JULIANNE HOMOKAY began her career as a musical theatre performer following a B.A. in Theatre Arts from Point Park University. After a year in the Pittsburgh cast of *Nunsense*, many silly theme park shows, dinner theatre gigs too scary to mention and a stint in a hen suit, Julianne turned her focus to playwriting, eventually completing an MFA at the University of Nevada Las Vegas. Credits include Venus Theatre (Laurel, MD and Washington, DC), Mill Mountain Theatre (Roanoke, VA), Fulton Theatre (Lancaster, PA), American Theatre of Actors (New York), The Blank (LA), SkyPilot Theatre (LA), Ensemble Studio Theatre (New York), The William Inge Center (Independence, KS), The John F. Kennedy Center (DC), the GLO Festival (Santa Monica, CA) and hundreds of high schools, colleges, and community theatre groups internationally. She's also been moonlighting as a director around town, (SkyPilot, the Secret Rose, Swan Day L.A., GLO, Playground L.A., and the Little Black Dress Ink Festival) and is an alumna of the Directors' Lab West. She has worked as a dramaturg/literary manager at UNLV University Theatre, Poor Playwrights' Theatre (Las Vegas, NV), Mill Mountain, Fulton Theatre, St. Michael and All Angels Episcopal Church (Studio City, CA), and KC/ACTF Region VIII. Current dramaturgy projects include *Soup*, *Soap*, and *Salvation* scheduled for production at Mill Mountain in early 2017. She is delighted to be back with the Labbies!

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. Invertigo performs its critically-acclaimed full-evening work *After It Happened* at the Ford Theatres on Friday, September 30. [@invertigodance](http://www.invertigodance.org)

DONNA SIMONE JOHNSON (Associate Producer) is a LA-based actress, choreographer and producer who has performed on 4 continents, 14 countries and a myriad cities. Choreography credits include *Echoes of a Thousand Hills* alongside the Center for New Performance in Kigali, Rwanda, *Salt of The Earth*, with Brigette 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 Vanguard University and Idyllwild Arts Academy, and has taught adjunct courses at NYU in the Steinhardt School of Education. 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, *Homefree*, directed by Michael Matthews, and two shows currently running in rep: *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 was the recipient of 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

JESSICA KUBZANSKY is the Co-Artistic Director of The Theatre @ Boston Court (T@BC) in Pasadena, and an award-winning director working nationally at The Cherry Lane, Rattlestick, ACT, Portland Center Stage, Illinois Shakespeare Festival, Silk Road, The Aurora, South Coast Rep, Geffen Playhouse, Pasadena Playhouse, as well as many many houses in Los Angeles. Most recently: *Stupid Fucking Bird* (ACT Theatre, Seattle), the world premiere of Stefanie Zdravec's *Colony Collapse* (T@BC), Luis Alfaro's *Mojada, A Medea in Los Angeles* (Boston Court at The Getty Villa), *Pygmalion* (Pasadena Playhouse), the New York premiere of Sheila Callaghan's *Everything You Touch* (Rattlestick/True Love at The Cherry Lane). At Boston Court: *Ril*, her own three-person Richard II, plus world premieres of EYT, Michael Elyanow's *The Children*, Jordan Harrison's *Futura*, Salamone/McIntyre's musical *Gulls*, Laura Schellhardt's *Courting Vampires*, Mickey Birnbaum's *Bleed Rail*, Carlos Murillo's *Unfinished American Highwayscape #9 & 32*, Jean Claude Van Itallie's *Light*, Cody Henderson's *Cold/Tender*, as well as *Camino Real* and *Mother Courage*. Elsewhere: Jeanne Sakata's *Hold These Truths* (ACT, East/West), James Still's *I Love to Eat* (Portland Center Stage), *Macbeth* (Antaeus), *The 39 Steps* (La Mirada), *Hamlet* with Leo Marks, *Winter's Tale*, Jen Haley's *Breadcrumbs* (Theater 150); *Glass Menagerie*, *Toys in the Attic*, *Heartbreak House* (The Colony Theatre), *Measure for Measure* (ANW), Julia Cho's *The Language Archive* (East/West). World premieres of Julie Hébert's *Tree* (EST/LA), Bryan Davidson's *War Music* (Geffen Playhouse), Bob Clyman's *Tranced* (Laguna Playhouse), plus Sheila Callaghan's *Kate Crackernuts* (24th Street Theatre), Tom Jacobson's *The Orange Grove*, Salamone/McIntyre's *Moscow* (Playwrights Arena/Edinburgh/Chekhov Now), and many more. Kubzansky teaches at UCLA and has received numerous awards, including LA Drama Critics Circle Award for Sustained Excellence in Theatre.

BRIAN LOHMANN is the Associate Artistic Director for Impro and a DLW alumnus from 2007. For Impro, Brian has directed *L.A. Noir UnScripted* (Oregon Shakespeare Festival mainstage), *Tennessee Williams UnScripted* (Odyssey Theater/South Coast Rep), *Dickens UnScripted* (Broad Stage) and *Shakespeare UnScripted* (OSF Green Show). This year for Impro he will direct new productions of *Tennessee Williams UnScripted* at Garry Marshall's Falcon Theater and *L.A. Noir UnScripted* at the John Anson Ford. He directed and composed the score for *The Servant of Two Masters* at Pepperdine University and *ModRock* at the El Portal. Brian is director in residence for Fraudway L.A. an improvised musical ensemble whose repertoire include *Camenot* and *Music in the Key of Murder*. Favorite acting roles include the Cat in *HONK!* – Shakespeare Santa Cruz, Bolsola in Robert Woodruff's production of *The Duchess of Malfi*, Brian Beekman in the film "Thanks" with Rita Rudner and Johnny Lonely in his original solo show *Johnny Lonely's Unhappy Hour*. He toured *Johnny Lonely* in Australia and Europe, appeared Off-Broadway in Improbable's Theatre's *Lifegame*, and hosted eight episodes of the television version. Other TV and film appearances include Jack, Raising the Toygantic, He Was a Quiet Man, The Bunglers, Ask Rita and World Cup Comedy. Stage credits include ACT, The Old Globe, Shakespeare Santa Cruz, Laguna Playhouse and The Magic Theater. Brian taught for the American Conservatory Theatre's MFA program, Stanford, Pepperdine, The BOLD Institute/SEIU, The Guthrie Theatre, The Public Theater's Shakespeare Lab, The Old Globe/USD, Oregon Shakespeare Festival and The Huntington Shakespeare Lab. He the recipient of Garland, Drama-Logue and Cabaret Gold awards. www.brianlohmann.com

BETH LOPES is a freelance theater director and teacher, based in Los Angeles. Deeply committed to the retelling of classics, Beth is intent on making old stories relevant for new generations. She is particularly drawn to pieces, classical or otherwise, with heightened text, a sense of the fantastical, and a focus on community. Recent projects include *Much Ado About Nothing* with New Swan Shakespeare Festival, *The Hamlet Project* with Loose Canon Collective and the development of the rock musical *The Merry Lives of Windsor High* with mediaV.

ANNIE LOUI works as a director/choreographer, and is the Artistic Director of Counter-Balance Theater. She trained with dancer Carolyn Carlson (at the Paris Opera), and studied in France with Etienne Decroux, Ella Jarosivitz and Jerzy Grotowski. Original physical theater pieces have been seen in France, Monaco, West Germany, Italy, and in the United States at Jacob's Pillow Dance Festival, among other venues. Longtime member of the Brandeis Theater Arts Department; she also taught extensively for the Institute for Advanced Theater Training at Harvard before coming to the University of California, Irvine, where she now runs the Movement Program for the MFA Actor Training. Her book *The Physical Actor* is published by Routledge Press.

ALAN MANDELL has had a distinguished 80-year acting career and is an accomplished voiceover actor. He is a founding member of the San Francisco Actor's Workshop and co-founder of the San Quentin Drama Workshop, which started with a performance of *Waiting for Godot* inside the prison. Mandell toured with original productions of *Godot* and *Endgame* directed by Beckett. He re-created Beckett's direction for the filming of *Endgame* and also performed in *Endgame* at Dublin's Abbey Theatre and in London and Italy. Broadway: *Impossible Marriage*. Off-Broadway: *The Beard of Avon* and *Godot*. Tour: *Twelve Angry Men* (Ahmanson). Regional: *No Man's Land* (Odyssey Theatre), *Restoration* (La Jolla Playhouse, NYTW), *The Cherry Orchard* (Taper), *Waiting for Godot* (Taper) and *Trying* (Colony Theatre). Films: *The Marrying Man*, *Midnight Witness*, *Hedwig and the Angry Inch*, *Shortbus* and *A Serious Man*. Television: *Grey's Anatomy*. He has been a producer on and off-Broadway, general manager of the Repertory Theater of Lincoln Center, consulting director at LATC and taught at UCLA's Graduate School of Management.

SCOTT MARDEN (Associate Producer) is an award winning Stage Director based in Los Angeles. Known for his ability to maintain a strong artistic vision over his projects while creating a comfortable and collaborative environment, helping his colleagues to reach their full creative potential. He graduated from Southern Oregon University where he directed productions of *Icarus's Mother* by Sam Shepard and *The Good Doctor* by Neil Simon. Since graduation, he has been a founding member of two award winning companies, OakTech Rep in Oakland, California (where he directed William Shakespeare's *Twelfth Night*), and the Will Play for Food Theatre Group in Los Angeles, directing their inaugural production of *The Nina Variations* by Steven Dietz, and the world premieres of *It's Important to Leave, as Well*, by Joshua Morrison and *Riot Grrr! Saves the World* by Louisa Hill. A proud book worm with a background in classical theatre, Scott brings his love of text to his work as a Director, using it to begin a process full of collaboration and shared imagination which creates honest and compelling stage productions.

MIWA MATREYEK is an animator, director, designer, and performer based in Los Angeles. Coming from a background in animation by way of collage, Miwa Matreyek creates live, staged performances where she interacts with her animations as a shadow silhouette, at the cross section of cinematic and theatrical, fanatical and tangible, illusionistic and physical. Her work exists in a dreamlike visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between man and nature. Her work exists both at the realm of the hand-made and tech. She performs her interdisciplinary shadow performances all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, tech conferences, and universities. A few examples are TEDGlobal, MOMA, Sundance New Frontier, Future of Storytelling, Exploratorium, Adler Planetarium, ISEA, Walker, Wexner, REDCAT, Fusebox, Meta.Morph (Norway), Anima Mundi (Brazil) and many more. She received her MFA for Experimental Animation and Integrated Media from CalArts in 2007. She is also a co-founder and core collaborator of the multi-media theater company, Cloud Eye Control. She is a recipient of the Creative Capital Award (2013), Sherwood Award (2016), and Princess Grace Award (2007).

DEBBIE MCMAHON (Associate Producer) is a theatrical director and performer, and Artistic Director of Grand Guignolers 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 Guignolers 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 teaches physical theatre and movement at USC. www.debbie-mcmahon.com.

MICHAEL MICHETTI is Co-Artistic Director of The Theatre @ Boston Court where his directing credits include Roland Schimmelpfennig's *The Golden Dragon*, Eric Coble's *My Barking Dog*, Aaron Posner's *Stupid Fucking Bird*, Carlos Murillo's *Dark Play or Stories for Boys*, and world premieres of 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*, and that production went on to have an acclaimed run at New York's Rattlestick Playwright's Theatre. Other directing credits include: the world premieres of *Jacobson's House of the Rising Son* at Ensemble Studio Theatre L.A. and *Ouroboros* at the Road Theatre; *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; *A Life in the Theatre* starring Hal Holbrook at the Pasadena Playhouse; *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. Her choreography was showcased Off-Broadway in *The Marvelous Wonderettes*. She received a Lucille Lortel Award nomination for Outstanding Choreographer for this production. TMW has garnered Ms. Miller numerous accolades. She has staged her award winning step touch extensively throughout the US, and was fortunate to choreograph the European Premiere in Milan, Italy. Ms. Miller has worked on both coasts directing such shows as *Side By Side By Sondheim*, *South Pacific*, *Guys and Dolls*, *Jesus Christ Superstar*, *Anything Goes*, *Baby*, *Annie Get Your Gun*, *Charlie Brown*, *Urinetown*, *The Odd Couple*, *The Importance of Being Earnest*, *The Bluest Eye*, *The Rimers of Eldritch* and *Of Mice and Men* to name a few. Good People Theatre Company just celebrated their one year anniversary and Janet serves as Producing Artistic Director. GPTCo has six productions under their belt thus far, *A Man of No Importance*, *Barrymore X 2*, *The Fantasticks*, *Closer Than Ever*, *Marry Me a Little* with *The Toxic Avenger* in June 2016. 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 *AMON!*. Janet is the recipient of the LADCC 2016 Joel Hirschhorn Award for Career Achievement in Musical Theatre. JM holds a B.A. in musical theatre from CSUN, an M.A. in theatre from CSULA, and (soon to be) an M.F.A. in Television, Film, and Theatre from CSULA. She is adjunct faculty at CSUN, CSULA and Cerritos College. Ms. Miller is a proud member of SDC. www.janetmiller.net www.goodpeopletheaterco.org

STEVEN LEIGH MORRIS has been a contributor for the LA Weekly since 1988, writing on topics ranging from urban redevelopment to urban chickens. He currently serves as that paper's lead drama critic. He is recipient of the National Entertainment Journalism Awards' Print Critic of the Year, he has chaired and served on the Pulitzer Prize jury for Drama, written for a range of publications, including the New York Times, the Los Angeles Times, American Theatre Magazine and DRAMA Magazine in London. Steven is also a published and produced (in L.A. & Off- Broadway) playwright with works developed at London's Tricycle Theatre, the New York Theatre Workshop and The Mark Taper Forum in L.A.

DAN O'CONNOR As co-founder and Producing Artistic Director of Impro Theatre, Dan has overseen the company's growth from a successful short form improv troupe to a critically acclaimed, nationally recognized improvisational theatre company. For Impro, he is the director of *Chekhov UnScripted* and the co-director of *Jane Austen UnScripted*, *Fairytales UnScripted*, *The Western UnScripted*, *Shakespeare UnScripted* and *Sondheim UnScripted*. Collectively, these shows have been performed at The Broad Stage, Oregon Shakespeare Festival, Laguna Playhouse, North Coast Repertory, Falcon Theatre, Carrie Hamilton Theatre at The Pasadena Playhouse, Lewis Family Playhouse, New Vic Theatre, Odyssey Theatre, Theatre Asylum and Impro Studio, among many others. Dan's television directing credits include the critically acclaimed ABC hybrid sitcom *Sons and Daughters* and *Campus Ladies* for the Oxygen Network. He was a writer and the improv director for *The Wayne Brady Show*, and 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 & Order: LA* and *Little Britain USA*. Theatre acting credits include the Improbable Theatre's production of Keith Johnstone's *Life Game* (Off-Broadway), and he has appeared in productions with American Conservatory Theatre, A Noise Within, Shakespeare Santa Cruz and Taper, Too. Dan was an adjunct professor for USC's BFA program, and he has taught at Duke University, Pepperdine University, UC Santa Barbara, UCLA Extension, and the MBA Program at UT Austin. He has conducted improvisation and creative workshops at Dreamworks, Disney Animation, Cirque du Soleil, and at many other corporations, theatre companies and improvisational theatre festivals around the world. Dan is also a co-founder of Los Angeles Theatresports and BATS Improv in San Francisco. He is a graduate of the Webber Douglas Academy of Dramatic Art in London and a member of SAG-AFTRA, DGA, AEA and WGA. www.danoconnor.net

DOUG OLIPHANT (Associate Producer) is an LA-based theatre director, movement director and fight choreographer and produces work through Drive Theatre. Directing credits include *D Deb Debbie Deborah* (upcoming at Theatre of NOTE), *Eurydice* (Ophelia's Jump Productions), *SubUrbia* (Pacific Resident Theatre), *Love Life Alpha* (Sci-Fest LA), *ELIZABETH HAMMOND--a eulogy*, *Rite of Seymour*, *44 Plays for 44 Presidents* (Drive Theatre), *WTF?* (Fierce Backbone), *The Sound of Silence* (OC-Centric New Play Fest), *Bluenose* (Mammoth Lakes Repertory Theatre), a rock album adaptation *There is Truth, Love is Real* (Hollywood Fringe), and *Betty's Summer Vacation* (Central Connecticut State University). Recently developed/directed new play readings with playwrights Steve Yockey, 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, The Vagrancy, and LA Theatre Ensemble. At The Kennedy Center, Doug received the regional and national SDC Directing Fellowship Award for his achievements in the American College Theatre Festival. Doug received his BFA in Theatre at Central Connecticut State University, studied theatre at the Eugene O'Neill Theater Center's National Theater Institute and the St. Petersburg State Theatre Arts Academy (Russia). He also serves as an associate producer for Directors Lab West at the Pasadena Playhouse and is an associate member of SDC. DougOliphant.com

JULIE OUELLETTE (Assistant Production Coordinator) is a Los Angeles based writer, actor, fight choreographer, and director. She most recently directed *Orange Is The New Musical! The Unauthorized Parody* at the Los Angeles Theatre Center and choreographed fights for *The Red Badge of Courage* and *The Outsiders* (La Mirada Theatre for the Performing Arts) and the short film *Awful Pretty*. Recent film credits include *Pee-Wee's Big Holiday* (Netflix) and *Gamer's Guide To Pretty Much Everything* (Disney XD) | www.officialjulieouellette.com

TIRA PALMQUIST Plays include *Two Degrees* (Denver Center), *Ten Mile Lake* (Serenbe Playhouse), *Age of Bees* (MadLab Theater, Tesseract), *And Then They Fell*, and others. *Ten Mile Lake* was a finalist for the 2015 Primus Prize. *Two Degrees* has been featured in numerous festivals, including the 11th Annual Denver Center New Play Summit, the New American Voices festival in the UK, the Caltech 2014 Mach 33 Festival and the 2014 Great Plains Theater Conference, and will have its World Premiere in the Denver Center's 2016/17 Season. *And Then They Fell* was workshopped by Brimmer Street (Los Angeles, 2015) and the UMass New Play Lab (2014), and will have its premiere at Brimmer Street in Los Angeles in September 2016. *Ten Mile Lake*, which premiered in 2014 at Serenbe Playhouse just outside of Atlanta, GA, was developed and workshopped in 2012 at the Seven Devils Playwrights Conference. *Age of Bees* premiered at MadLab Theater in 2012 (and was named Best Original Work by the Other Papers "Best of 2012" list), and was subsequently produced in 2015 at the Tesseract Theater in St. Louis. *Age of Bees* is now available through Original Works Publishing. Her work has been developed by Seven Devils, Inkwell, 9Thirty Theater, The Road Theater, EST-LA and the Theatricum Botanicum Seedlings program. Tira teaches creative writing at the Orange County School of the Arts. She is a member of the Playwrights Union, the EST-LA's Playwrights Unit, the Antea Theater's Playrights Lab and is a member of the Dramatists Guild. More info at www.tirapalmquist.com.

TREFONI MICHAEL RIZZI recently designed the World Premieres of *Two Boys From Brooklyn* at The Palace Theatre in Los Angeles, Scenic Design for *Sex and Education* at the Colony Theatre and Scenic, Lighting and Projections for *Marilyn, Madness and Me!* at The El Portal Theatre in NoHo. 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 Lee Blessing'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 teaches at 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. 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*. teddystravels.com

PAUL ROGAN is an alumnus of Directors' Lab, and a performer and teacher with Impro Theatre, for whom he co-directed *Jane Austen Unscripted* (with Dan O'Connor) and *Dorothy Parker Unscripted* (with Jo McGinley), and he has taught student workshops for Impro in Jane Austen and Chekhov. He has also taught stand-up comedy at London's famous City Lit, and improv for the Comedy School and Theatresports in London. Theatre direction includes Chekhov's *Cherry Orchard*, *Alfie* by Bill Naughton, Ayckbourn's *Absent Friends*, Pinter's *A Night Out*, and lots of improv and sketch shows. As a performer he has been the Emcee in *Cabaret*, George in *Who's Afraid of Virginia Woolf*, and Malvolio in *Twelfth Night*. And don't get him started on the hundreds of improv, stand-up and sketch gigs as a performer.

ANTHONY RUNFOLA is a director, administrator, and designer. Currently, Runfola serves as general manager of Childsplay in Tempe, Arizona, where he has been a member of the ensemble for 17 years. He began his tenure as Childsplay's first full-time production manager and developed the company's production department from the ground up. In 2010, through funding from the MetLife Foundation and Theatre Communications Group, he founded the Sustainable Stagecraft Initiative, researching and developing sustainable practices for theatre production and has been invited to speak on the subject at conferences throughout the U.S. In his current role at Childsplay, Runfola oversees the production department as well as new play commissions and licensing, organizational strategic planning and facility operations. He is a co-director of the company's El Puente project, an outreach program that engages Latino families with the theatre. Recent directing credits include: *Charlotte's Web*, *Schoolhouse Rock Live!*, *Rock the Presidents*, and *Goodnight Moon* for Childsplay; *Conviction* for Black Theatre Troupe, *The Motherf**ker With the Hat* for Teatro Bravo, and *A Steady Rain* for Actors Theatre of Phoenix. Runfola is an alumnus of Arizona State University as well as the Lincoln Center Theater Director's Lab (1998) and Director's Lab West (2000.)"

ANNIE SAUNDERS is a director, performer and theatremaker. Her company, Wilderness, has presented its site-responsive, immersive physical theatre performance *The Day Shall Declare It* site-specifically in a disused warehouse in the Downtown Los Angeles Arts District with Los Angeles Performance Practice and in London with Theatre Delicatessen in the former BBC Studios and the Bush Theatre. The company has also presented *Leaves of Grass*, a work-in-progress about the look-alike phenomenon in couples in the REDCAT Studio Series and is currently developing new work with the San Francisco Playhouse and the Getty Villa. She is a core performer with Lars Jan's *Early Morning Opera*, and has appeared in *Holoscenes*, *The Institute of Memory (TIME)*, and *Abacus*.

MICHELE SPEARS is a theatre director, choreographer, actress, producer, and arts educator. Her work has been recognized with New York Nightlife, LA Weekly, StagesceneLA, UNIMA, Saturn, Dramalogue, and Santa Barbara Independent awards, as well as an American Choreographers Award nomination. As a director/choreographer her work has been presented internationally at the Edinburgh Fringe Festival and London's Covent Gardens, and across the U.S. at venues including The O'Neill Theater Center, The Ojai Playwrights Conference, the Oregon Shakespeare Festival, the New York Musical Theatre Festival, Disney/ASCAP, REDCAT, Cornerstone Theatre, The Carpenter Center, The Pasadena Playhouse, Stage 72/The Triad, The El Portal, The Falcon, and the Migrant Youth Theatre Project. She has been an associate artist with the Musical Theatre Guild, ANMT/New Musicals Inc., and the Los Angeles Gay Men's Chorus. With Page One Productions she produced the west coast premier of the award winning play *An Oak Tree* by British writer/performer Tim Crouch and two international tours of the improvised musical, *One Night Stand*. As an actress, Michele works in theatre, television, and film. She is a founding member of the award winning, critically acclaimed long-form improvisational theatre company, IMPRO THEATRE where she works as a performer, director, and teacher. She has also taught acting, movement, voice, dance, improvisation and writing for institutions including USC, UCLA, LA Unified Artists In Residency, and Harvard-Westlake School. She is a graduate of NYU's Tisch School of the Arts, and a member of the Directors Lab West.

DANIEL STEIN After studying in the Professional Actors Training Program at Carnegie-Mellon University, where he worked with Jewel Walker, Daniel went to Paris, France to study with Etienne Decroux, becoming M. Decroux's frequent translator. Subsequently making his home in Paris for 20 years, Daniel started his professional career as an actor with the French National Theatre. His solo performances have toured in more than 30 countries, as well as in theatres such as the Kennedy Center and Lincoln Center here in the United States. He has taught master classes throughout the world at institutions such as Juilliard School of Drama and The Shanghai Theatre Academy. Daniel has received grants from the National Endowment for the Arts, the United States/Japan Commission, the Pew Charitable Trust, and is a John Simon Guggenheim Fellow. Daniel just finished 7 years as Clinical Professor serving as Head of Movement and Physical Theatre for the Brown University/Trinity Repertory Theatre MFA Professional Actor Training Program. This fall he will join full time the Theatre Dept of the University of California, Santa Barbara. For more information visit danielstein.org

MATT WALKER As artistic director of The Troubadour Theater Company in Los Angeles since 1995, Matt has directed over 40 original productions – including 15 years as resident company at Garry Marshall's Falcon Theatre in Burbank, CA. In 2006, Matt received the O.C. Weekly Theater Award for Career Achievement, in 2007, the Los Angeles Drama Critics Circle Award for Sustained Excellence in Theater, and in 2010, the LADCC's Joel Hirschorn Award for Outstanding Achievement in Musical Theater. Walker has trained with notable performers and organizations including; Bill Irwin, Second City Improvisation, The Royal Shakespeare Co., and The San Francisco Mime Troupe. Walker is also a graduate of Ringling Bros. Clown College, and did time as a circus clown in *The Greatest Show On Earth*. Walker served as adjunct professor of Clowning and Commedia at the University of California at San Diego for four years, and now teaches and directs MFA acting students at the University of Southern California, as an adjunct professor of advanced movement, clowning, and commedia. An accomplished film, television, and theater actor, Matt has enjoyed continued success since joining SAG in 1987, and is also now a proud member of SAG/AFTRA, AEA, SDC, WGA, and AGMA. Matt has worked professionally in TV, film, theater, opera, theme parks, corporate entertainment, and circus. Matt is currently serving as show director and co-writer for Universal Studios Hollywood's Special Effects Show, as well as the soon-to-be-opening Wizarding World of Harry Potter. Matt has also written and directed a show for Universal Studios/Orlando Theme Park, *Disaster!*, featuring Chris Walken and Dywane Johnson, which received the 2009 "Attraction of the Year Award". From 2009- to present Matt has worked alongside Disney Imagineers on various theme park attraction special projects, and emerging technology entertainment applications as a theatrical consultant and writer – currently focused on entertainment projects for Disneyland's newest park in Shanghai, China, and a new attraction for Universal Studios Hollywood. Matt served as associate director to Garry Marshall on *Happy Days the Musical*, as well as its resident director on the 1st National Tour from 2008-2009, and is now working with Mr. Marshall on the creative team that is bringing a musical version of the film *Pretty Woman* to Broadway in 2017. Matt also directed the world premiere productions of *Million Dollar Quartet* at The Seaside Music Theater in Daytona, Florida, (2006) and at The Village Theater in Seattle, WA, (2007) and although un-credited, he collaborated on the book, which received a 2010 Tony nomination. In the last four years, Matt has received three commissions to direct productions at The Getty Villa in Malibu, including an adaptation of Aristophanes' *Frogs*, and *Oedipus The King Mama*, which was #4 in LA Weekly's 2009 top ten shows of the year. As well as *ABBAMEMNON* which premiered in April 2014 and subsequently toured SoCal. The Troubadour Theater Company has received a commission to produce in the esteemed Outdoor Classical Theater for the fall of 2016 and will produce Plautus' *Mostellaria (The Haunted House)*. For television, he has directed numerous shows including, *Dude Room* (Discovery), *Saturday Night Solution* (Court TV), *Comedy Cure* with Andy Dick for TBS, and was the director of TBS' *Dinner & a Movie* for over 100 episodes. Most recently, Matt co-wrote the screenplay for the recently released Garry Marshall film, *Mother's Day*. Matt worked as on-set writer for Garry Marshall's previous two films, *Valentine's Day* (2009), and *New Year's Eve*. (2011)

DIANA WYENN (Steering Committee) challenges and inspires audiences to see beyond the usual. Her work as director and choreographer has been presented around the country at cutting edge venues, including REDCAT in Los Angeles and SummerStage in New York City's Central Park. Wyenn has collaborated on large spectacles and intimate performances, including work for Disney, Radarworks, Unknown Theater, and electronic music artist RYAT. She has directed numerous solo performances, which continue to tour nationally and receive critical praise. Off the stage, Wyenn champions arts and cultural events as an integral part of American society through her work on the board of directors for the Los Angeles Downtown Arts District Space, the Directors Lab West steering committee, and as co-founder of Circle Readings. In 2012, she transformed a two-day freeway closure into ARTmageddon, a city-wide celebration of the arts that encouraged thousands of L.A. residents to walk, bike and take public transit to art in their neighborhoods through expansive partnerships with Metro, the Mayor's Office, and the Department of Cultural Affairs for the City of Los Angeles. Her work, ideas, and words have been featured in the Los Angeles Times, the Daily Beast, Fast Company, American Theatre Magazine, Howlround, and on NPR. Recently, she rejoined the CEO Perspective Group, a New York-based consulting firm where she received a major break early in her career, to pay it forward by advising entrepreneurs, non-profit executives, and young achievers on presence and presentation. Wyenn graduated from New York University with Honors, BFA Drama ('04), and is a proud associate member of SDC (Stage Directors and Choreographers Society). www.DianaWyenn.com

JOANN MARIA YARROW was born in Barranquilla, Colombia and directs, choreographs, and produces theater and film around the world. Currently she is the Artistic Director of Teatro Prometeo, the nation's only Spanish-language Acting Repertory and Conservatory at Miami Dade College, and one of the most reputable Hispanic theatre organizations. Joann 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. Concurrently, Joann worked at La Mama ETC with East Coast Artists director, Richard Schechner and spent three years with Broadway director, Harold Prince. She has since staged theater in Denmark, London, Madrid, Boston, New York, Los Angeles and Brazil. Joann Yarrow 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. She co-directed the film "Unspoken" as well as produced the documentary, "Beyond Offence," dealing with issues of diversity on college campuses. Joann is a featured director in the book "The art and practice of directing in Latin America: Central America and United States," and her adaptation and translation of Oliver Mayer's play, *Blade to the Heat (Filo al fuego)* has been published in the Tramoya Anthology, 2014. With Teatro Prometeo she has directed numerous productions for the International Hispanic Theatre Festival as well as toured performances to the Dominican Republic, Peru, Ecuador, Colombia, Boston, Los Angeles and New York. Teatro Prometeo has been awarded twice by the Knight Foundation for "Play Time! An International Theatre Festival for Children" and to create a residency and production in collaboration with the national Latino Theatre Commons at the Koubek Center, Prometeo's new home in Little Havana, Miami.

STEVE YOCKEY is a Los Angeles based writer with work produced throughout the US, Europe, and Asia. His plays *Afterlife*, *Octopus*, *Large Animal Games*, *CARTOON*, *Subculture*, *Very Still & Hard to See*, *The Fisherman's Wife*, *Wolves*, *Disassembly*, and *Niagara Falls & Other Plays* are published and available from Samuel French. Additionally, his play *Joshua Consumed an Unfortunate Pear* was included in the 2015 Humana Festival of New American Plays and the subsequent published anthology. This season, Steve's new play *Blackberry Winter* will open as a National New Play Network rolling world premiere at Salt Lake Acting Company, Actor's Express, Out of Hand, Capital Stage, New Rep, Forum Theatre, Oregon Contemporary Theatre, and Kitchen Dog. Actor's Express and Kitchen Dog will also join Custom Made Theatre in producing *The Thrush & The Woodpecker* this season. He was one of two writers selected for the first US/Australia playwright exchange in February 2013, taking his play to NIDA in Sydney, NSW and the National Australian Play Festival in Perth, Western Australia. This exchange was sponsored by NNPN and Playwriting Australia. He is also the recipient of the inaugural LA Weekly Playwriting Award in 2013 for his ghost story *Very Still & Hard to See*. Steve holds an MFA in Dramatic Writing from NYU's Tisch School of the Arts. He currently contributes issues to the Zenescope comic book series Grimm Tales of Terror and writes for MTV's Scream and CW's Supernatural.

Notes and Quotes

Directors Lab West 2016 Schedule At A Glance

SATURDAY, MAY 21 <i>The Pasadena Playhouse</i>		SUNDAY, MAY 22 <i>Kirk Douglas Theatre</i>	MONDAY, MAY 23 <i>The Pasadena Playhouse</i>	TUESDAY, MAY 24 <i>The Pasadena Playhouse</i>	WEDNESDAY, MAY 25 <i>Boston Court PAC</i>	THURSDAY, MAY 26 <i>The Pasadena Playhouse</i>	FRIDAY, MAY 27 <i>The Pasadena Playhouse</i>	SATURDAY, MAY 28 <i>The Pasadena Playhouse</i>
8 AM – 8:45 AM Check In								
Welcome to Directors Lab West								
Big Picture & Travel								
10:30 AM – 12:30 PM The Past, Present, and Future of the American Theatre <i>Anne Cattaneo</i>	10 AM – 12 PM Smile Though Your Heart is Breaking <i>David Bridel</i>	10 AM – 12 PM The Articulate Devisor <i>Daniel Stein</i>	10 AM – 12 PM Of The Moment, Part 1 <i>Brian Lohman, Dan O'Connor, Paul Rogan, and Michelle Spears</i>	10 AM – 12:30 PM Of The Moment, Part 2 <i>Brian Lohman, Dan O'Connor, Paul Rogan, and Michelle Spears</i>	10 AM – 12 PM Round Table Discussion #2: You Can Dance If You Want To... <i>Joann Yarow and Brad Beckman</i>	10 AM – 12 PM Translations, Adaptations, and Superlatives <i>Joann Yarow and Brad Beckman</i>	10 AM – 12 PM Storytelling Through Movement <i>Laura Karlin</i>	
Lunch & Travel	Lunch	12 AM – 1:45 PM Can You Adapt? <i>Luis Alfaro</i>	Lunch	Lunch	Lunch	Lunch	Lunch	
1:30 PM – 3:30 PM The Director Slays the Dragon <i>Michael Michetti</i>	1 PM – 3 PM Round Table Discussion #1: To Text or Not To Text? <i>Alan Mandell</i>	2 PM – 6:15 PM Design Speed Dating: Designer as Dramaturg	1 PM – 2:30 PM Media and the Body <i>Mirva Matreyek</i>	1:30 PM – 4:30 PM A Rose By Any Other Director... Directors in Process	1 PM – 4 PM Dramaturgy/Script Analysis: Without It, You're Spelunking in the Dark <i>Jessica Kubzansky</i>	1 PM – 4 PM Who The Hell Are You?	1 PM – 3 PM Starting from Scratch: Creating Original Work with <i>Annie Saunders, Jessica Emanuel, and Matt Walker</i>	
3:30 PM – 5:30 PM If Music Be The Food Of Love <i>Sheldon Epps</i>	Break	Note: There will be one 30 MIN break.	2:30 PM – 4 PM Mining Creativity: Your Greatest Resource <i>David Diamond</i>	Break	Break	Break	3 PM – 4:30 PM To Adapt or Not Adapt That is the Question? <i>Louis Fantasia</i>	
5:15 PM – 6:30 PM And Now A Word From Our Sponsors <i>Larry Carpenter, SDC Director</i>	3:15 PM – 4:30 PM The Be All of End All <i>Alan Mandell</i>		4:30 PM – 6 PM Contact Improvisation: Director's Secret Weapon <i>Annie Loui & Beth Lopes</i>	Break	4:30 PM – 7 PM Put Me in the Zoo: Adapting Books for the Stage <i>Anthony Runfola</i>	4:30 PM – 6 PM Changing the Playmaking Rules <i>Steven Lee Morris</i>	4:30 PM – 5:30 PM Writing the New Future of the American Theatre	
Dinner & Travel	Dinner & Travel	Dinner & Travel	Dinner	Dinner & Travel	Dinner & Travel	Dinner & Travel	Dinner & Travel	
8 PM THE GOLDEN DRAGON at Boston Court Performing Art Center 70 N. Mentor Avenue Pasadena, CA 91106	6:30 PM ENDGAME at The Kirk Douglas Theatre 9820 Washington Blvd. Culver City, CA 90232	8 PM – 10 PM Melodrama in Physical Theatre: The Athlete of the Emotions <i>Debbie McManon</i>	7 PM – 9 PM It's My Play, Not Your Project: A Conversation on World Premieres with <i>playwrights Steve Yockey, Sheila Callaghan, and Jen Haley</i>	8 PM THE HAIRY APE at Odyssey Theatre Ensemble 2055 South Sepulveda Blvd Los Angeles, CA 90025 *Talkback following performance	8 PM LA CAGE AUX FOLLES at East West Players 120 Judge John Aiso Street Los Angeles, CA 90012 *Talkback following performance	8 PM CITY OF CONVERSATION at The Wallis Annenberg Center for the Performing Arts 9390 N. Santa Monica Blvd. Beverly Hills, CA 90210		

