

Directors Lab West Steering Committee,
in association with
Tony Award-winning Pasadena Playhouse,
and Boston Court Pasadena present

DIRECTORS LAB WEST

dream • create • inspire

June 8 – June 15, 2024

Est. 2000

*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
Sheldon Epps, the David Lee Foundation and the
Stage Directors and Choreographers Society.*



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The Directors Lab West Producing Steering Committee and
Stage Directors and Choreographers Society
present

Directors Lab West 2024 “SDC OPEN SESSION”

In keeping with this year's theme of
Origin and Inspiration: Exploring Our Infinite Possibilities

FORTY YEARS OF INFINITE POSSIBILITIES: A Conversation with Award-winning Culture Clash

* * * *

Moderated by C. Raul Espinoza



Photo credit: Estevan Oriol

This eclectic group of California natives has profoundly explored the evolution of LatinX culture on stages and screens for four decades. They have transformed their comedy shows from collections of standup and sketches into three-act plays profoundly influencing the American theatrical landscape. In this session, the Trio will share their ‘origins’ and ‘inspirations.’

On Friday, June 14, 2024, from 10:00 am to 12:00 pm
Pasadena Playhouse, Carrie Hamilton Theater, at 39 S. El Molino, Pasadena CA 91101

This is the only "OPEN SESSION" open to ALL SDC members, Directors Lab West and Lincoln Center Directors Lab Alumni, and all other theatre professionals.

All other sessions during the Lab are only available to attendees and invited guests.

To RSVP, send an email to:
directorslabwest@gmail.com
with subject line "RSVP- SDC SESSION"
by Wednesday, June 12, 2024 at 5 pm.

DIRECTORS LAB WEST

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WELCOME!

June 8, 2024

Dear Stage Directors and Choreographers,

Directors Lab West's origins date back to 1994 in New York when the Lincoln Center Theater Directors' Lab was initiated by LCT's Artistic Director André Bishop and Dramaturg Anne Cattaneo, 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. Recognizing the absence of a program that allows young directors to cultivate their skills, Lincoln Center Theater established the Lab offering a series of workshops, seminars, readings, and productions that enabled participants to learn and grow as artists and working professionals. In its first year, LCT Lab attracted artists living and working in New York City. By the second year, nearly one-quarter of the applicants traveled from across the country. This trend continued and the Lincoln Center Theater Lab eventually claimed members from Brazil, Switzerland, India, and others. Unfortunately, in 2022, due to the pandemic, the Lincoln Center Theater Directors' Lab came to an end.

In April 2000, five alumni of the New York LCT Lab (Nick Abruzzo, Ernest A. Figueroa, Olivia Honegger, Kappy Kilburn and Andrew Sachs) came together with the help of Lincoln Center Theater's Anne Cattaneo and organized a West Coast extension of the Lab launched at the Greenway Court Theatre in Hollywood. In 2002 the Pasadena Playhouse and Boston Court Pasadena became the hosting partners and almost since its inception Directors Lab West has been and continues to be sponsored through the generous support of the Stage Directors and Choreographers Society.

Every year Directors Lab West has drawn together theater artists from around the United States and beyond. Speakers and panelists have included nationally and internationally recognized Actors, Artistic Directors, Critics, Dramaturges, Designers, Directors, Choreographers, Musicians, and Writers. Previous years' sessions have addressed issues such as producing theater, working with writers and dramaturges, the relationship between actors and directors, movement, design, and other topics not only reflecting issues specific to Los Angeles but to the entirety of the American Theater.

In 2020, just as the world began to explode, both culturally and historically, DLW created a one-time event dubbed "Directors Lab West Connects", a series of online conversations, exploring the future of our industry, that currently live on our website. In May of 2023, after three years of patiently waiting, Directors Lab West re-emerged from the worldwide pandemic and enthusiastically relaunched. That year we were honored to have been in residence when our long-time host and partner the historic Pasadena Playhouse won the 2023 Regional Theatre Tony Award.

Every year since our inception theater artists from around the country choose to donate their time and talents to the attending directors and choreographers. We on the Steering Committee are always humbled by the talent, energy, and creativity shared between Lab attendees and presenters. It is this convergence of talent that has given the Lab its longevity.

Directors Lab West 2024 is your Lab. This is your opportunity to be a phoenix that reignites the American Theater and to chart pathways into the future. You are now part of our past, present, and future and you all have been much anticipated.

Sincerely,

Directors Lab West Producing Steering Committee

Che'Rae Adams, Ernest A. Figueroa, Martin Jago, Debbie McMahon, Janet Miller

Associate Producers

Shanna Beauchamp, Susan Dalian, Brian Fretté, Estela Garcia,
Carrie Klewin Lawrence, Emmett Murphy, Kristi Schultz, Joann Yarrow

Production Coordinator

Kathryn Wilson

Assistant Production Coordinator

Christopher Cid

The Directors Lab West Producing Steering Committee, in association with
Tony Award-winning Pasadena Playhouse, and Boston Court Pasadena, present

Directors Lab West

June 8 – June 15, 2024

Welcome to the Annual Directors Lab West 2024! 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 to exchange ideas, discuss the process of theater 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 June 8, 2024 will be posted on the QR Code page and Callboard. Please check these sources frequently! Daily schedule updates may also post to your Private Facebook Group.
- Information on any other off-site sessions, or 'Special Events,' will be posted on the QR Code Page and Callboard.
- If required, sign-ups will be taken on the first day of the Lab. After that, seating for all activities will be on a first-come, first served basis.
- We have arranged for discounted tickets for several theatrical events around Los Angeles. This year we offering a 5-show ticket package for \$100. Individual tickets (if available) will be sold at \$20.00 flat rate.
- 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 closing Friday morning'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.

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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 Sheldon Epps, the David Lee Foundation, and*



Stage Directors and Choreographers Society

Special support and extended dedication of time has been provided by alumni Associate Producers: Shanna Beauchamp, Susan Dalian, Brian Fretté, Estela Garcia, Carrie Klewin Lawrence, Emmett Murphy, Kristi Schultz, Joann Yarrow; the staff at Tony Award-winning Pasadena Playhouse, Danny Feldman, Producing Artistic Director; the staff at Boston Court Pasadena, Jessica Kubzansky Artistic Director; Directors Lab West Producing Steering Committee members Che'Rae Adams, Ernest A. Figueroa, Martin Jago, Debbie McMahon, Janet Miller, and Production Coordinator Kathryn Wilson and Assistant Production Coordinator Christopher Cid.

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 'X' and Instagram using **#DirectorsLabWest**

Directors Lab West 2024

Producing Steering Committee

Che'Rae Adams (DLW'00)
Ernest A. Figueroa (DLW Co-founder)
Martin Jago (DLW'14)
Debbie McMahon (DLW'14)
Janet Miller (DLW'03)

Associate Producers 2024

Shanna Beauchamp (DLW'23)
Susan Dalian (DLW'19)
Brian Fretté (DLW'23)
Estela Garcia (DLW'23)
Carrie Klewin Lawrence (DLW'06)
Emmett Murphy (DLW'17)
Kristi Schultz (DLW'09)
Joann Yarrow (DLW'00)

Production Coordinator

Kathryn Wilson
310-980-6376

Assistant Production Coordinator

Christopher Cid
626-419-0635

Production Apprentices

Esther Banegas Gatica
Quinn Muhleck
Tierney O'Keefe
Grace Temblador

directorslabwest@gmail.com

Lab Members

Tsiambwom Akuchu
Justin Amellio-Ashbrook
Maria Patrice Amon
James Ball
Matt Braaten
Dori Bryan-Ployer
Yari Cervas
Alana Dietze
Brian Eckert
Ciera Eis
Aimee Greenberg
Brian Robert Harris
Miri Hunter
Daria Kaufman
Sheila Kelleher
Quentin Madia
Salvatore Mannino
Ani Marderosian
Abel Marquez
Jonathan Martin
Karma Masselli
Nan McNamara
Imani Mitchell
Judith Moreland
Zoe Aja Moore
Madeline Sayet
Marla Schulz
Adam Smith
Olivia Songer
Akia Squitieri
Lane Stanley
Tommy Statler
Naima Warden
Jasmine Williams

Guest Artists

John Achorn
Luis Alfaro
Kate Bergh
Carly DW Bones (DLW'16)
Martín Carrillo
Culture Clash
Perry Daniel
Snehal Desai (DLW'14)
Sheldon Epps
C. Raul Espinoza
Danny Feldman
Ping Ho
Frank Henry Kaash Katasse
Carrie Klewin Lawrence (DLW'06)
Jessica Kubzansky
David Lee
Bridget McKeVitt
Richard Montoya
Andrew Pearson (DLW'18)
Jon Lawrence Rivera
Trefoni Rizzi
Paul Rogan (DLW'09)
Holly Rothschild (DLW'23)
Luke Rothschild
Ric Salinas
Jared Sayeg
Laura Shamas
Herbert Sigüenza
DeLanna Studi
Brittaney Talbot
Sayda Trujillo
Robin Walsh (DLW'16)

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Directors Lab West Bios 2024 STEERING COMMITTEE

CHE'RAE ADAMS (DLW '00) is the Artistic Director of PlayPenn, which is a new play incubator in Philadelphia. She has also been the Producing Artistic Director of the LA Writers Center since 2006 where she develops new work with local writers. She was the Director of Operations and Programming for the Moss Theater in Santa Monica for seven years and has been the Development Executive for Playhouse Pictures Studios, Co-Artistic Director of the Road Theatre Company, and Managing Producer for the LA Women's Theatre Festival. She began her career as the Assistant to the Staff Producer at The Mark Taper Forum where she worked on the writing workshop of the Pulitzer Prize winning *Angels in America, Part II: Perestroika*. As you can imagine, this was like a master class in new play development for her. Bitten by the new play bug, she went on to do other projects for the Taper that supported playwrights such as coordinating the Taper Lab Series and Mentor Playwright's Series. There she worked with writers such as Luis Alfaro, Anthony Clarvoe, Han Ong, Oliver Mayer, Ellen McLaughlin, Alice Tuan and Mac Wellman. She has a MFA from the University of Cincinnati, College Conservatory of Music (CCM) and a BA from California State University, Northridge. For almost two decades, she has produced the Directors Lab West which takes place at the Pasadena Playhouse annually. Che'Rae has developed and directed the West Coast premiere productions of several new plays including plays by Lee Blessing, Ken Hanes, Tim Toyoma, Patricia Cardosa, John DiFusco, Jon Bastian, and Abi Morgan. She has also provided direction and/or dramaturgy for productions with Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and Troupe Vertigo at the John Anson Ford Amphitheatre. She has worked with prominent performers such as Tonya Pinkins, Lynn Redgrave, Kim Fields, and Carlos Alazraqui; as well as award winning directors and choreographers such as Vincent Paterson, Tom Hulce, Jane Jones, Bonnie Story, Kitty McNamee, and Tina Kronis; and distinguished designers such as Sara Clement, Cricket S. Myers, and Ming Cho Lee. She is also an experienced public speaker and educator, having taught acting and writing workshops at various institutions around the country such as The Kennedy School of Government at Harvard University, Brown University, Catholic University, Miami Dade University, California State University Fullerton, UCLA Extension, Azusa Pacific University Drexel University, and Hussian College. She has also served on panels for Hollins University, USC, The New Playwrights Festival at the College of the Desert, and the Kennedy Center American College Theatre Festival. Che'Rae is an advocate for diversity, equity, and inclusion. She spent the last two years of the pandemic producing diverse online programming with HowlRound TV in response to the social inequity taking place in our society. Recently, she curated *Breathe: A BIPOC Reading Series* in response to George Floyd's murder; *Home: Asian Voices Reading Series* to amplify Asian-American stories; and The Voices of Afghanistan project where monologues were constructed from interviews with Afghan artists in hiding. She has had 22 articles published online at NOHOARTSDISTRICT.COM, and self-published a workbook for writers called *Writing is Hard...* She is the recipient of a SDC Foundation Observership award where she shadowed James Burrows on the TV show *Will and Grace*. She has been nominated for a Cincinnati Enquirer Entertainment Award and Backstage West Garland Critics Citations Award. Fun fact: In 2009, Che'Rae played Gladys Presley in Cirque du Soleil's *Viva Elvis* which opened the Aria Casino in Las Vegas.

ERNEST A. FIGUEROA (DLW Co-founder) has been a dedicated director, producer, actor and playwright in theatre, radio, film and television throughout the country. As a founding director of Directors Lab West, he has served on the Steering Committee since its inception. He was a member director and presenter for the Lincoln Center Theater Directors Lab in New York in 1998 and 1999. He directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Directors' Lab Festival at HERE in New York. Ernest also served as Producer at The Broad Stage in Santa Monica for 11 years where he assisted on programming as well as produced over 900 events including notable artists in the fields of opera, jazz, choral, chamber and orchestral music, multi-media, theatre, and dance. He served as Artistic Director of The Group Rep at the Lonny Chapman Theatre in North Hollywood and as both director and performer with the second longest-running show in Los Angeles, the *American Girl Revue*. He was also Associate Artistic Director for the Sacramento Theatre Company where he served as casting director and literary manager. Previously, he worked as the National Education Director for Plays for Living, Inc. in New York City and has worked twice on the professional staff at Pasadena Playhouse. He has worked as a director and producer with Bonnie Franklin's outreach program, Classic and Contemporary American Plays, directing staged readings featuring notable actors from theater, film, and TV. Ernest is a Drama League Fellow serving in 2001 as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company, then guiding the play at the Pasadena Playhouse, Arizona Theatre Company, Coconut Grove, and Paper Mill Playhouse starring Leslie Uggams. Ernest's award-winning productions include *Oleanna* at the Third Street Theatre and *The Effect of Gamma Rays . . .* at the Alternative Repertory Theatre. He has launched two active Improv companies, "Loose Screws" in Hawaii and "Metro North Improv" in Connecticut. Figueroa won the '96 W.A.V.E. award for his talk show *Adelante!* featuring Hispanic role models. You can occasionally hear him as DJ personality Ernest "Sparky" Figueroa on Z107.7 FM in Joshua Tree, California. Currently, he works as a professional arts consultant with Arts Consulting Group in Executive Search. Ernest received his MFA in Directing from the University of Hawaii at Manoa, and his BA in Speech and Theatre Education comes 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. He is a member of the Stage Directors and Choreographers Society. www.ernestfigueroa.com

MARTIN JAGO (DLW '14) lives in Los Angeles and works internationally. He is a respected authority on acting methods relating to Elizabethan drama and author of four critically-acclaimed books on Shakespeare. Artistic Director at RAZE THE SPACE, a theatre ensemble producing cutting-edge contemporary & classical theatre with global focus and community impact epitomized by events such as RAZE's annual international ten-minute play festival at the Mark Taper Auditorium in Los Angeles. His debut poetry collection, *Photofit* is published by Pindrop Press (2023). His poetry and prose has appeared in literary magazines like *Agenda*, *Acumen*, *The Moth*, *LIT Magazine*, *Naugatuck River Review*, *Presence*, *The Penn Review*, *The High Window*, *The Indianapolis Review*, *Artillery Magazine* and the poetry podcast *Poetry Worth Hearing*. Martin is a Master's graduate of the University of Oxford where he was an H.E.F.C.E scholar and an F.H. Pasby Prize finalist.

DEBBIE MCMAHON (DLW '14) is a theatrical director, deviser, and performer. She is Artistic Director of Grand Guignolers, with whom she creates and directs critically acclaimed productions blending traditional, physical theatre genres in new ways like melodrama, Commedia dell'Arte, clown, Grand Guignol, dance, vaudeville, and puppetry in a 1920's Parisian event-like atmosphere. The Guignolers perform around Los Angeles, in Hollywood, at The Actors' Gang, and for Pasadena Playhouse's Cirque-A-Palooza. (Her naughty French finger puppets, Les Petits Guignolers, have their own following.) In the vein of interactive theatre, Debbie creates and runs large scale custom mystery role playing events like Dial Us For Murder where guests are characters written for them with multiple, intertwined plots. Debbie has directed at USC, for Wicked Lit at a Pasadena Mausoleum, been a member of the Odyssey Theatre Ensemble, The Actors' Gang, and even clowned with Cirque du Soleil. She graduated from Dell'Arte International School of Physical Theatre, earned a BA in Philosophy and Theatre at Connecticut College, and holds an MA in Performance Studies from NYU. Debbie works with numerous theatre companies and schools as a movement and physical theatre coach as well as Grand Guignol advisor. Former Associate Professor of Physical Theatre at USC, she teaches melodrama and Grand Guignol at Dell'Arte and CSSSA.

JANET MILLER (DLW '03) is a producer, director, choreographer, and educator. She is the recipient of the Los Angeles Drama Critics Circle Joel Hirschhorn Award for Outstanding Achievement in Musical Theatre. Her original choreography has been showcased Off-Broadway at the Westside Theatre in *The Marvelous Wonderettes*. She received a Lucille Lortel Award nomination for Outstanding Choreographer for this production. Janet garnered a LA Stage Alliance Ovation nomination for her work on TMW, a BackStage West Garland, a LADCC Award for Best Choreography, a BroadwayWorld LA Award nomination for Best Choreography and was part of the team that won the Ovation Award for Best Intimate Musical. She also received a Garland and a LADCC choreography award for *Winter Wonderettes*. Ms. Miller was thrilled to choreograph the European Premiere of TMW for Teatro Franco Parenti in Milan, Italy. Janet has staged her award-winning step touch extensively throughout the US, most notably at Northlight in Chicago, San Jose Repertory Theatre, Capital Repertory in Albany, NY, Sacramento Music Circus, Pittsburgh CLO, The Plymouth Playhouse in Minneapolis, Cabrillo Music Theatre in Thousand Oaks, Moonlight Stage Productions in Vista, McCoy Rigby Entertainment, and The Merry-Go-Round Playhouse in Auburn, NY. Janet serves as Producing Artistic Director for Good People Theater Company, with offerings such as *A Man of No Importance*, *Barrymore (2x)* *The Fantasticks*, *Closer Than Ever*, *Marry Me A Little* and the LA premiere of *The Toxic Avenger*. The shows have been well received in Los Angeles by both critics and spectators, garnering wonderful notices, as well as inclusion in several year-end roundups for Best Production and Best Director, and LA Weekly nominations for Best Musical Production, Best Musical Director, and Best Director-Musical for AMONI. AMONI and Barrymore were both Ovation Recommended, and Barrymore received an Ovation nomination for Best Actor. Janet was the Resident Director for Phantom Projects Theatre Group, housed at the La Mirada Theatre for the Performing Arts. She had the honor of directing Lydia R. Diamond's adaptation of the Toni Morrison book, *The Bluest Eye* to critical acclaim. The following season, Phantom remounted this production at the Miles Playhouse in Santa Monica for a successful run. Also, for Phantom Projects, she helmed *The Miracle Worker*, *The Crucible*, *Of Mice and Men*, *To Kill a Mockingbird*, *The Complete Works of William Shakespeare (abridged)* *Grapes of Wrath*, *The Giver* and *The Importance of Being Earnest*. Ms. Miller has worked on both coasts on such shows as *Peter and the Starcatcher*, *Side By Side By Sondheim*, *South Pacific*, *Guys and Dolls*, *Kiss Me Kate*, *Jesus Christ Superstar*, *Man of La Mancha*, *Anything Goes*, *Baby*, *Annie Get Your Gun*, *Dames At Sea*, *Charlie Brown*, *Urinetown*, *The Addams Family*, *Joseph*, *Bat Boy-The Musical*, *The Odd Couple*, *Middletown*, *Crimes of the Heart*, *The Nerd*, *The Man Who Came To Dinner*, *The Rimers of Eldritch*, and *Taming of the Shrew* to name a few. Her preferred style of dance is tap, which she has taught and choreographed worldwide in China and Thailand. She was one of the founding members of Golden State Theatre, the Family Theatre of La Mirada, for eighteen years, directing and choreographing over fifty original productions. Janet is the recipient of the 2003 Excellence in Art Award for Drama from the city of Torrance, where she was the Artistic Director/Resident Director at the Torrance Theatre Company for seven years, directing sixteen shows during her tenure. JM holds a B.A. in musical theatre from CSUN, a M.A. in theatre from CSULA, and a M.F.A from the TV, Film, Theatre Program at CSULA. She is the fulltime faculty for the Theatre Department at College of the Desert. Ms. Miller is a proud member of SDC.

ANNE CATTANEO (Founder LCT Directors' Lab) most recently served as the dramaturg of Lincoln Center Theater and is the creator and head of the Tony Award Honor-nominated 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 theater history 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." Her book *The Art of Dramaturgy* was published in September, 2021 by Yale University Press. Anne is a 2020 Guggenheim Fellow.

ASSOCIATE PRODUCERS

SHANNA BEAUCHAMP (DLW '23) was impacted by the arts early in life and made it her official path at the age of 16. Being brought up on theatre and musicals the love was always there, but after seeing a student matinee of *Othello* at Oregon Shakespeare Festival she knew that was the path for her. Shanna graduated from Solano College Theatre's 2-year Actor Training Program in 2000. After working and teaching for two years she was accepted into the Drama Program at University of North Carolina School of the Arts (UNCSA) graduating from the Directors Program in 2006. Shanna worked at various theatres, educational institutions and on films, including teaching voice and speech at UNCSA as summer faculty, working at the O'Neil Center on the workshop production of *In the Heights*. Working at The Kennedy Center for the Performing Arts as Director in Residence for the Theatre for Young Audiences. In 2008 She began working with Kaiser Permanente Educational Theatre and is currently writing/developing and directing arts and healing programming for students, teachers, and school staff. In 2021 she began working as a Guest Director with California State University Northridge and will be putting up *Wit* in the fall. She still works on a variety of acting, stunt/stage fighting, facilitating, producing, directing and choreographic projects in the realm of activism, theatre, TV and film.

SUSAN DALIAN (DLW '19) returns to DLW in her second year as an Associate Producer. She is currently a theater director based out of Los Angeles and is an Associate Artistic Director at PlayPenn in Philadelphia. She has been directing, acting, and producing theater for over 30 years. Susan's professional directing credits include: *Hamlet* at Santa Cruz Shakespeare (currently in rehearsals), *Venus in Fur* at The Pico Theater starring Malcolm Barrett and Cloie Wyatt Taylor, virtual performances of *Troilus and Cressida* (2021), *Henry VI Part 2* and *Richard III* (2020) for Shakespeare Santa Cruz' Undiscovered Shakespeare Series, as Resident Director at Sierra Classic Theatre from 2014-2018 where she directed productions of *Macbeth*, *As You Like It*, *Outside Mullingar*, *The Merchant of Venice*, *The Two Gentlemen of Verona*, and *A Midsummer Night's Dream*, *The Importance of Being Earnest* and *Art Dog* at Mammoth Lakes Repertory Theatre, various staged readings of new plays at theater companies such as PlayPenn, Lower Depth Theater Cycle of Poverty New Play Festival at A Noise Within, Echo Theater Company's 2022 Playwrights LAB, Inkwell Theatre Development Lab, La Mama Experimental Theatre Club, IAMA Theatre Company, Ammunition Theatre Company, USC's New Works Festival, LA Writer's Center, and MACH 33: Cal Tech w/Pasadena Playhouse. She is also a voice over artist working in animation, commercials, and audiobooks (2021 Audie Award winner, 2023 SOVAS Award winner, 2024 Audie Award Nominee). Susan was an Associate Producer for Directors Lab West 2023 and is an Alumna of Directors Lab West 2019. She holds a BFA from Boston University and is a graduate of Baltimore School for the Arts.

BRIAN FRETTE (DLW '23) has directed and choreographed for the concert stage, theater, commercial venues and television. He has created and directed Dance/Theater works including *Seeing Red*, *The BoyKing*, *Tales of November*, *The Emperor's New Clothes* and *The Happy Hour* through his company, "Hit & Run Productions". His homage to the great spy shows of the 60's, *The Defenders*, garnered a 'Garland Award Honorable Mention' for choreography, costume design, and set design. He has choreographed for Ballet, Musicals and Opera, including Ruth Mayer and Friends, Matthew Nash Music and Dance, Chicago Opera Theater with Frank Galati, Dance Electric, Aeolian Ballet, Trinity Irish Dance Co., Juneau Dance Unlimited, Princess Cruises, ISO Dance, San Angelo Civic Ballet, both the P.A.W.S. and the S.T.A.G.E. benefits directed by David Galligan, where he worked with Betty Garrett, Tyne Daly, Janis Paige, Carole Cook and Tim Curry among others. His choreography can be seen in The CBS 50th Anniversary of Israel Celebration, various Industrials for Irwin Productions of San Diego, as well as productions for The Hidden Theater Company, Circle X Theater, The Colony Theater, Sacred Fools, The Met Theater, The Jewel Box Theater, Powerhouse Theater Company, Salem K. Theater Company, Occam's Razor Productions, Brockus Red, and Zoo District of Los Angeles, where he was awarded a Garland Award for Best Choreography for his work in Zoo District's production of *Nosferatu*. He was awarded an LA Weekly Theater Award for his choreography in *The Master and Margarita* and an OvationNomination for *Pathé X* also for Zoo District. He has won the Grand Prize for Choreography for his duet *Samael loves Lilith*, at the Dance under the Stars Festival of Palm Desert. He also received 'Best Hamlet on the Fringe' for his choreography of *Hamlet Q. Jones* a rock and Hamlet at the Fringe Festival in Edinburgh, Scotland, for the Harvard Westlake School Rembiko Project. He has directed and choreographed for the Los Angeles High School for the Performing Arts, Marlborough High School, New Roads School, where he won a Jerry Herman Award for his production of *In the Heights* and Center Studio's Pilates Music Video for cable television in Burbank. He has assisted Vittorio Gassman in realizing his epic *Ulisse i la Balena Bianca* in Genoa, Italy with choreography by Daniel Ezralow. He was Ballet Master for The Perry/Mansfield Performing Arts Camp and School in Steamboat Springs, Colorado where he was responsible for choreographing concert works and musicals for the students. He assisted Jacques D'Amboise in launching the National Dance Institutes' curriculum in the Poughkeepsie Public School's Boys's Program grades 5 through 8. He was trained in Classical Ballet at Contra Costa Ballet with Donald Eryck, Jocelyn Vollmar, and Brynar Mehl, and at Manhattan School of Dance with Margaret Craske, Sallie Wilson, Tex Hightower and Robert Ossorio - both on scholarship. In Modern Dance he trained at the Paul Taylor School with Tom Evert, Chris Gillis, Linda Kent, Cathy McCann and Susan McGuire, and at the Martha Graham School with Marianne Bachman, Armgard von Bardeleben, and Carol Fried, both on scholarship. He has studied Jazz with Kate Leland, formerly of Luigi's Company, NYC, and also with The River North Dance Company of Chicago under Sherri Zunker (Giordano). He has been on faculty for the American Ballet Theater William J. Gillespie School at the Segerstrom Center for the Performing Arts in Costa Mesa, Ca., and taught for the Performing Arts Research and Training Studios (P.A.R.T.S.) of Brussels, run by directors; Anne Teresa De Keersmaeker (Rosas) and Bernard Foccroulle (De Munt/La Monnaie), also for The Brockus Conservatory in Redlands, Ca., choreographing and directing many student performances. He is happy to have graduated Magna Cum Laude from UCLA where he earned his B.A. degree in Anthropology and a minor in Classical Civilizations. While at UCLA he was awarded the Hazel Lagerson Scholarship and qualified for the prestigious Helen Caldwell Award given by the Classics Department. Most recently he has joined the illustrious ranks of the Los Angeles Dance Chronicle as Dance Critic for Concert work and Musicals.

ESTELA GARCIA (DLW '23; she/her/they) is a Los Angeles native, theatre artist-performer, director, deviser, community engagement worker, and tinkerer of materials. Garcia is Movement faculty at California Institute of the Arts, and a Resident Teaching Artist for Center Theatre Group. Trained in ensemble based physical theatre from Dell'Arte International School of Physical Theatre, where she is visiting faculty. Most recently, Estela Garcia was the Puppetry Choreographer for Lisa Portes' production of *Quixote Nuevo* by Octavio Solis; it toured from South Coast Repertory to Seattle Rep and Portland Center Stage. In addition, Garcia was Director of Movement and a Creative Collaborator for the production of Isaac Gomez's *I AM NOT YOUR PERFECT MEXICAN DAUGHTER* directed by Sara Guerrero at Greenway Court Theatre. Garcia wrote and directed her new play *Dinner with Remedios y sus Gatos* which was presented for Center Theatre Group's Library Reading Series in August 2023. She was the performer/creator of *Remedios Varo: La Alquimista*, which was presented at the 2018 LAX Performance Festival, and directed *Hija de Mi Madre* for the Short+Sweet Hollywood Latinx Festival, which won Best of Fest, Best Writing and Best Acting awards. Garcia's other credits include Puppetry Direction for South Coast Repertory's *The Long Road Today*, Assistant Directing *Popol Vuh: Heart of Heaven*, a co-production of Center Theatre Group and El Teatro Campesino, serving as movement director for *Born in Chaos* (TheatreWorkers Project) and *D is for Dog* and *Hyperbole Origins* for Rogue Artists Ensemble, where Garcia was an ensemble member. Directors Lab West 2023 alum. Let's connect on Instagram: @estelag6.

CARRIE KLEWIN LAWRENCE (DLW '06; she/her) is a quirky, collaborative, international stage director. Directing theatrical productions conceived through an ensemble-driven process, Carrie specializes in experimental and movement-based storytelling, musicals, opera, and devised work developed from improvisation, dance theatre, and commedia dell'arte. A penchant for new play development has led Carrie toward directing the premiers of many new works, participating on selection committees for Sundance Theatre Lab, and The Playwrights Realm, and working with Moises Kaufman, Mark Bly, The Kennedy Center, and The Red Wolves. Social change often dominates project selection, leading to relationships with Theatre Without Borders, Amnesty International, Coexistence International, and the Joan B. Kroc Institute for Peace and Justice. As the author of *Origin Story*, Carrie weaves personal discovery storytelling into a journey of evolutionary strategic action, encouraging creatives and entrepreneurs to control their(self) narrative, overcome imposter syndrome, and clarify future goals. Carrie is a theatre professor at a bakery, mother of three, recovering USMC spouse, foster kitten mama, proud member of SDC, and an alumna of DLW '06. www.carrieklewin.com

EMMETT MURPHY (DLW '17) has a love for synthesizing theatrical experiences that integrate storytelling, music, multimedia, and live performance. He has a fascination with the intersection of digital media and live performance. Emmett has produced theater, musical projects and special events throughout Europe, Asia, and North America. RECENT PROJECTS include directing *The Three Divas* at the New Generation Festival in Florence, Italy in August 2020. Emmett also directed *Modern Warrior Live*, which debuted in New York City and toured performing arts centers across the U.S. Emmett also directed a film adaptation of the production which debuted at the National Veterans Film Festival in September 2021. Emmett is the director, dramaturg, and co-librettist for the new operas *Lycidas* and *The Faultless Painter* composed by Robert Balaguer. He has an ongoing creative collaboration with internationally-acclaimed jazz trumpeter Dominick Farinacci, together presenting more than 20 live-stream concerts on the Songbook Watch Party platform which provided a monetized performance outlet for musical artists around the globe during the pandemic shutdown. Mr. Murphy has worked for Cirque du Soleil® in conjunction with *The Beatles LOVE* at Mirage Las Vegas, *Clint Homes Between the Lines*, and directed *Sin City Comedy* at Planet Hollywood in Las Vegas. He created and directed 18 original productions for Princess Cruise Lines, Norwegian Cruise Lines, Carnival Cruise Lines, Oceania Cruise Lines, and Regent Seven Seas Cruises. He was the producer for the spectacular theatrical production of *Illusions* at Joyland Theme Park in Shanghai, China. Mr. Murphy is the founder of showHive, a creative collaborative that develops large-scale entertainment projects. Mr. Murphy has a performance background in music, theater, and dance. He harnesses this experience to drive the narratives of his work. He is known for his innovative creative development process which results in truly unique theatrical works that captivate audiences. He is an alumnus of Directors Lab West and has studied directing and dramaturgy at Primary Stages Einhorn School of Performing Arts (ESPA) and Roundabout Theater Lab. Emmett is a member of the Stage Directors and Choreographers Society (SDC,) Actors Equity Association (AEA,) American Guild of Variety Artists (AGVA,) Association of Performing Arts Professionals (APAP,) and is an avid collector of modern and contemporary art. A native of Montana, he divides his time between New York and Los Angeles.

KRISTI SCHULTZ (DLW '09) is a hyphenate Theatremaker and Teaching Artist using interdisciplinary movement-driven performance practices to reinvent classics, adapt literature, and devise original work. Kristi is on the Theatre Faculty at Marlborough School in Los Angeles and Artistic Director of the Marlborough Ensemble Theatre. She was Producing Artistic Director of the award-winning LA company, Zoo District, helming their residence at [Inside] the Ford as part of the Ensemble Theatre Collective. There, she directed the critically acclaimed production of Ionesco's *The Submission* and *The Future is in Eggs*. She has spent much of her career dedicated to championing new voices by curating programs for original work in *Shot in the Dark* and *Jour de Bosse Cabaret* at Inside the Ford, *Seeing Red* at the Moss Theatre, and Son of Semele's *Quick Creation Festival*. She was commissioned by Padua Playwrights to direct the World Premiere of Murray Mednick's play, *Destruction Of The 4th World*. She produced and performed in the Premiere of *The Defenders* by Brian Frette' in Los Angeles and San Francisco, which garnered 5 Garland Award Honorable Mentions. Kristi developed the Musical Theater and Dance Program at New Roads School and implemented a workshop lab for Performance Activism. Her productions received several Jerry Herman Award nominations including an award for Best Staging & Choreography. She has been a guest Director at the Arkansas Arts Center Children's Theatre, My Hero Project, Bluepalm Arts, Rembiko Edinburgh Project, and CalArts Interim Program. Other work in New York includes Third Rail Dance in SPUN, Director at New York's Theatre Studio, Inc., and Yale Cabaret's Choreographer for *Rocky Horror*. She spent several years as a musical theatre performer and dance captain, making special appearances as a singer/entertainer at a variety of New York and Los Angeles corporate events, industrials, and fundraisers, including The Drama League's annual Broadway Bash. A proud alumna of Carnegie Mellon University School of Drama, the British American Drama Academy, SITI Company Intensives, Movement Theatre Studio, Frantic Assembly, and Director's Lab West 2009. As CoVid struck in 2020, she was directing the premiere of *Flesh* by Ash Nichols at INKFest at the Broadwater. Now, she's happy to witness the evolution and reinvention of theatre as we know it, finishing her own solo performance piece, *Operation Dollhouse*.

JOANN MARIA YARROW (DLW '00) is a director and producer with 35 years of experience who specializes in story development across several platforms. She was Artistic Director of Teatro Prometeo, where she directed and produced over 80 productions in Spanish, translated, adapted and commissioned new works that have toured nationally and internationally in multilingual communities. Joann co-founded A Laboratory for Actor Training with Vernice Miller inspired by their collaborations with Odin Teatret in Denmark, and worked for Hal Prince on seven Broadway productions. Navigating between film, animation and stage, Joann is the founder of Distinctive Voices, LLC focusing on narrative consulting, commercial voice-over and media production as well as the executive director of Live Animation Studios, and Tres Montruos Media in Spain. She is a story development consultant for ADA Animation in Nairobi, Kenya and a voice-over coach with Lau Lapidés Company in Boston. Currently, Joann works at Syracuse Stage where she is directing the touring productions of *Commanding Space* by Stephanie Leary, *Citizen James* by Kyle Bass and *Our Words Are Seeds* by Ty Defoe. She is passionate about fostering multi-cultural and multi-disciplinary productions that challenge and shift our thoughts, actions, and perspectives. (<https://www.joannarrow.co>)

PRODUCTION COORDINATORS

KATHRYN WILSON (Production Coordinator; she/they) has been greatly informed by the ancestral homelands of the Tongva and Chumash peoples where she spent most of her growing up (aka Los Angeles). Kathryn's art practice is grounded in the belief that the natural world can be a site of liberation. Her art also explores cultural norms, such as relational disconnection from the human and more-than-human worlds, which create mental health struggles for people. Some groups and individuals who have influenced her artistic process and work are Shelley Etkin, Tias Little, SITI Company, Fiasco Theatre Company, the British American Drama Academy, and Labyrinth Theatre Company, not to mention an ever evolving community of peers. Beyond her work as an artist, she has a varied background, having worked as a community advocate, program manager, and nonprofit administrator, as well as a cultural producer for film, theater and events. Kathryn is also a trauma-informed somatics facilitator. She has worked in organizations and arts spaces such as The Cosanti Foundation at Arcosanti, The Broad Stage, Directors Lab West, South Coast Repertory, BEDLAM Theater Company and others. Recently, she participated in Climate Change Theater Action 2023 and was the Unit Production Manager for an off-grid feature film production shot all over the Mojave Desert. Currently, you can find her in Lake County Oregon working as the Program Manager at PLAYA, an artist residency program which creates space for artists, scientists and community members to engage in discourse around social and environmental issues. She has a BA from NYU Gallatin in Feminism and Gender Politics in Theatre Practice and is an Associate Member of Stage Directors and Choreographers Society.

CHRISTOPHER CID (Assistant Production Coordinator; he/they) is a working Latine playwright, director, and production manager based in Los Angeles. His passion focuses on the creation, development, and implementation of Latinx stories in theatre and film. He was recently the Producer for Cal State LA's Production of *Eurydice* as well as the Producer for the John Lion New Play Festival. He is currently a teaching artists with Theatre of NOTE in the Young Writers Project, where he teaches playwriting workshops for L.A. county high schools. He's also had the pleasure of directing a couple ten-minute plays with the Young Writers Project and showcase the work of the students to the L.A. community. Beside his artistic pursuits, Christopher is also working in the field of arts administration. He is blessed to currently be working as one of the Executive Office Fellows at Center Theatre Group this summer. He graduated with a B.A. in Theatre Arts from CSU, Long Beach, and is currently a candidate for the M.F.A. degree from Cal State LA's Department of Television, Film, and Theatre (with a concentration in writing).

CORE FUNDERS

DAVID LEE (David Lee Foundation) regularly directs and writes for major regional theaters that have included the LA Opera, Pasadena Playhouse, Two River Theater Company, Papermill Playhouse, Williamstown Theater Festival, Encores, Reprise, and the Hollywood Bowl. A nine-time Emmy Award-winning director, writer, and producer for television, he was co-creator/director of *Wings* and *Frasier*, a writer/producer for *Cheers*, and a director for *Everybody Loves Raymond*. His honors include 19 Emmy nominations, Directors Guild Award, Golden Globe, Producers Guild Award, Ovation Award, British Comedy Award, Television Critics Association Award (three times), the Humanitas Prize (twice), and the Peabody.

LAURA PENN (SDC-Executive Director) has been Executive Director of Stage Directors and Choreographers Society (SDC) since 2008. She was appointed by President Biden to serve as a member of the President's Committee on the Arts and the Humanities. SDC's Membership has grown more than 100% under her leadership, a result of her work expanding jurisdictions; leading bold and successful negotiations; and furthering the Union's Equity, Diversity, and Inclusion (EDI) initiatives and political engagement. She serves on the General Board of the Department for Professional Employees, AFL-CIO (DPE) and is an active member of DPE's Arts, Entertainment, and Media Industry Coordinating Committee (AEMI). She is co-Chair of the Coalition of Broadway Unions and Guilds, the first woman to hold a leadership position with this coalition of 18 influential unions representing workers on Broadway. Laura serves on the Tony Awards Administration Committee and is a Tony Voter. She served as a panelist for the New York State Council for the Arts, for more than a decade was a site evaluator for the National Endowment for the Arts, was Vice President of the League of Resident Theatres, and was two-term Chair of the Seattle Arts Commission. Recognized with Seattle's Distinguished Citizen Medal, she is an advocate for civic dialogue and public participation and has been dedicated throughout her career to the idea that artistic excellence and community engagement are intrinsically connected. Laura previously served as an arts executive for Intiman Theatre and Seattle Repertory Theatre and began her career at D.C.'s Arena Stage, Living Stage Theatre Company. She currently teaches Labor Relations in the graduate program at the David Geffen School of Drama at Yale.

Saturday, June 8

9:00 – 10:00 am | Registration | Pasadena Playhouse

REGISTRATION CHECK-IN FOR THE 2024 DIRECTORS LAB WEST!

10:00 – 11:15 am | Orientation | Pasadena Playhouse | Carrie Hamilton Theater

WELCOME TO THE 2024 ANNUAL DIRECTORS LAB WEST!

with Directors Lab West Steering Committee Members

Che'Rae Adams, Ernest A. Figueroa, Martin Jago, Debbie McMahon, Janet Miller

In 2000, a Producing Steering Committee made up of Lincoln Center Theater Directors Lab Alumni (Nick Abruzzo, Ernest A. Figueroa, Olivia Honegger, Kappy Kilburn, Andrew Sachs) with the support of Lab founder Anne Cattaneo, launched Directors Lab West in Los Angeles. Since its inception, Directors Lab West has hosted a jam-packed week of seminars, lectures, workshops, and demonstrations by directors and theatrical notables. The pandemic caused a three-year intermission. We joyfully welcome you to the Directors Lab West 2024!

**** 11:15 – 11:30 am | Break ****

11:30 am – 1:30 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

OUR INFINITE POSSIBILITIES with Sheldon Epps

Sheldon Epps's journey in the American theatre has been amplified by his experience as a Black man who has frequently been "one of the few," "the first" or even "the only." As Artistic Director Epps led the Renaissance of the historic Pasadena Playhouse, and generously offered to host Directors Lab West since 2003. He made his mark directing the acclaimed musical *PLAY ON*—an adaptation of Shakespeare's *Twelfth Night* incorporating the music of Duke Ellington, nominated for several Tony awards. Sheldon will share his journey from page, to stage, to page in his book "My Own Directions: A Black Man's Journey in the American Theatre."

**** 1:30 – 3:00 pm | Lunch ****

3:00 – 5:00 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

PURE INSPIRATION with Luis Alfaro

Growing up in Los Angeles and becoming a MacArthur fellowship recipient, Luis Alfaro's career pathway has been an "inspiration" from his "origins." Filled with infinite possibilities this award-winning Chicano playwright, discusses the state of theater today, post-pandemic, and his work with communities from his unique playwright's perspective on the various incarnations and adaptations of his work from small theatres to large festivals.

**** 5:00 – 7:00 pm | Dinner ****

7:00 – 9:00 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

COMMEDIA DELL'ARTE: NOW AND THEN with John Achorn

Join master teacher, John Achorn in discussion and movement exploration of character archetypes, lazzi, and traditions of this very physical comedic and subversive form. As the basis of theatrical comedy from Shakespeare to sitcoms, we will look at how to incorporate Commedia dell'Arte in contemporary theatrical application. Come ready to move and play!

Sunday, June 9

10:00 am – 12 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

VOICING OUR POSSIBILITIES

Led by Sayda Trujillo

This session explores the voice in our bodies, communities, and our world. Will provide voice practices and tools to apply in theatre creative processes like directing, devising, or teaching.

**** 12 – 2 pm | Group Photo, Lunch and Travel ****

2:00 pm | Performance | A Noise Within

MISALLIANCE

By George Bernard Shaw

Directed by Guillermo Cienfuegos

George Bernard Shaw's signature wit and warmth is woven throughout this high-flying comedy, the grand finale of our 2023-24 season. When the arrival of uninvited guests disrupts an undergarment mogul's quiet English countryside manor, tensions escalate, and hidden truths come to light. Through lively debates and subsequent antics – including eight marriage proposals and one plane crash – the audience is treated to a satiric comedy of manners that exposes hilarious clashes of class, gender, and generation.

**** 5 pm – 7 pm | Dinner ****

7:00 - 9:00 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

INSPIRATION FROM WITHIN with Paul Rogan

Impro Theatre uses our most direct collaborator - the writer - and our most unpredictable - the audience - to create and reinvent spontaneous new works of art, each similar but as unique as the writers who inspire them. From the roots of Chekhov to Austen, Impro actors and directors use the creative work of others to inspire the act of new creation. True inspiration in its rawest form.

A NOISE WITHIN

3352 Foothill Blvd. Pasadena, CA 91107.

Parking: Free parking is available directly behind the theatre at the Sierra Madre Villa Metro Parking Structure, which is located at: 149 N. Halstead St., Pasadena, CA 91107

Exit the parking structure at Level 1 on the Sierra Madre Villa Ave side where the elevators are located (see map). Follow the walkway between the apartment complex and the theatre building and you will find ANW on your right.

Monday, June 10

10:00 am – 12:00 pm | Panel | Pasadena Playhouse | Carrie Hamilton Theater

EXPLORING OUR ORIGINAL VOICES

with DeLanna Studi, Laura Shamas, Frank Henry Kaash Katasse

What makes Indigenous work different? How can directors best approach the work of an Indigenous playwright? This workshop will explore these questions and more with two award-winning playwrights whose work explores themes about the challenges that the members of their community face every day.

**** 12 – 1:30 pm | Lunch ****

1:30 – 4:25 pm | Session | Pasadena Playhouse | Carrie Hamilton Theater, CHT Lobby, Library, Main Lobby

DESIGN ORIGINS AND INSPIRATION: DESIGNER SPEED DATING

with Kate Bergh, Martín Carrillo, Trefoni Rizzi, Jared Sayeg

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

1:30 PM - 1:45 PM	Intro	15 Min - CARRIE HAMILTON THEATER- ALL
1:50 PM - 2:25 PM	Session 1	35 min - LIBRARY - Round Robin all spaces
2:30 PM - 3:05 PM	Session 2	35 min - CHT LOBBY - Round Robin all spaces
3:10 PM - 3:45 PM	Session 3	35 min - CARRIE HAMILTON THEATER -Round Robin all spaces
3:50 PM - 4:25 PM	Session 4	35 min - MAIN LOBBY - Round Robin all spaces

**** 4:25 – 4:45 pm | Break ****

4:45 – 6:00 pm | Discussion | Pasadena Playhouse | Carrie Hamilton Theater

DESIGN AND TELL? DESIGNER SPEED DATING DEBRIEF

**** 6:00 – 7:30 pm | Dinner ****

7:30 pm – 9 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

THE LONG GAME with Danny Feldman

Danny Feldman joined the Pasadena Playhouse in 2016 as the new Producing Artistic Director and immediately embraced Directors Lab West. Last year he led Pasadena Playhouse into Tony Award-winning history. He will take a moment to address this year’s directors and choreographers and welcome you to California’s State Theater, talk about its roots, and share his vision for exploring our infinite possibilities.

Tuesday, June 11

10 am – 12 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

BODIES IN PLAY with Andrew Pearson

To facilitate simply means "to make easier" and that's exactly what Andrew Pearson does. He eases the process of turning curiosity into play and play into performance, for himself, his students, his collaborators and our audiences.

**** 12 – 1:30 pm | Lunch ****

1:30 – 3:30 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

**EXPLORING THOSE INFINITE POSSIBILITIES: DIRECTORS IN PROCESS #1
AND INTRO**

Join your fellow Labbies to dream, create, and inspire. Bring your origins and inspirations together for this exploration of universal themes, designed to share diverse approaches to reach the Endgame!

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

3:45- 5:15 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

**ORIGIN STORY: POWER OF THE INCITING INCIDENT
with Carrie Klewin Lawrence**

The spark. The catalyst. The genesis. Can you recall the inciting incident of your artistic journey? With one hand reaching backward, and the other reaching forward, learn to use strategic personal storytelling as a secret weapon to launch your next big idea. Let your Origin Story be your inspiration.

5:15- 6:30 pm | Roundtable | Pasadena Playhouse | Carrie Hamilton Theater

ROUNDTABLE #1: ORIGIN

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

**** 6:30 - 8:00 pm | Dinner + Travel to Pasadena Playhouse ****

8 pm | Performance | Pasadena Playhouse

JELLY'S LAST JAM

**Book by George C. Wolfe, Music by Jelly Roll Morton, Lyrics by Susan Birkenhead
Musical Adaptation and Additional Music Composed by Luther Henders
Directed by Kent Gash, Music Direction by Darryl Archibald,
Choreography by Dell Howlett**

When legendary musician Jelly Roll Morton's soul is forced to face the music, the self-proclaimed "inventor of jazz" is left at the ultimate crossroads. Follow Jelly from the back alleys of New Orleans to the sparkling stages of New York, as his remarkable journey unfolds in a stunning display of song, dance, and music.

PASADENA PLAYHOUSE

39 South El Molino Drive Pasadena, CA 91101

Parking: Parking is conveniently located directly across from the theatre in the Playhouse Plaza Parking Structure. Pasadena Playhouse does not validate parking. For additional information regarding parking rates and hours, please call 626 229 7564. Pasadena Playhouse located at 39 South El Molino, Pasadena, CA 91101

Wednesday, June 12

10:00 am – 12:00 pm | Workshop | Center Theatre Group Annex| Rehearsal Room A

THE ORIGIN OF THE LINE WITH STRING THEORY

with Holly Rothschild and Luke Rothschild

This workshop will delve into String Theory's creative process through movement, music and art. Take a journey with us as we devise a piece from the collective energy of the group.

**** 12:00 pm – 1:30 pm | Lunch ****

1:30 – 3:00 pm | Workshop | Center Theatre Group Annex| Rehearsal Room A

EXPLORING THOSE INFINITE POSSIBILITIES: DIRECTORS IN PROCESS #2

Join your fellow Labbies to dream, create, and inspire. Bring your origins and inspirations together for this exploration of universal themes, designed to share diverse approaches to reach the Endgame!

**** 3:00 pm – 3:30 pm | Break ****

3:30 – 4:15 pm | Conversation | Center Theatre Group Annex| Rehearsal Room A

EXPLORING THE BEGINNING with Snehal Desai

As the first person of color appointed as the new Artistic Director of the Center Theatre Group, Snehal Desai (DLW'14) will briefly speak on his origins, how they led to his present reality, and his past 12-month journey. He will also share what the future may look like under the unified and revived brand, "One CTG."

4:15 - 6:15 pm | Workshop | Center Theatre Group Annex| Rehearsal Room A

CREATIVE APPROACHES FOR BUILDING RESILIENCE

with Ping Ho and Bridget McKeivitt

The theater world can bring a variety of stressors, from performance anxiety to excessive vulnerability. In this session, you will learn tools involving rhythm and movement for self-care. which can be particularly helpful for managing symptoms of trauma or for letting go of the psychological and physical burdens of a role.

**** 6:15 - 8:00 pm | Dinner + Travel to Ahmanson Theatre ****

8:00 pm | Performance | Ahmanson Theatre

A STRANGE LOOP . . . a co-production with American Conservatory Theater

Book, Music, and Lyrics by Michael R. Jackson

Directed by Stephen Brackett, Choreography by Raja Feather Kelly

Hell-bent on breaking free of his own self-perception, Usher, a young, gay, Black writer who hates his day job, writes a musical about a young, gay, Black writer who's writing a musical about a young, gay, Black writer...a strange loop. Usher grapples with desires, identity, and instincts he both loves and loathes, all brought to life on stage by a hilarious, straight-talking ensemble.

AHMANSON THEATRE

135 N. Grand Avenue, Los Angeles 90012.

Parking: The Music Center Main Garage is located between 1st Street and Temple Street. The easiest access to the garage is via southbound traffic on Grand Avenue, turning right into the garage entrance. You will pay a \$10 event rate on weekdays starting at 4:30 p.m., two hours prior to matinee performances and on weekends all day. At all other times, you will pay the non-event rate of \$3.50 for every 15 minutes, with a \$20 maximum. Please note this garage is cash-only.

Thursday, June 13

10:00 am – 11:30 am | Workshop | Boston Court Pasadena | Mainstage

EXPLORING THOSE INFINITE POSSIBILITIES: DIRECTORS IN PROCESS #3

Join your fellow Labbies to dream, create, and inspire. Bring your origins and inspirations together for this exploration of universal themes, designed to share diverse approaches to reach the Endgame.

**** 11:30 am – 1:00 pm | Lunch ****

1:00 – 3:00 pm | Conversation | Boston Court Pasadena | Mainstage

**DON'T FEAR THE PSYCHICS. . .or HAVE FAITH IN THE BEND IN THE ROAD UP AHEAD
with Jessica Kubzansky**

Jessica Kubzansky, Artistic Director of Boston Court Pasadena, an award-winning director working nationally, will discuss the unexpected twists and winds that led her to the surprising places she finds herself in right this minute.

**** 3:00 – 3:15 pm | Break ****

3:15 - 5:45 pm | Workshop | Boston Court Pasadena | Mainstage

**HOLDING BRAVE SPACE: AN INTRO TO CONSENT, BOUNDARIES,
AND STAGING INTIMACY with Carly DW Bones**

Learn foundational skills for nurturing brave space and a culture of consent in your rehearsal rooms, including: the basics of consent and boundaries in acting spaces, acknowledging power dynamics, directing through a trauma-sensitive lens, useful language and frameworks around staging intimacy, when to bring in an intimacy director and how to work with one.

**** 5:45 – 8:00 pm | Dinner + travel to Los Angeles Theatre Center ****

8:00 pm | Performance | Los Angeles Theatre Center

**MIX-MIX: THE FILIPINO ADVENTURES OF A GERMAN JEWISH BOY by Boni B. Alvarez
Directed by Jon Lawrence Rivera (Post-Performance-Q and A Discussion)**

Latino Theater Company joins with Playwrights' Arena to present Alvarez's epic WWII play inspired by true-life experiences. Mix-Mix tells the coming-of-age tale of Rudy Preissman, who escapes Nazi Germany with his family to find safety in the Philippines. When Japan Invades family and friends to hide in sacred Mount Banahao.

LOS ANGELES THEATER CENTER

514 S. Spring Street, Los Angeles, CA 91107

Parking: LATC parking has relocated to Los Angeles Garage Associate Parking Structure at 545 S. Main St., LA, CA 90013, between 5th and 6th Street, just behind theater. They offer patrons \$8 parking with box office validation. To obtain your validation, please see the house manager either before or after your performance. There are two payment options Upon your return to the garage:

- **You can proceed to the payment machine before heading to your car.** (can process both cash and cards)
- **Alternatively, you may process your payment at the exit machine.** (exit machine only accepts cards)

To complete your transaction, when exiting the structure, first insert the parking card you received when you. When prompted to insert your credit card, use the validation card instead. This will reduce your total amount due to \$8. After payment, the machine will return your ticket, allowing you to exit the garage.

Friday, June 14

10:00 am – 12:00 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

****SDC OPEN SESSION****

FORTY YEARS OF INFINITE POSSIBILITIES with Culture Clash

Moderated by C. Raul Espinoza

This eclectic group of California natives has profoundly explored the evolution of LatinX culture on stages and screens for four decades. They have transformed their comedy shows from collections of standup and sketches into three-act plays profoundly influencing the American theatrical landscape. In this session, the Trio will share their “origins” and “inspirations.”

**** 12:00 – 1:30 pm | Lunch ****

1:30 – 3:00 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

. . . AND NOW A WORD FROM OUR SPONSOR, SDC!

with Jon Lawrence Rivera and Janet Miller

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

**** 3:00 – 3:15 pm | Break ****

3:15 – 5:45 pm | Roundtable | Pasadena Playhouse | Carrie Hamilton Theater

WHO THE HELL ARE YOU?!

Come and find out!

**** 5:45 – 8 pm | Dinner + Travel to Geffen ****

8:00 pm | Performance | Geffen Playhouse

TINY FATHER by Mike Lew

Directed by Moritz Von Stuelpnagel

When a “friends with benefits” relationship unexpectedly results in the early arrival of a baby girl, Daniel must choose between being a biological parent or becoming a father. With the help of a no-nonsense night nurse, the new dad learns to navigate the protocols and frustrations of NICU life on his uncertain path to parenthood in this funny and heartfelt new play where growth is measured in more than grams.

GEFFEN PLAYHOUSE

10886 Le Conte Avenue, Los Angeles, CA 90024

Parking: Please note Geffen Playhouse does not operate its own parking facility.

Nearest: Westwood Plaza 924 Westwood Blvd (entrance on Le Conte Avenue) Los Angeles, CA 90024

\$6 flat rate (Mon–Fri after 5:00 pm; all day Sat–Sun), 1 minute walk

Garage hours: Mon–Fri 5:30 am–11:30 pm; Sat 8:30 am–10:30 pm; Sun 12:00 pm–10:30 pm

UCLA Jules Stein Parking Lot 200 Stein Plaza Driveway (entrance on Westwood Plaza) Los Angeles, CA 90024

\$9 flat rate (Mon–Fri after 6:00 pm; all day Sat–Sun), 3 minute walk

Broxton Public Parking Structure 1036 Broxton Avenue Los Angeles, CA 90024

\$5 flat rate after 5:00 pm, \$9 maximum before 5:00 pm, 7 minute walk

Saturday, June 15

10:00 am – 12:00 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

PUPPETRY: EXPLORING OUR 'INANIMATE' POSSIBILITIES

with Perry Daniels, Brittaney Talbot, Robin Walsh

Be inspired by a sampling and demonstration of a range of puppetry forms, traditional and contemporary. Local puppeteers will share tools, advice, and resources of when and how to work with your inanimate partners.

**** 12:00 – 1:30 pm | Lunch ****

1:30 – 2:45 pm | Roundtable | Pasadena Playhouse | Carrie Hamilton Theater

ROUNDTABLE #2 - INSPIRATION

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

**** 2:45 - 3:00 pm | Break ****

3:00 - 5:00 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theater

EXPLORING THOSE INFINITE POSSIBILITIES: DIRECTORS IN PROCESS #4 AND SUMMARY

Join your fellow Labbies to dream, create, and inspire. Bring your origins and inspirations together for this exploration of universal themes, designed to share diverse approaches to reach the Endgame!

**** 5:00 - 5:15 pm | Break ****

5:30 - 6:30 pm | Wrap Up | Pasadena Playhouse | Carrie Hamilton Theater

WRAP-UP: THE FUTURE OF THE AMERICAN THEATRE

with the members of Directors Lab West 2024

**** 6:30 - 7:00 pm | Break ****

7:00 - 8:30 pm | Mixer | El Portal Restaurant

THE ENDGAME - MIXER

Join us for an end-of-lab mixer celebration!

DIRECTORS LAB WEST

dream • create • inspire

Directors Lab West Bios 2024

GUEST ARTISTS

JOHN ACHORN is an actor, director and teacher. He has specialized in the *commedia dell'Arte* technique for over 50 years. He studied under the late Carlo Mazzone-Clementi, with whom he helped found the noted Dell-Arte School in Humboldt County, where he has returned several times over the years to teach *commedia*. As a Visiting Assistant Professor, Mr. Achorn has taught acting and directed productions at University of Redlands, UCLA, USC, UC San Diego, UC Riverside, UC Santa Cruz and The American Academy of Dramatic Arts. He has directed over 60 shows from college to professional productions, including the Children's Theatre Company of Minneapolis, The Antaeus Theatre Company, the Fountain, the Hollywood Fringe and Make-A-Circus (San Francisco). He has contributed physical comedy routines for The Children's Theatre Company 2006 production of *Reeling*, Theatre 40's production of *Roar of the Crowd*, and Joseph Chaikin's Taper, Too production of *Waiting for Godot*. He has given numerous workshops and master classes in improvisation, mask, physical comedy and *commedia* for groups such as ARTEL, The Deaf West Theatre, The Odyssey Theatre Ensemble, the Virginia Avenue Project, Stages, the Honolulu Theatre for Youth, and The Antaeus Company, of which he is a long-standing member. He has performed in numerous stage, television and film productions, along with many commercials. He was recently seen at the Fountain Theatre's production of *Roe*. In 2006 he participated in the Annenberg School's tribute to the legendary radio writer Norman Corwin, and has appeared at the Mark Taper Forum in *Master Class* and *the Wood Demon*. He currently is working with the Company of Angels in Lincoln Heights developing a contemporary *commedia* ensemble reflecting the diverse cultures in Los Angeles. He also teaches Shakespeare, the American Novel and History of Comedy at Santa Monica Emeritus College.

LUIS ALFARO is a Chicano playwright born and raised blocks from USC in the Pico-Union district of downtown Los Angeles. 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 has also received recognition from: the PEN America/Laura Pels International Foundation Theater Award for a Master Dramatist; United States Artist Fellowship; Ford Foundation's Art of Change Fellowship; Joyce Foundation Fellowship; Mellon Foundation Fellowship, and the Annenberg Artist-in-Residence for the city of Santa Monica; among others. He is the only playwright to have received two Kennedy Center 'Fund for New American Play' awards in the same year. Alfaro spent six seasons as the inaugural playwright-in-residence of the 90-year-old Oregon Shakespeare Festival (2013-2019); a member of the Playwright's Ensemble at Chicago's Victory Gardens Theatre (2013-2020); a resident artist at the Mark Taper Forum (1995-2005); an inaugural member of the Latinx Playwrights 'Circle of Imaginistas' at the Los Angeles Theatre Center (2021); and has worked with the Ojai Playwrights Conference since 2002. His plays and performances include *Electricidad*, *Oedipus El Rey*, *Mojada*, *Delano*, *Body of Faith*, *Straight as a Line*, and have been seen at regional theatres throughout the United States, Latin America, Canada and Europe. Alfaro spent over two decades in the Los Angeles Poetry and Performance Art communities. He is an associate professor with tenure at the University of Southern California (USC). Previously, he taught at California Institute of the Arts (Cal-Arts), and in the Writers Program at UCLA Extension. He has an Emmy-nominated short film, *Chicanismo* (Best Experimental Film, San Antonio CineFestival, Best Short, CineAccion San Francisco) and an award-winning recording, *down town*, on SST/New Alliance Records (Best Spoken-Word Release, National Association of Independent Record Distributors).

KATE BERGH designs costumes for theater, dance, films and commercials and the internet. Starting her career in the Chicago theater scene, she moved to Los Angeles and was introduced to designing costumes for commercials, celebrity photo shoots and outdoor advertising. She found her theater home and has not looked back. She designed *A Little Night Music* (LADCC Award), *Ragtime* (Ovation Nomination) *Casa Valentina* (LADCC Award, Ovation Nomination) *It's a Wonderful Life*, *Miracle on 34th Street*, *Art*, *Sleepless in Seattle*, *Amahl and the Night Visitors* for the Pasadena Playhouse. For the Laguna Playhouse – *The Graduate*, *Twelve Angry Men*, *Barefoot in the Park*, *Harvey*. At the Delaware Theatre Company she did *One November Yankee* which then moved to 59E59 Theatres in New York. Other productions – *School for Lies*, *Selling Kabul*, *City of Conversation*, *Metamorphosis*, *Woyzeck*, *The Wickhams at Pemberley* at the Ensemble Theatre in Santa Barbara, *Hopscotch*, *the Mobile Opera* (with Ann Closs-Farley). *On the Other Hand We're Happy*, *Super Variety Match Bonus Round*, *Bled for the Household Truth*, *Cock* – all directed by Cameron Watson at the Rogue Machine. A Public Reading of an *Unproduced Screenplay.....*, *Please Excuse My Dear Aunt Sally*, *Transition* (NAACP Award). Other shows include *Ruben Guthrie*, *Speaking in Tongues*, *Grey Nomads* for the Australian Theatre Company, *Side Show* and *Shrek the Musical* for 3D Theatricals, *Stupid Kid* and *The Spanish Book* at the Road Theatre, *The Wrong Man* at the Skylight Theatre. Kate is the Resident Costume Designer for Saddleback College where she helps students find a love for the performing art and is a proud member of United Scenic Artists Local 829.

CARLY DW BONES (DLW '16 they/she) is a theatre director, intimacy director/coordinator, sex educator, community facilitator and thespomancer (theatre witch). They work at the intersections of performance, ritual, sexuality, gender, community, and trauma-sensitivity. Carly created and directed at the feminist theatre ensemble, The Illyrian Players, from 2011-2019. She has also directed at: Coin & Ghost, The Echo, EST LA, Inkwell Theater, The Road, Rogue Artists Ensemble, The Vagrancy and more. Carly is a freelance intimacy director and educator in the Los Angeles area for professional theatre companies (A Noise Within, Antaeus, Boston Court, Coeurage, Coin & Ghost, East West Players, EST LA, Ghost Road, Greenway Court, Hero Theatre, IAMA, Moving Arts, The Road, Skylight, Son of Semele, StarKid, Theatre 40) and for university theatre programs (Cal Lutheran University, CSULA, CSULB, Emerson LA, Occidental College, UCLA, UCR, USC, Pomona College). Connect: carlydwbones@gmail.com and www.thespomancer.com

MARTÍN CARRILLO has composed music and designed sound environments in a number of contexts since 1996. He was the Sound Designer and Composer for Pig Iron Theater Company's seminal *Tragedy of Joan of Arc* (1998 cover of American Theatre) before collaborations with Sound Designer François Bergeron in six surround and spatial venues at Tokyo DisneySea (2001). He was Audio Designer for Festival of the *Lion King*, and *Golden Mickeys* at Hong Kong Disneyland (2005). Los Angeles theatrical credits: *Jacqueline Wright's Eat Me, Have You Seen Alice* (LA weekly award for Sound Design 2012, Ovation nominated), *Buddy Buddette, Romeo and Juliet: Antebellum New Orleans 1836* (Ovation Award 2004), *Heavier Than*, *American Misfit, Eric Whitacre's Paradise Lost: Shadows and Wings* (Ovation Award 2007). *Gifts of the Spirit* (2017 Ron Athey and the Broad Museum), *Baby It's You* (2010 NAACP Theatre award for Sound Design) and *WET: a DACamented Journey* for CTG at the Kirk Douglas. He designed the premiere installation for Yann Novak and Benny Nielson at the Broad Museum's Skylit, and went on to design the Broad's Openings and Happenings Series 2016-2018 and again in 2022-2023 featuring concert systems for Terrence Martin, Cory Henry, Quincy Jones, Perfume Genius, Kim Gordon, Mas Ysa, Miho Hatori, Richard Hell, Clipping, Rostam, Ryan Heffington, Sudan Archives, Limpopo, William Basinski, Jeff Ziegler, Paola Prestini, Thundercat, Bora Yoon, Armen Ra, and many others. In 2019, he collaborated to provide surround panning design with Ren Klyce and Brian Long to Dangermouse and Karen O's *Lux Prima: the Encounter* at the Marciano Art Foundation (MAF). His work with Fulcrum Arts has featured collaborations with Jónsi, Mickey von Hauswolf, Minoru Sato, Lawrence English, Jimena Sarno, JG Thirwell, Tom Recchion, Richard Chartier, Bethan Kellough and Jana Winderen. He is Associate Sound Designer for *Magic Mike Live* in venues worldwide as well as *Finding Magic Mike* on HBO Max. Carrillo has been a resident artist at Occidental College, University of California, Riverside, Orange County High School of the Arts and is currently on the faculty at Los Angeles County High School of the Arts.

CULTURE CLASH recently celebrated their 40th anniversary with a sold-out show at The Soraya Theater. Founded in 1984 on May 5 (Cinco de Mayo) in San Francisco's historic Mission District, Culture Clash is Richard Montoya, Ricardo Salinas, and Herbert Sigüenza. Their works range from sketch comedy, satire and drama, to earning "Best Production of the Year" Ovation Award for their critically acclaimed play, *Chavez Ravine* both at the Mark Taper Forum and Kirk Douglas Theatre. As a vital American theatre company, Culture Clash's work has ranged from satire to social realism and drama, with adaptations of Aristophanes' *The Birds, Peace*, and *Frogs aka Sapos* to co-writing Frank Loesser's long-lost musical, *Señor Discretion Himself*, based on a story by the late Budd Schulberg, plus a dozen more plays. In the spring of 2018, Culture Clash premiered *Bordertown Now* at the Pasadena Playhouse and remounted *Culture Clash (Still) in America* at the South Coast Rep, then at Berkeley Rep. This prolific group's plays include *American Night: The Ballad of Juan José* (2010) for the Oregon Shakespeare Festival (Ashland, OR). This play was selected to launch OSF's "American Revolutions: The United States History Cycle." Their work has been produced by the nation's leading theatres including the Mark Taper Forum, Lincoln Center, The Kennedy Center for the Performing Arts, La Jolla Playhouse, Huntington Theatre Company (Boston), Alley Theatre (Houston), South Coast Repertory, Seattle Repertory Theatre, and the Tony Award-winning Pasadena Playhouse, to name a few. Culture Clash's site-specific theatre work weaves personal narratives culled from interviews bringing voices in from the margins of the U.S. to create an ongoing dramatic American tapestry. Culture Clash has three books of compilations: *Culture Clash: Life, Death and Revolutionary Comedy*, *Culture Clash in AmeriCCa*, and *Oh Wild West: The California Plays* with TCG Books and several books by Samuel French for Montoya's three solo plays: *Water & Power; American Night; and Palestine, New Mexico. Bowl of Beings* was featured in PBS' "Grand Performances" TV series, as well as "Culture Clash Comedy TV Show" on FOX-TV, produced, written, and starring Richard Montoya, Ric Salinas, Herbert Sigüenza. Their work gives immediate dramatic voice and expression to people in a certain time and place. It is theater of the moment, written and performed first for the people and communities on which it is based, and secondly for a broader audience. Culture Clash uses "performance collage" to bring history, geography, "urban excavation," "forensic poetry" and storytelling together in a contemporary, movable theater narrative through a Chicano point of view--what Guillermo Gomez-Peña describes as "reverse anthropology."

PERRY DANIEL is a multidisciplinary artist, and a faculty member at UCLA's Department of Theater where she teaches courses in Puppets & Physical Comedy, Theatre for Young Audiences, Applied Theatre, and Teaching Artistry. She is the Program Director of ArtsBridge UCLA, an organization dedicated to the creation of enrichment opportunities for LAUSD K - 12 classrooms through undergraduate performing arts residencies. As the Co-Creative Director of UCLA's Acting and Performance Summer Institute, she teaches Vocal and Physical Preparation and directs devised theatre works. She is also the Co-President of the Los Angeles Guild of Puppetry. A few of her favorite projects include touring with Clowns Without Borders - South Africa, *Tall Tales* at the Geffen Playhouse (writer/director), and writing for Nick. Jr.'s *The Wonder Pets* (writer). Her work in puppetry has been showcased in several venues including the Skirball Cultural Center, Dynasty Typewriter, and Puppetzilla Puppet Slams. Training: MFA Acting/UCLA, BFA Theatre/CU Boulder, The Groundlings, ComedySportz, The Peoples Improv Theater, The National Puppetry Conference at The O'Neill. Currently, Perry is puppeteering for Kacie Roger's solo show, [I Sell Windows](#) at Outside In Theatre.

SNEHAL DESAI (DLW'14 he/him), prior to being named Center Theatre Group's new Artistic Director, was the Producing Artistic Director of East West Players, designated an American Cultural Treasure by the Ford Foundation and the nation's largest and oldest Asian American theatre company. A Soros Fellow and the recipient of a Tanne Award, Desai was in the Inaugural Class of Theatre Communications Group's (TCG) "Spark" Leadership Program and the Inaugural Recipient of the Drama League's Classical Directing Fellowship. While at East West Players, Desai produced and directed the three highest grossing and most attended shows in EWP's fifty-seven-year history including the post-Broadway premiere of *Allegiance* starring George Takei. During his tenure at East West Players, Desai led co-productions with Center Theatre Group, Pasadena Playhouse, Rogue Artists Ensemble, the LA LGBT Center, Robey Theater Company, The Fountain Theatre, API Rise, the Japanese American Cultural and Community Center (JACCC) and TAIKOPROJECT, to name a few. East West Players' collaboration with singer/songwriter Daniel Ho was nominated for a 2022 Grammy Award. As an artistic leader, Snehal has sought to raise awareness on social issues that affect Angelenos through impactful and empowering storytelling. Desai has served on the boards of the Consortium of Asian American Theaters and Artists (Caata), Theatre Communications Group (TCG), and Los Feliz Charter School for the Arts (LFCSA). He currently serves on the board of the National Alliance for Musical Theatre (NAMT); is a member of the Lincoln Center Directors Lab; and was a literary fellow with London's Royal Shakespeare Company. Most recently, Snehal was on the faculty of USC's graduate program in Arts Leadership where he taught Executive Arts Leadership. He is a graduate of Emory University and the Yale School of Drama.

SHELDON EPPS was Artistic Director of the Tony Award-winning Pasadena Playhouse for two decades. He has also served as Artistic Advisor for Theatre Under The Stars in Houston. He 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 Tony nominated musicals *Play On!* and *Blues In the Night*, which was also nominated as Best Musical for the prestigious Olivier Award in London. He Co-Directed the Tony nominated Broadway production of *Baby It's You!* Most recently he directed the highly acclaimed Chicago production of *Personality*, and the world premiere of *Miss Maude*, which have both been optioned for commercial production. Mr. Epps also has had a busy career as a television director helming episodes of shows such as *Frasier*, *Friends*, *Everybody Loves Raymond*, *Girlfriends*, the new Netflix series *The Upshaws*, and many others, and he also directed the BET holiday movie *Christmas Party Crashers*. He is the recipient of the prestigious Alumni Achievement Award from his alma mater Carnegie Mellon University. He is currently the Senior Artistic Advisor at Ford's Theatre in Washington, DC, and he is the author of the best selling "theatrical memoir" *My Own Directions*, published by McFarland Books.

C. RAUL ESPINOZA made the decision at age 40 to pursue a career in the professional theatre, after 10 years in the IT industry. To this day, Raul continues to enjoy a 22-year career in professional theatre which began March 2002 in Center Theatre Group's (CTG) marketing department. After a 7-year stay at CTG he moved on to consulting. His undaunted commitment to audience development, community engagement, and theatrical marketing has given him the privilege of having worked for some of the most recognizable theatres, theatre companies, and independent productions in L.A. and N.Y. During his time in N.Y. he was thrilled to have worked for The Public Theater, Shakespeare in the Park, Mobile Shakespeare Unit, 5th Anniversary Broadway reunion concert of *In The Heights*, and was an adjunct member of The Broadway League's ¡Viva! Broadway initiative. Raul's meaningful experiences in L.A. included exceptional, award winning, and critically acclaimed theatres, producers, and companies, including Culture Clash (*Chavez Ravine*, *Water & Power*, *Zorro in Hello*, *Culture Clash In AmeriCCA* to name a few.) He's had the honor to work with CTG (Ahmanson, Taper, Kirk Douglas), Pantages Theatre, Geffen Playhouse, Pasadena Playhouse, A Noise Within, Independent Shakespeare Company, Rogue Machine Theatre, Skylight Theatre, Boston Court, Cabrillo Music Theatre, Interact Theatre Company, Latino Theatre Company, Caltech Public Programming, About Productions, Sierra Madre Playhouse, and The Actors' Gang among many others. For numerous years he mentored interns from the LA County Department of Arts and Culture Summer Intern Program and conducted marketing roundtables for their Arts Tune Ups. Raul sat on the boards of the LA Stage Alliance, Furious Theatre Company, and National Repertory Theatre Foundation. He was a member of the NoHo Arts Center Ensemble as well as an Associate Artist of Interact Theatre Company. This theatre community is the most fulfilling community of which he's ever been a part. He's most grateful for that.

DANNY FELDMAN joined Pasadena Playhouse as Producing Artistic Director in 2016. Overseeing both the artistic and business operations of the organization, he has worked to stabilize operations while ensuring the highest quality productions. His first season of programming, including *Our Town*, *King Charles III*, *Pirates of Penzance*, *Belleville* and *Bordertown Now* was lauded by audience members and critics alike, receiving the company's first Ovation nomination for Best Season. Prior to the Playhouse, Feldman was Executive Director at Labyrinth Theater in New York City, where he oversaw the company's first Broadway production, instituted an audience development plan that doubled the audience, and increased contributed income to resolve the organization's long-standing debt. As Managing Director at Reprise Theatre Company, he increased artistic programming, created a city-wide festival, launched a concert series featuring lesser-known Broadway musicals, and created education program, giving at-risk high school students an introduction to classic American musicals.

PING HO, MA, MPH is Founder and Director of Arts & Healing Initiative, which teaches trauma-informed and culturally mindful ways to use to the arts for self-discovery, connection, and empowerment. This work represents the nexus of her graduate education in counseling psychology and public health with her lifelong experience in performing arts. Ping developed Beat the Odds®, an evidence-based drumming program for social-emotional skill building, a Certificate Program in Social Emotional Arts (SEA), and a sustainable SEA on a Shoestring program. She is Associate Editor of the creative arts therapies section of the Journal for Integrative and Complementary Medicine, and she is co-author of the National Parenting Products Award-Winning book, *The Innovative Parent: Raising Connected, Happy, Successful Kids through Art* (2019, Ohio University/Swallow Press). ping@artsandhealinginitiative.org

FRANK HENRY KATASSE, whose Lingít name is Kaash, is an Alaska Native Tlingít from the Tsaagweidí clan. Frank is an actor, director, producer, improviser, educator, author, and playwright. Frank received his Bachelor's Degree in Theatre Arts from the University of Hawai'i: Mānoa. In 2008 Frank won the Lucie Bentley Award for Acting from UH. Frank served as the Board President of Juneau Douglas Little Theatre (2013-2019) and has been involved with Perseverance Theatre (PT) since the fall of 2008. His body of work at PT includes World Premieres of Alaska Native themed plays, *Battles of Fire and Water*, *Cedar House*, *Reincarnation of Stories*, *Our Voices Will Be Heard*, *William, Inc.* and *Whale Song*. In 2016 Frank won the Von Marie Atchley award for his short play *Reeling*. In the spring of 2017, PT produced (along with Native Voices at the Autry and La Jolla Playhouse) the world premiere of Katasse's play *They Don't Talk Back*. Frank was also the Playwright in Residence at La Jolla Playhouse in 2018 where he wrote 2 full length plays (*Where the Summit Meets the Stars* and *Spirit of the Valley*). Both of which plays were professionally produced by Perseverance Theatre (Frank Directed both *Where the Summit Meets the Stars* in 2022 and *Spirit of the Valley* 2020). Native Voices at the Autry also produced *Where the Summit Meets the Stars* in 2023. Frank was Emmy nominated for his writings and story contributions for *Molly of Denali* in both 2022 and 2023!

JESSICA KUBZANSKY (she/her/hers) is the Artistic Director of Boston Court Pasadena, a theatre dedicated to risky, adventurous new works as well as significantly reenvisioned classics. She is also an award-winning director working nationally, in theatres across the country such as Arena Stage, Rattlestick Playwrights Theatre, The Cherry Lane, Utah Shakespeare Festival, A Contemporary Theatre in Seattle, Portland Center Stage, South Coast Repertory Theatre, The Pasadena Playhouse, The Geffen Theatre, and many more smaller theatres all over SoCal. Kubzansky herself specializes in new work, and reexamining classics through a modern lens, in addition to the world premiere of Sarah Mantell's *Everything That Never Happened* (Boston Court Pasadena, and upcoming, at Baltimore Center Stage), she has directed Luis Alfaro's *Mojada*, *A Medea* in Los Angeles (Boston Court at The Getty Villa), at Boston Court her own immersive *Measure STILL for Measure*, *Rll* (her own three-person adaptation of Richard II, also produced at Santa Cruz Shakespeare), she is also a Shakespeare freak; favorite productions of the bard include *Hamlet* with Leo Marks, *A Winter's Tale* (Theater 150), *A Midsummer Night's Dream* (Utah Shakes), *Othello* (with Wayne T. Carr) at A Noise Within, *The Two Gentlemen of Verona* (Illinois Shakespeare Festival), *Macbeth* (Antaeus), and more. Recent work at Boston Court includes world premieres of Tira Palmquist's *The Body's Midnight*, Kit Steinkellner's *Ladies*, Stefanie Zdravec's *Colony Collapse*, Sheila Callaghan's *Everything You Touch* (also for Rattlestick at The Cherry Lane). Recently at other theatres, *The Father* with Alfred Molina, *Pygmalion*, *Mauritius* (Pasadena Playhouse), Jeanne Sakata's *Hold These Truths* (Arena Stage), Aditi Brennan Kapil's *Orange* (South Coast Rep), *Stupid F*cking Bird* (ACT, Seattle), and many more. Kubzansky received the Los Angeles Drama Critics' Circle's Margaret Harford Award for Sustained Excellence in Theatre, among many others. Kubzansky teaches graduate students at UCLA, has her undergraduate degree in creative writing from Johns Hopkins and Harvard, and her MFA in Theatre Direction from CalArts. Proud member of SDC.

BRIDGET MCKEVITT, since earning her MFA in acting from University of Washington in Seattle, has made a commitment to further develop the tools to help creatives grow and achieve success in their craft. Bridget completed her Certificate Program in Social Emotional Arts with Arts & Healing Initiative and is currently working with the Michael's Daughter Foundation, developing and facilitating filmmaking workshops for Los Angeles teens and young adults in high schools, hospitals, and institutions. Concurrently, she is attending UCLA, where she is training in substance use disorder counseling. Bridget prides herself on maintaining a creative life, becoming a foster parent, and exerting positive influence. bridgetmckevitt@mac.com

ANDREW PEARSON (DLW '18; he/him) is a white, queer dance and movement-based educator, performer, and creator hailed as "one of LA's finest dance artists" (LA Dance Chronicle) and "known as a provocative choreographer and imaginative presenter" (Cultural Weekly). His performance credits include LA Contemporary Dance Company; BodyTraffic; LA Philharmonic; and Museum of Contemporary Art (MOCA). Since 2017, he has initiated and developed four evening-length dance-theater productions through Bodies in Play which have been presented by The Center on Halsted in Chicago; Coachella Valley Repertory Theater; Highways Performance Space; ODC in San Francisco, and the Gdansk International Dance Festival in Poland. Andrew holds a BFA in Choreography from the University of California, Irvine and an MFA in Directing and Choreography from Wilson College. He is an alum of the 2018 Directors Lab West cohort.

JON LAWRENCE RIVERA is the founding artistic director of Playwrights' Arena and the recipient of a Career Achievement Award (2015) and Queen of Angeles Award (2024) from Stage Raw. He directed the following world premieres for Playwrights' Arena: *Mix-Mix* by Boni B. Alvarez, *Three* by Nick Salamone, *A Hit Dog Will Holler* by Inda Craig-Galván, *Southernmost* by Mary Lyon Kamitaki, *Baby Eyes* by Donald Jolly, *I Go Somewhere Else* by Inda Craig-Galván, *Bloodletting* by Boni B. Alvarez (also at Kirk Douglas Theatre), *The End Times* by Jesse Mu-En Shao, *Little Women* by Velina Hasu Houston, *The Hotel Play* written by Paula Cizmar, Velina Hasu Houston, Jennifer Maisel, Nahal Navidar, Julie Oni, Janine Salinas Schoenberg and Laurie Woolery (performed in an actual hotel), *@THE SPEEDOFJAKE* by Jennifer Maisel, *Circus Ugly* by Gabriel Rivas Gomez, CINNAMON GIRL by Velina Hasu Houston and Nathan Wang (also at the 2nd Beijing University International Musical Theater Festival 2014), *Dallas Non-Stop* by Boni B. Alvarez, *The Anatomy Of Gazellas* by Janine Salinas Schoenberg, *Girl Most Likely To* by Michael Premirat, *Bonded* by Donald Jolly, Euripides' *Helen* by Nick Salamone (at the Getty Villa) and many more. Other recent work includes: *Kim's Convenience* by Ins Choi at Laguna Playhouse, *Anna In The Tropics* by Nilo Cruz at Open Fist Theater, *America Adjacent* by Boni B. Alvarez, and *Obama-Ology* by Aurin Squire at Skylight Theater; *The Joy Luck Club* by Susan Kim, *The Last Five Years* by Jason Robert Brown, and *Criers For Hire* by Giovanni Ortega at East West Players; *Honeymoon In Vegas* by Jason Robert Brown and *A Class Act* by Ed Kleban for Musical Theatre Guild; *Bingo Hall* by Dillon Chitto, *Fairly Traceable* by Mary Kathryn Nagle, and *Stand-Off At Hwy #37* by Vickie Ramirez for Native Voices at the Autry (also at the University of South Dakota) and the landmark Los Angeles Premiere of *Dogeaters* by Jessica Hagedorn at SIPA and Krik Douglas Theatre. Rivera is also the recipient of a NY Fringe Festival Award (for directing *Hillary Agonisgtes*), an LA Weekly Award (for directing *Sea Change*), and five Ovation Award nominations.

TREFONI MICHAEL RIZZI received the LA Stage Alliance Ovation Award for Scenic Design in a Larger Theatre for *Songs for a New World* at the Rubicon Theatre and has also been recognized for his Scenic, Lighting and Projection Designs on productions including *Lady Macbeth Sings the Blues*, *Driving Miss Daisy*, and *Defying Gravity*. Off-Broadway work includes Scenic, Projection and Lighting Design for *A Woman of Will* at the Daryl Roth Theatre, starring Amanda McBroom. Regional Theatre designs include Scenic Design for Maltby and Shire's new musical *A Time for Love* at the Studio Arena Theatre in Buffalo, New York. For the Colorado Shakespeare Festival, Trefoni created Scenic, Lighting and Projection Designs for *The Little Prince* and *A Child's Christmas in Wales* and Lighting Design for the international collaborative production of *The Inspector General* with the Maxim Gorky Theatre of Vladivostok, Russia. 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 Helleesen'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 in Southern California include *Sex and Education* starring Julia Duffy at the Laguna Playhouse, the World Premieres of *Two Boys From Brooklyn* starring Lainie Kazan at The Palace Theatre in Los Angeles and Scenic, Lighting and Projections for *Marilyn, Madness and Me!* at The El Portal Theatre in NoHo. Other Southern California designs include Scenic and Projection Design for *COPENHAGEN*, starring Linda Purl at the Rubicon Theatre in Ventura, Scenic Design for *Parallel Lives* at The Falcon Theatre and Scenic Design for *Sex and Education* starring Stephanie Zimbalist at the Colony Theatre. Guest Artist Scenic Designs at UC Riverside include *Brown Face*, *Henry V*, *The Tragical History of the Life and Death of Doctor Faustus*, *Little Shop of Horrors*, and *Marisol*. At College of the Desert, his designs include *Man of La Mancha* and *A Midsummer Night's Dream*. As an educator, Trefoni has taught Theatre and Design at UC Riverside, UC Irvine, University of Hawaii Manoa, University of Alaska Fairbanks, Fairfield University, Cosumnes River College, LA City College-Theatre Academy, East Los Angeles College, Citrus College and College of the Desert. Trefoni holds a B.A. in Design from UCLA, and a M.F.A. in Theatre and Dance from the University of Hawaii Manoa, with an emphasis in Asian Theatre and Theatre for Young Audiences with specific skillsets in Scenic Design, Lighting Design, Projections, Costume Design and Puppetry. A member of IATSE/USA Local 829, Trefoni has designed for theatre, film, television, commercials and live events. Other design work includes Interior Architecture, Restaurant Design, Retail Design, Places of Worship and Landscape Design. Additionally, Trefoni is a fine artist working in painting and mixed-media sculpture. To view his Entertainment Design work, visit www.tmrizzi.com. Additionally, Trefoni is the author of the Award Winning children's travel book, *Teddy's Travels – America's National Parks*. For further information on *Teddy's Travels*, visit www.teddystravels.com

PAUL ROGAN (DLW '05) is an alumnus of Directors' Lab, and a performer, director and teacher with Impro Theatre. His show *Jane Austen Unscripted*, which he created, directs and performs in, has had recent successful runs at the Garry Marshall Theatre. While running at the Broad Stage it was nominated for an Ovation Award for Best Presented Production. For Impro Theatre he also directs *Dorothy Parker Unscripted* (with Jo McGinley), created and directed a raft of other shows, and has taught workshops for Impro in Jane Austen, Chekhov, Dickens, Shakespeare and many others. He has also taught stand-up comedy at London's famous City Lit, and improv for the Comedy School and Theatresports in London. He is Adjunct Faculty at Pepperdine University teaching comedic theater styles and improv, and is a visiting teacher at Loyola Marymount and others. 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*. He has numerous credits as a voice acting performer for BBC Radio comedy series. And don't get him started on the hundreds of improv, stand-up and sketch gigs as a performer. Paul is returning once again as a workshop leader to continue the tradition of Impro Theatre presenting an improvisation-based workshop for the opening day of Directors Lab, and is honored to do so.

HOLLY ROTHSCHILD (DLW '23) is an independent choreographer for the stage, site specific and film. She has created work for The Music Center, Santa Monica Department of Cultural Affairs, The Vagrancy Theatre Ensemble, Abundance International Dance Festival in Karlstad Sweden, LA Contemporary Dance Company, several collaborations with the designers at Ralph Pucci International, Santa Barbara Museum of Art and many other projects. She is also a dance and movement educator as well as a retreat leader where she combines her love and practice of somatic movement and the creative process. Find Holly here at BipedalHerd.com and retreat info at AlchemyoftheFeminine.com.

LUKE ROTHSCHILD is a Sundance Composer Lab fellowship recipient, and continues to score feature films and create music for television, theater and dance. His current project / most recent release is a feature doc on sustainable global agriculture called *Feeding Tomorrow*, now available on major streaming services. Luke is a music producer, writer, educator, and multi instrumentalist performer that loves the collaborative process. He is also a fine artist, with a continuing body of work titled *Modern Hieroglyphs*, creating images with rusting objects. Find Luke here at LukeRothschild.com.

JARED A. SAYEG is a Lighting Designer and nine-time Ovation Award Nominee and Winner of the Ovation, StageRaw, Garland, LA Stage Bite and LADCC Kinetic Lighting Awards. His designs have been seen internationally, on Broadway, regionally and throughout the US. Broadway designs: *The Illusionists* (Neil Simon Theatre, US Tours), *Bravo Bernstein* (Hudson Theatre), *Gotham Glory* at Carnegie Hall. Regional: Center Theatre Group, Pasadena Playhouse, South Coast Repertory, 5th Avenue Theatre, Sacramento Music Circus, International City Theatre, Reprise, Indiana Repertory Theatre, Ensemble Theatre Company, Laguna Playhouse, Virginia Stage Company, The Colony & Shakespeare Theatre of New Jersey. On the West-End he designed *Rolling with Laughter* at Her Majesty's Theatre. Jared was on the design teams for the Broadway productions of *PRIMO*, *The Woman in White*, *The Radio City Christmas Spectacular* and the national tour of *Blithe Spirit* starring Angela Lansbury. Other designs include over eighteen productions for Holland America Line & Norwegian Cruise Lines, the NBA All Star Games, and in 2008 had the honor of lighting Pope Benedict XVI for the Papal Rally in NYC. He has design four large scale musical productions in Riyadh, Saudi Arabia. Jared is principal designer for the USA International Ballet Competition and has overseen the last four competitions as well as national and regional ballet festivals annually. Jared creates the lighting for the nationally touring music group The Company Men as well as The Soul of Broadway. He has served as designer to artists such as Sutton Foster, Jason Alexander, Barbara Cook, Martin Short, Liz Callaway, Lorna Luft, Betty Buckley and John C Reilly. His architectural designs have been seen in restaurants and exhibits as well as the Long Beach Aquarium of the Pacific. Jared is a member of the Association of Lighting Designers in the UK; he became the youngest member of the United Scenic Artists-Local 829 and is the Vice-Chair to the executive board. www.jaslighting.com.

LAURA ANNAWYN SHAMAS was born in Oklahoma. She's an enrolled member of the Chickasaw Nation. She is a 2023 Winner of the Los Angeles New Play Project Playwriting Award (\$20,000) – lanpp.org. *Four Women In Red* will be produced at the Victory Theatre Center in early 2025. In 2024, she's part of the ReproEco theater project with ReproFreedomArts.org (New York). www.laurashamas.com

DELANNA STUDI (she/hers) is a Cherokee actor/playwright whose TV credits include *Dreamkeeper*, *Edge of America*, *Shameless*, *General Hospital*, *Z Nation*, *Goliath*, *Reservation Dogs*, and Disney's *The Roof*. Her theater credits include the First National Broadway Tour of *August: Osage County*, Off-Broadway's *Informed Consent*, and *Gloria: A Life*. She retraced her family's footsteps along the Trail of Tears with her father and wrote her play *And So We Walked*. Recently, it made its Off-Broadway debut at Minetta Lane, where it was recorded for Audible. She has created plays for Theatre for One, The Theatre Center, and Period Piece. She chairs SAG-AFTRA's National Native Americans Committee. She is the Artistic Director of Native Voices at the Atrium, the only Equity Theatre in the country developing and producing plays written by Native American playwrights. DeLanna is a 2022 United States Artists Fellow and an Advance Gender Equality's Arts Legacy Playwright Grant Recipient.

BRITTANEY TALBOT is a Los Angeles based puppeteer specializing in shadow puppetry, full suit puppetry, and animatronics. She was lead puppeteer and puppet captain on the national touring arena show *Jurassic World Live Tour* where she made dinosaurs come (safely) to life. She has done full suit work for Sony PlayStation, the Natural History Museum of Los Angeles, and the Disneyland Resort. Her shadow puppet work has been featured in livestage productions across Los Angeles, as well as music videos and film. She and her husband have developed original shadow puppet pieces exploring the imagery of the Tarot as inspired by Jean Dodal. Currently, she is working with director Kevin McTurk on his latest film featuring multiple styles of puppetry and practical effects. Brittaney is also a professional triathlete, having competed for Team USA and raced in Ironman World Championships in Kona, HI in 2023.

SAYDA TRUJILLO was born in Montreal and grew up in Canada, Guatemala and the USA. She is an Assistant Professor at Cal Poly Pomona. An actress, and theatre-maker/educator specializing in voice and movement, as well as devising original physical theatre performances. Identity and storytelling inspire her personal work, as well as collective work with actors and non-actors. She has taught at Pace University, Florida International University, Occidental College, Cal State Northridge, CSULB, UCSB, UCSC, Humboldt State, Williams College, Ngee Ann Polytechnic and LASALLE College of the Arts in Singapore. At Dell'arte International, she developed a voice curriculum to complement the three-year MFA in Ensemble Based Physical Theatre. Sayda is also full time faculty at the California State Summer School for the Arts; and has been a guest/resident artist in theatre programs across the USA including Whitman College and California Institute of the Arts. Sayda has worked as a teaching artist in an array of communities in cultural centers, refugee camps, juvenile centers, schools, theaters. Her performance and teaching experience abroad includes work in Guatemala, Ecuador, Chile, Singapore, Spain, Germany, Colombia, UK, Egypt, India and Palestine with The Freedom Theatre. Sayda has written and performed four solo shows presented nationally and internationally at theater houses including La Mama, REDCAT, and NYTW. Since 2005 Sayda has volunteered for Clowns Without Borders performing for thousands of children in Latin America and the Middle East, and served on their board of directors for four years. Sayda teaches Voice, Acting, Tai Chi Chuan, Contact Improvisation, Solo Performance and physical theatre forms including Commedia Dell'arte and Clown. Education: BFA in Acting from the California Institute of the Arts; Diploma in Physical Theatre from Dell'arte International; MA in Voice Studies from the Royal Central School of Speech and Drama in London. Sayda's practical research and writing focuses on voice and identity, the integration of voice and movement, and decolonizing actor training and pedagogy. You can access her essay *Liberating Terror* published at HowlRound in their Clown and Activism series; and her chapter "Nepantla: lingering in-between to embody our voice" in the book *Stages of Reckoning: Antiracist and Decolonial Actor Training* published by Routledge. Puppet Artist Robin Walsh loves proving that alternate realities exist - and creating them. Her work focuses on bringing puppetry into both expected and unexpected places. She's created works for Henson, Disney, the Academy Awards, Natural History Museum of Los Angeles, and Stanford University's Orchestra among others. She's performed at the O'Neill Theatre Center, Hollywood and Edinburgh Fringe Festivals, Germany and China. Television and film work highlights: *The Oscars*, *Men in Black*, *Team America*, *Captain Underpants*, and *SpongeBob SquarePants*. Other highlights include an Emmy nomination, a Jim Henson Foundation Workshop Grant, and restoring the real Rudolph and Santa puppets from the Rankin/Bass classic animated holiday special. She is currently a puppet designer for Screen Novelties.

ROBIN WALSH (DLW'16) is a Puppet Artist who loves proving that alternate realities exist - and creating them. Her work focuses on bringing puppetry into both expected and unexpected places. She's created works for Henson, Disney, the Academy Awards, Natural History Museum of Los Angeles, and Stanford University's Orchestra among others. She's performed at the O'Neill Theatre Center, Hollywood and Edinburgh Fringe Festivals, Germany and China. Television and film work highlights: *The Oscars*, *Men in Black*, *Team America*, *Captain Underpants*, and *SpongeBob SquarePants*. Other highlights include an Emmy nomination, a Jim Henson Foundation Workshop Grant, and restoring the real Rudolph and Santa puppets from the Rankin/Bass classic animated holiday special. She is currently a puppet designer for Screen Novelties.

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