

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

DIRECTORS LAB WEST

dream • create • inspire

May 30 – June 06, 2026

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
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 2026 “SDC OPEN SESSION”

In keeping with this year's theme of
Send in the Clowns: Resilience and Revelry

**NOW IN THE CENTER RING:
A Conversation with JACQUES HEIM
Award-winning Founder and Creative Director of
Diavolo-Architecture in Motion ®**



Jacques Heim is a Creative Director and Choreographer from Paris, France.
Jacques Heim founded DIAVOLO | Architecture In Motion ® in 1992, where cultivated his signature aesthetic: a fusion of dance, acrobatics, athleticism, and pedestrian movement.

On Saturday, June 6, 2026, from 1:30 pm to 3:30 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 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 OPEN SESSION"
by Wednesday, June 3, 2026 at 5 pm.

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WELCOME!

May 30, 2026

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, to organize and launch 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 in 2023. 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. Then, the following year we were thrilled once again to offer a very successful Lab in 2024. Unfortunately, just as planning had begun in 2025, the devastating Southern California fires caused another one-year postponement. So now, after so much strife, we are pleased to return and offer Directors Lab West 2026.

Every year since our inception, theater artists from around the country have chosen to donate their time and talents to share with 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 2026 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 your participation has been greatly anticipated.

Sincerely,

Directors Lab West Producing Steering Committee

Che'Rae Adams, Ernest A. Figueroa, Debbie McMahon, Janet Miller, Emmett Murphy

Associate Producers

Shanna Beauchamp, Susan Dalian, Brian Fretté, Carrie Klewin Lawrence, Holly Rothchild, Kristi Schultz, Joann Yarrow

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

May 30 – June 6, 2026

Welcome to Directors Lab West 2026! 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 May 30, 2026 will be posted on the QR Code page, your Private Facebook Group, and Call-board. Please check these sources frequently!
- Information on any other off-site sessions, or 'Special Events,' will be posted on the QR Code Page, your Private Facebook Group and Call-board.
- If required, sign-ups will be taken at the first opportunity for any events that may require specific counts. After that, seating for all activities will be on a first-come, first served basis.
- We have arranged for discounted tickets for several theatrical events around Los Angeles. This year we are offering a 5-show ticket package for \$125. Individual tickets (if available) will be sold at \$25.00 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 necessary. 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 individual tickets for these performances, please reach out to our production coordinator.
- All events of the Lab, other than the Saturday afternoon 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, numerous Directors Lab West Alumni, 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, Carrie Klewin Lawrence, Holly Rothchild, 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, Debbie McMahon, Janet Miller, Emmett Murphy and 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 2026

Producing Steering Committee

Ernest A. Figueroa (DLW Co-founder)
Che'Rae Adams (DLW'00)
Janet Miller (DLW'03)
Debbie McMahon (DLW'14)
Emmett Murphy (DLW'17)

Associate Producers 2024

Shanna Beauchamp (DLW'23)
Susan Dalian (DLW'19)
Brian Fretté (DLW'23)
Carrie Klewin Lawrence (DLW'06)
Holly Rothchild (DLW'23)
Kristi Schultz (DLW'09)
Joann Yarrow (DLW'00)

Production Coordinator

Christopher Cid
323-505-6225

Production Apprentices

Kyla Druckman
Vivi Le
Phone Tha
Ben Wendel

directorslabwest@gmail.com

Lab Members

Hattie Claire Andres
Cherice Barton
Amanda Bird
Charles Burks
Ana Candida Carneiro
David Charles
Ben Chau-Chiu
Jessica Chen
Melissa Coleman-Reed
Tessa Corrie
Melissa Crum
Carlo D'Amore
Tom Dang
Ramanjaneyulu Doosari
Eric Garcia
Shiloh Goodin
Marrisa Herrera
Jaron Hollander
Rovin Jay
Kirsten Johansen
Evan Johnson
Bianca Jones
Aaron Lamb
Gabbi Mendelsohn
Eric Modyman
Odalys Nanin
Jennifer Onopa
Kwame Owusu
Francesca Patrón
Corey Podell
Markus Potter
Bo Powell
Melanie Queponds
Christopher Raymond
Juhanna Rogers
Jen Rowe
Logan Gabrielle Schulman
Stephanie Shroyer
Hui-Cheng Tseng
Shaheen Vaaz
Tamiko Washington
Fuchsia Wilt
Elizabeth Wong

Guest Artists

Lonnie Alcaraz
Luis Alfaro
John Achorn
Che'Rae Adams (DLW'00)
Tamadhur Al-Aqeel
Brent Blair
Carly DW Bones (DLW '16)
David Bridel
Martín Carrillo
José Cervantes
Hannah Chodos
Jeremy Cohen
Erin Crites
Lily Tung Crystal
Susan Dalian (DLW'19)
Cynthia Santos De Cure
Danny Feldman
Kate Freer
Rosanna Gamson
Jacques Heim
Sophia Hernández
Ping Ho
Robert Hupp
Tanya Kane-Parry (DLW '03)
Jessica Kubzansky
Angeline Larimer
Raul Vega Martinez
Danae McQueen
Michael Michetti
Dan O'Connor (DLW'08)
Janelle Dote Portman
Melanie Reese
Jon Lawrence Rivera
Trefoni Rizzi
Daniel Shoenman
Jenny Slattey
Daniel Stein
Jonathan Williams
Emmanuel Wilson
Hannah Wolf (DLW'19)
Annie Yee (DLW '19)

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STEERING COMMITTEE

CHE'RAE ADAMS (DLW '00) is Artistic Director of PlayPenn, a new play incubator in Philadelphia. She has been the Producing Artistic Director of the LA Writers Center since 2006, where she develops new work with local writers. She was also the Director of Operations and Programming for the Moss Theater in Santa Monica for seven years while acting as Development Executive for Playhouse Pictures Studios, Co-Artistic Director of the Road Theatre Company, and Managing Producer for the LA Women's Theatre Festival. As Assistant to the Staff Producer at The Mark Taper Forum, Che'Rae began her career, where she helped with the writing workshop of Pulitzer Prize-winning *Angels in America, Part II: Perestroika*. Che'Rae continued at Taper to support playwrights through the Lab Series and Mentor Playwright's Series. At Taper, Che'Rae worked with writers like Luis Alfaro, Anthony Clarvoe, Han Ong, Oliver Mayer, Ellen McLaughlin, Alice Tuan, and Mac Wellman. Che'Rae holds an 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 each year. Che'Rae advocates for diversity, equity, and inclusion. Creating pandemic programming with HowlRound TV in response to social inequity in society, she also 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. Through her dedication and passion, Che'Rae has been published and recognized throughout the industry. From a self-published workbook for writers called *Writing is Hard...* to over 20 articles on nohoartsdistrict.com, Che'Rae has also received awards a SDC Foundation Observership Award for working behind *Will and Grace* and nomination for a Cincinnati Enquirer Entertainment Award, and a Backstage West Garland Critics Citations Award. Che'Rae is 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. www.cheraeadams.com

ERNEST A. FIGUEROA (DLW Co-founder / LCT-NYC '98,'99) 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 from its inception in 2000. 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 served as Producer at The Broad Stage in Santa Monica for 11 years, where he assisted with programming as well as produced over 900 events, which included 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 was both a director and performer with the second-longest-running show in Los Angeles, the *American Girl Revue*. He was the Associate Artistic Director for the Sacramento Theatre Company, where he also served as casting director and literary manager. Previously, he worked as the National Education Director for Plays for Living, Inc. in New York City, and worked on both the artistic and administrative staff at Pasadena Playhouse. He 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 was a 2001 Drama League Fellow serving as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company, then guiding the play starring Leslie Uggams, at the Pasadena Playhouse, Arizona Theatre Company, Coconut Grove, and Paper Mill Playhouse. 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. Today, 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

DEBBIE MCMAHON (DLW '14) is a director, performer, and Artistic Director of Grand Guignolers, creating original productions that blend Commedia dell'Arte, Grand Guignol, clown, magic, tiny naughty French puppets, and other traditions of physical theatre in a 1920s Parisian atmosphere. She has directed at USC, Mountain View Mausoleum with Wicked Lit, Dell'Arte, and has performed and collaborated with the Odyssey Theatre Ensemble, the Actors' Gang as well as performing as a clown in special events for Cirque du Soleil. As co-creator of Dial Us For Murder, Debbie began creating customized immersive role-playing events in which all guests play characters custom-written specifically for them, more than thirty years before immersive theatre became commonplace. She has recently rekindled the company. Her longstanding fascination with the French Revolution has inspired numerous Bastille Day theatrical "edutainment" fêtes blending spectacle, history, champagne, and her life-sized guillotine. Ms. McMahon earned an MA in Performance Studies at NYU and is a graduate of the Dell'Arte School of Physical Theatre. She taught and coached physical theatre, movement, and Grand Guignol for numerous productions and has proudly served as a producer for Director's Lab West since 2015.

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* for which she received a Lucille Lortel Award nomination for Outstanding Choreographer. Janet garnered an LA Stage Alliance Ovation nomination for her work on *TMW*, a BackStage West Garland, the LADCC Award for Best Choreography, and a BroadwayWorld LA Award nomination for Best Choreography. She was also thrilled to choreograph the European Premiere of *TMW* at Teatro Franco Parenti in Milan, Italy. Domestically, she staged award-winning step touch throughout the US—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 currently serves as Producing Artistic Director for Good People Theater Company, with offerings like *A Man of No Importance* (AMONI), *Barrymore* (2x) *The Fantasticks*, *Closer Than Ever*, *Marry Me A Little*, and the LA premiere of *The Toxic Avenger*—all well-received in Los Angeles by critics and spectators, gathering notice and inclusion in several year-end roundups for Best Production, Best Director, and LA Weekly nominations for Best Musical Production, Best Musical Director, and Best Director-Musical. While Resident Director for Phantom Projects Theatre Group, housed at the La Mirada Theatre for the Performing Arts, she directed Lydia R. Diamond's adaptation of the Toni Morrison book, *The Bluest Eye*, to critical acclaim. Janet also 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*. As one of the founding members of Golden State Theatre and the Family Theatre of La Mirada, she has directed and choreographed over 50 original productions in 18 years. Janet was also the recipient of the 2003 Excellence in Art Award for Drama from the City of Torrance, where she was Artistic Director and Resident Director at the Torrance Theatre Company, directing another 16 shows during her seven-year tenure. She holds a BA in Musical Theatre from CSUN, an MA in Theatre from CSULA, and an MFA from CSULA's TV, Film, and Theatre Program. Today, she chairs the Theatre Department at College of the Desert, remaining a proud member of SDC. www.janetmiller.net

EMMETT MURPHY (DLW '17) is a theater director and multimedia artist whose work integrates storytelling, music, and digital media across live performance. He has created and produced theater, musical projects, and special events throughout North America, Europe, and Asia. With a performance background in music, theater, and dance, Murphy applies his artistry to drive narrative innovation. His recent work includes directing *Behind the Lines: A 9/11 Story*, which debuted in New York, marking the 25th anniversary of the September 11 attacks. He directed the national touring production of *Modern Warrior Live* and its film adaptation, which premiered at the National Veterans Film Festival. He directed *The Birth of Swing* at the Teatro della Pergola and *The Three Divas* at the Pitti Palace's Boboli Gardens for the New Generation Festival in Florence, Italy. Murphy brings the same directorial vision to his multidisciplinary work. He created scenic projections and lighting design for Les Ballets Russes à Florence, staged by Reunited in Dance, a star-studded ensemble of Russian and Ukrainian dancers impacted by the war in Ukraine. He was the dramaturg and co-librettist for the operas *Lycidas* and *The Faultless Painter*, composed by Robert Balaguer, and has collaborated extensively with jazz trumpeter Dominick Farinacci, including concerts, international performances, and video projects. In commercial entertainment, Murphy has worked with Cirque du Soleil® in conjunction with The Beatles LOVE at Mirage Las Vegas and Clint Holmes: Between the Lines, and directed Sin City Comedy at Planet Hollywood in Las Vegas. He created and directed 18 original productions for Princess, Norwegian, Carnival, Oceania, and Regent Seven Seas cruise lines, and served as producer for the large-scale theatrical production *Illusions* at Joyland Theme Park in Shanghai. Murphy is the founder of showHive, a creative collaborative developing large-scale entertainment projects. He is an alumnus and Steering Committee member of Directors Lab West, and studied directing and dramaturgy at Primary Stages Einhorn School of Performing Arts and Roundabout Theater Lab. He is a member of SDC, AEA, AGVA, and APAP. A Montana native, he divides his time between New York and Los Angeles.

CORE SUPPORTERS

ANNE CATTANEO most recently served as the dramaturg of Lincoln Center Theater and is the creator and head of the Tony Award Honored-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.

DANNY FELDMAN joined Pasadena Playhouse as Producing Artistic Director in 2016, following his run as Executive Director at Labyrinth Theater in New York City. Under his leadership, the Playhouse has undergone a remarkable transformation, culminating in the 2023 Regional Theatre Tony Award. Feldman has staged numerous acclaimed productions, including *Sunday in the Park with George*, *Little Shop of Horrors*, *La Cage aux Folles*, and, most recently, *Eureka Day* and *Amadeus*. He is deeply committed to making theater accessible to all, expanding education programs for children and adults through initiatives such as Acting for Non-Actors, Playhouse Singers, Musical Theater Boot Camp, and productions for young audiences like Pasek and Paul's *Lyle, Lyle, Crocodile: The Musical*. Through his vision and leadership, Feldman has revitalized the Playhouse, reinforcing its role as both a cultural and community hub and solidifying its status as the State Theater of California.

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ASSOCIATE PRODUCERS

SHANNA BEAUCHAMP (DLW '23) is a Los Angeles director and teacher focused on trauma-informed direction and social-emotional arts & healing. She has been directing and teaching for 20 years, and is continually honing her craft by taking on new challenges and working within new mediums. She is endlessly grateful to have the honor of working as an associate producer for the second year. The journey began in Northern California, where Shanna graduated from Solano College Theatre's 2-year Actor Training Program. After working and teaching for many years, she attended the Directing program at the University of North Carolina School of the Arts (UNCSA), where she received her BFA and deeply explored her love of dance, choreography, stage combat, singing, teaching, and directing. Shanna worked at various theatres and educational institutions, and on films, including teaching voice and speech at UNCSA as summer faculty and 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. From 2010 - 2025, she worked as an actor, director, writer, and program manager with Kaiser Permanente Educational Theatre, marrying her love of activism, education, social health, and theatre. In 2021, she began working as a Guest Director at California State University, Northridge (CSUN) and will direct *A Flea in Her Ear* in the fall, her fifth production with the school. She is also certified as a trauma-informed care facilitator, a social-emotional arts facilitator, and a Beat the Odds drum facilitator. She is currently working with the Arts & Healing Initiative, utilizing the arts to assist the healing of Los Angeles residents impacted by the wildfires and juvenile incarceration.

SUSAN DALIAN (DLW '19) returns to DLW in her third 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. This summer, she will be directing *Fences* at Shakespeare Santa Cruz. Some other directing credits include: *Primary Trust* (Boise Contemporary Theater), *Hamlet* (Santa Cruz Shakespeare), *Venus in Fur* (The Pico Theater starring Malcolm Barrett and Cloie Wyatt Taylor), virtual performances of *Troilus and Cressida*, *Henry VI Part 2* and *Richard III* (Santa Cruz Shakespeare), as Resident Director at Sierra Classic Theatre: *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* (Mammoth Lakes Repertory Theatre). Her new play development directing credits includes 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. As an adjunct professor, her directing credits include: *Stupid F*cking Bird* and *The Night Shift* (Cal State LA Theater and Dance Department), and *Dance Nation*, *Blue Stockings*, and *Antigone X* at USC's School of Dramatic Arts. Susan 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 is an Alumnus of Directors Lab West 2019. She holds a BFA from Boston University and is a proud graduate of the nationally recognized 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 own 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, 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, BrockusRed, 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 Ovation Nomination for *Pathé X*, also for Zoo District. He has won the Grand Prize for Choreography for his duet *Samael loves Liliith* 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* 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, and the New Roads School, where he won a Jerry Herman Award for his production of *In the Heights*. 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). Most recently, he has joined the Los Angeles Dance Chronicle as Dance and Theater Critic.

CARRIE KLEWIN LAWRENCE (DLW '06; she/her) is an international stage director and transformational storyteller who brings an ensemble-driven approach to theatrical creation. Known for her dynamic, movement-based direction, Carrie specializes in experimental musicals, opera, and devised work. Her process blends improvisation with commedia dell'arte traditions, creating deeply collaborative and imaginative theatrical experiences. Carrie's passion for developing new plays has led to numerous world premieres and collaborations with groundbreaking artists and institutions, including Moisés Kaufman, Mark Bly, The Kennedy Center, Sundance Theatre Lab, The Red Wolves, and The Playwrights Realm. Her innovative process blends rigor, play, and curiosity, fostering deeply collaborative environments that ignite imagination and discovery. As the author of *Origin Story*, Carrie extends her creative philosophy beyond the stage—empowering artists, leaders, and entrepreneurs to harness storytelling as a dynamic act of self-definition. She helps others master their narrative, dismantle imposter syndrome, and articulate bold visions for the future. <http://www.carrieklewin.com/>

HOLLY ROTHSCILD (DLW '19) Artistic Director of BiPedal Herd Choreography & Performance Installations and Co-Artistic Director of LA's genre-bending supergroup String Theory, Holly Rothschild has built an expansive career that celebrates a boundless canvas of artistic exploration and expression. Her directorial work spans dance, music, film, traditional proscenium, and site-specific performance installations. From Vagrancy Theatre's *Macbeth* to music videos, and from a Van Nuys bus terminal to the Sundance Film Festival, her work explores diverse contexts with an eye for the arresting or the absurd and a deep respect for simplicity. Holly has received numerous grants and commissions for her choreography. Notable projects include commissions from the Abundance Dance Festival in Karlstad, Sweden; the Gothenburg Fringe Festival; and the Halland Opera Festival. Other commissions include the Esalen Institute; four separate commissions from the City of Santa Monica Department of Cultural Affairs; the Los Angeles Department of Cultural Affairs; Moves After Dark (The Music Center of Los Angeles); the Sundance Film Festival; and the Vagrancy Theatre Group. Her reach extends further to the Santa Barbara Museum of Art, the Emmys, the Grammys, Ralph Pucci International, the University of Utah, and Los Angeles Contemporary Dance Company. Her work can also be seen in the music videos "Til It Happens to You," directed by Catherine Hardwicke; "Kitty Decides"; and the Guetta/Bieber video "2U," directed by the Brewer brothers. With over 30 years of teaching experience in dance and movement, Holly synthesizes her deep knowledge of the body, somatics, and movement with her love of the creative process. She is a Registered Somatic Movement Therapist/Educator through ISMETA and a member of the performing arts faculty at Marlborough School in Los Angeles.

KRISTI SCHULTZ (DLW '09) is a Theatre Maker and Teaching Artist using interdisciplinary movement-driven performance practices to reinvent classics, literary adaptations, and devise original work. She was the 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 Ionesco's *The Submission* and *The Future is in Eggs*. She has been dedicated to championing new voices, 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. 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* in Los Angeles and San Francisco. Kristi developed the Musical Theater and Dance Program at New Roads School and implemented a workshop lab for Performance Activism. Kristi is currently on the Theatre Faculty at Marlborough School in Los Angeles and Artistic Director of the Marlborough Ensemble Theatre, where she directs the fall and spring productions. 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, Studio Theatre Inc, Saturday Night Lights, and CalArts Interim Program. Other work includes Third Rail Dance SPUN, Yale Cabaret's *Rocky Horror Show*. 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. When Covid struck, 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 '19) is a seasoned director and producer with decades of experience in story development across multiple platforms. She has worked globally in countries including Denmark, England, Spain, Kenya, Peru, Ecuador, and the US. She is recognized for her contributions in community building and championing the next great Story. Currently, she serves as Director of Community Engagement at Syracuse Stage and as Executive Director of Distinctive Voices, specializing in narrative consulting and performance coaching, as well as directing film, documentary, and animation. For 12 years, 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 her experience working with Double Edge Theatre, Richard Schechner's East Coast Artists, Odin Teatret in Denmark, and ISTA, the International School of Theatre Anthropology. She worked for Broadway director Hal Prince on the productions of *Parade*, *Whistle Down the Wind*, *Candide*, *Show Boat*, *Kiss of the Spiderwoman*, and *Phantom of the Opera*. At Syracuse Stage, she has directed the touring productions of *Commanding Space* by Stephanie Leary, *Citizen James* by Kyle Bass, and *Our Words Are Seeds* by Ty Defoe. She curates community dialogues, addressing topics that surface from Syracuse Stage's productions or community projects. Joann's work is featured in "The art and practice of directing in Latin America: Central America and United States," *Latinx Actor Training*, *Tramoya: "Filo al fuego,"* and *A History of Latinx Performing Arts in the U.S.* (Routledge 2023). She is an Associate Producer for Directors Lab West, Latinx Theatre Commons, and a member of Heartbeat Ensemble and SDC. She is passionate about fostering multi-cultural and multi-disciplinary productions that challenge and shift our thoughts, actions, and perspectives.

PRODUCTION COORDINATOR

CHRISTOPHER CID (Production Coordinator; He/They/El) is a Chicano writer, producer, production coordinator, theatre deviser, and teaching artist based out of Los Angeles. As a freelance production coordinator, he has worked on various projects with organizations across Los Angeles, including Center Theatre Group: The Ahmanson (VIP Coordinator for *Ben Platt: Live at the Ahmanson*), Center Theatre Group: The Mark Taper Forum (Writing Assistant for Larissa FastHorse on *Fake It Until you Make It*; Script Coordinator for the CTG's *Annual Gala 2025-Current*), Pasadena Playhouse (Assistant Touring Stage Manager for *The Lizard and El Sol*), Theatre of NOTE (Associate Producer for *The Allstore*), and currently is working as the production coordinator for Directors Lab West. As an Independent Producer, he thrives on building new productions and projects from the ground up and creating a solid foundation for future success. Producing credits include: *My CODA Heart*, a workshop production of a new solo-show by Academy Award-nominated actor Paul Raci about his life and upbringing, as well as the 2023 & 2024 productions of *The John Lion New Play Festival*. As an educator, he has worked as a Teaching Artist and mentor for organizations such as Theatre of NOTE, Role About Festival, Cal State LA, and is currently a Teaching Artist with Pasadena Playhouse (with a focus on Playwrighting/Devised Theatre/ and general support). Artistically, Christopher's first and main love is writing and storytelling. His recent satirical play, *How To Cook Like The People You Departed*, had a workshopped reading at Theatre of NOTE (Directed by Estela Garcia), and his other work is usually rooted in his own lived experiences as a first-generation Chicano born and raised in Southern California. He is a Truman Capote Literary Trust Scholar & a recipient of the 2024 Hollywood Foreign Press Association Scholarship. He holds an AA in Theatre from Citrus College, a BA in Theatre from CSU Long Beach, and an MFA in Writing for Television, Film, & Theatre from Cal State LA. www.ChristopherCid.com

Saturday, May 30

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

REGISTRATION CHECK-IN FOR THE 2026 DIRECTORS LAB WEST!

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

WELCOME TO THE 2026 ANNUAL DIRECTORS LAB WEST!

with Directors Lab West Steering Committee Members

Ernest A. Figueroa, Che'Rae Adams, Janet Miller, Debbie McMahon, Emmett Murphy

In 2000, with the support from Lincoln Center Theater's Director's Lab founder Anne Cattaneo, a Steering Committee of LCT Alumni launched Directors Lab West in Los Angeles. Since its inception, Directors Lab West has hosted a jam-packed week of seminars, lectures, and workshops, from theatrical notables. Returning from the southern California fires we joyfully welcome you to the Directors Lab West 2026!

**** 11:15 – 11:30 am | Break ****

11:30 am – 12:30 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

PASADENA PLAYHOUSE: A JOURNEY OF RESILIENCE with Jenny Slattery

Associate Artistic Director Jenny Slattery welcomes the DLW 2026 Lab Members to the historic Tony Award winning Pasadena Playhouse. Jenny began stage managing at the Playhouse in 2017 with *Our Town*, joined the staff full time as Associate Producer in 2019 and became the Associate Artistic Director last year.

**** 12:30 – 2:00 pm | Lunch ****

2:00 – 3:30 pm | Workshop | Pasadena Playhouse | Rehearsal Loft

IMPRO THEATRE -FLYING WITHOUT A NET with Dan O'Connor

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. Impro actors and directors use the creative work of others to inspire the act of new creation, flying with ease!

3:30 – 5:00 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theater

THE BEAT OF THE DRUM with Lily Tung Crystal and Janelle Dote Portman

East West Player's (EWP) Artistic Director Lily Tung Crystal and Choreographer Janelle Dote Portman reimagine the enchanting golden era musical *Rodgers and Hammerstein's Flower Drum Song*, sharing the challenges and success along the journey including all the flowers, drums, and songs.

**** 5:00 – 8:00 pm | Travel and Dinner ****

8:00 pm | Performance | East West Players and JACCC

FLOWER DRUM SONG

**Music by Richard Rodgers, Lyrics by Oscar Hammerstein II; Book by David Henry Hwang
Directed by Lily Tung Crystal; Choreographed by Janelle Dote Portman**

Assimilation and tradition in 1960's San Francisco Chinatown is explored through the story of Mei-Li, arrives in America fleeing communism, where she is immediately drawn into the dazzling world of Grant Avenue nightclubs.

ARATANI THEATRE at JAPANESE AMERICAN CULTURAL AND COMMUNITY CENTER (JACCC)

244 S. San Pedro Street, Los Angeles, CA 90012

EAST WEST PLAYERS has been a home for deeply authentic Asian American stories and creativity since 1965.

PARKING is conveniently located at Joe's Auto Park: 350 E 2nd St Los Angeles 90012 adjacent to the JACCC Little Tokyo.

In addition to street parking, there are over 15 parking lot options with various rates and hours.

See full list of parking lot options <https://littletokyo.org/plan-your-visit>.

Sunday, May 31

10:00 am – 12 pm | Workshop | Pasadena Playhouse | Rehearsal Loft

SUFFERING THE TYRANT OF LOGIC with Daniel Stein

This workshop is ideal for directors, devisers, actors, clowns, performers, and anyone seeking a more liberated, authentic, and resonant approach to making work. Whether you're struggling with a current project or simply hungry for new fuel, this experience will challenge and energize your creative practice. Through a series of dynamic exercises, poetic frameworks, and deep discussion, you'll explore unconventional sources of inspiration and new ways of thinking that break free from routine and expectation. Come be moved, provoked and inspired.

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

2:00 pm | Performance | A Noise Within

EXIT THE KING

By Eugène Ionesco

Translated by Donald Watson

Directed by Michael Michetti

A savagely funny absurdist comedy by Eugène Ionesco. In this darkly hilarious masterpiece, a crumbling king faces the inevitable while desperately clinging to power. Ionesco delivers a wildly funny and surprisingly moving meditation on mortality. As King Bérenger refuses to accept the obvious, his crumbling kingdom is held together by an eccentric cast: his formidable first wife, his devoted second wife, and a loyal band of bewildered attendants. Absurd, witty, and unexpectedly touching, this classic is a witty and poignant reminder that even kings can't avoid their final curtain.

4:00 pm - 4:30 pm | Talk Back | A Noise Within

ENTER THE KING with Michael Michetti

Director Michael Michetti speaks to the Lab Members about inspiration, relevance and resonance in exploring this Ionesco classic as relevant today as it was when written.

**** 4:30 – 6 pm | Dinner ****

6 - 7:30 pm | Discussion | Pasadena Playhouse | Rehearsal Loft

ROUNDTABLE #1: RESONANCE AND THE SOCIAL IMPACT

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

7:30 - 10 pm | Workshop | Pasadena Playhouse | Rehearsal Loft

LISTENING AND RELATIONSHIP IN ENSEMBLE PERFORMANCE with Hannah Chodos

This workshop will offer a series of exercises designed to cultivate listening in the context of ensemble performance. How can we train an active-receptive mode as performers so that we are centered and alive, and at the same time, open and receiving? How can we disrupt the logic-brain, and approach spoken text through our bodies? We will experiment with rhythm, harmony, and physical relationship as entryways to impulse, and to freedom in the body, voice, and imagination. No experience required. Wear clothing you're comfortable moving in, and bring some water.

A NOISE WITHIN

3352 Foothill Blvd. Pasadena, CA 91107.

A NOISE WITHIN produces classic theatre as an essential means to enrich our community by embracing universal human experiences, expanding personal awareness, and challenging individual perspectives.

PARKING is available free 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 1

10:00 am – 11:30 am | Workshop | Pasadena Playhouse | Rehearsal Loft

SPEAK THE SPEECH, TRIPPINGLY ON THE TONGUE with Cynthia Santos De Cure

Whether it's helping the actor with breath support, connecting the breath to the thought, articulation, making sense of the text, embodying a dialect, or safely maneuver vocal extremes in performance; a vocal and dialect coach is a vital collaborator that can help the director fulfill the vision of the play. This workshop will offer a guide on how to use the skill sets of vocal and dialect coaches to meet the needs of a given production.

11:30 am– 12:00 pm | Process | Pasadena Playhouse | Carrie Hamilton Theater

BY THE SKIN OF THEIR TEETH: DIRECTORS IN PROCESS - INTRODUCTION

Using farce, burlesque and satire, Thornton Wilder explored themes of tenacity and resilience, as well as the moral failings of our species. What would you bring to the table? Join your fellow Labbies and watch them dream, create, inspire each other and above all explore.

**** 12 – 1:30 pm | Lunch ****

1:30 – 4:40 pm | Conversation | Pasadena Playhouse | Carrie Hamilton, Loft, CHT Lobby, Library, Main Lobby

UNDER THE BIG TOP: DESIGNER SPEED DATING

with Lonnie Alcaraz, Martín Carrillo, Kate Freer, Danae McQueen, Trefoni Rizzi

Where do designers get inspiration? Where does the interconnectivity of all the arts overlap with our theatrical creativity? How do you learn “designer speak?” What do designers want from directors? What are those questions you are afraid to ask? Ask them now! 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 - 2:20 PM	Session 1	30 min - LIBRARY - Round Robin all spaces
2:25 PM - 2:55 PM	Session 2	30 min - CHT LOBBY - Round Robin all spaces
3:00 PM - 3:30 PM	Session 3	30 min - CARRIE HAMILTON THEATER -Round Robin all spaces
3:35 PM - 4:05 PM	Session 4	30 min - REHEARSAL LOFT - Round Robin all spaces
4:10 PM - 4:40 PM	Session 5	30 min - MAIN LOBBY - Round Robin all spaces

**** 4:40 – 5:00 pm | Break ****

5:00 – 6:30 pm | Discussion | Pasadena Playhouse | Carrie Hamilton Theater

UNDER THE BIG TOP: DESIGN AND TELL DESIGNER SPEED DATING - DEBRIEF

**** 6:30 – 8:00 pm | Dinner ****

8:00 – 10 pm | Panel | Pasadena Playhouse | Carrie Hamilton Theater

FROM MIMES TO MEMES: NEW PLAY DEVELOPMENT

**with Che'Rae Adams and Susan Dalian from PlayPenn,
Jeremy Cohen and Hanna Wolf from Ojai Playwright's Conference,
Angeline Larimer from Propel New Works, and Daniel Shoenman from Inkwell.**

New Play Development is the backbone of the future of the American Theater. Join this panel of those on the frontlines, including leaders from the country's leading new play development programs.

Tuesday, June 2

10:00 – 11:30 am | Workshop | Pasadena Playhouse | Rehearsal Loft

GO ! with Rosanna Gamson

Taught by Rosanna Gamson, GO! is a sequential series of exercises and games that help break performers of habits and mannerisms, spark movement invention, build listening skills, and can be used by choreographers and directors to generate group-authored performances. Using the GO games, performers lose self-consciousness, stop self-criticizing, and find new vocabulary. The group quickly becomes a working ensemble capable of making group decisions moment to moment.

**** 11:30 am – 1:00 pm | Lunch ****

1:00- 3:00 pm | Interactive Panel | Pasadena Playhouse | Rehearsal Loft

THE HEALING POWER OF THE ARTS

with Ping Ho, MA, MPH, Brent Blair PHD, and Carly DW Bones

We have the power to heal our audiences, rehearsal rooms, and even our own bodies. Please join us for an interactive exploration of the healing arts through multiple artistic lenses such as social emotional arts, theatre of the oppressed, intimacy coaching, and trauma informed direction with our guests Ping Ho MA, MPH, Brent Blair PHD, and director, intimacy coordinator and thespomancer Carly DW Bones. This will be an interactive panel with space to explore activities and discuss the healing arts.

**** 3:00 - 3:30 pm | Break ****

3:30- 5:30 pm | Panel | Pasadena Playhouse | Carrie Hamilton Theater

THE BEAN TRIAL CIRCUS with Tanya Kane-Parry, Tamadhur Al-Aqeel,

José Cervantes, Sophia Hernández, Raul Vega Martinez,

Melanie Reese, Jonathan Williams

A young Mexican-American teenager is abducted and placed on trial for terrorism — not in a courtroom, but in a three-ring circus run by absurdist clowns. As the ringmasters twist facts, manipulate language, and demand patriotic performance, the accused struggles to hold onto identity and truth in a system designed to devour both. Earlier this season Alumnus Tanya Kane-Parry (DLW'03) directed a new play by playwright Tamadhur Al-Aqeel. who crafted a dark satire that merges political urgency with theatrical spectacle. Director and Playwright are joined by the actors and designers to share the journey from page to stage.

**** 5:30 - 7:00 pm | Dinner ****

7:00- 8:30 pm | Speaker | Pasadena Playhouse | Carrie Hamilton Theater

PIONEER, PIVOTING, AND PRODUCING FOR MANY STAGES

with Robert Hupp, Artistic Director Syracuse Stage

Robert (Bob) Hupp shares his experience and journey as an Artistic Director and how he has brought together seasons that have revived classics, highlighted diverse voices, and shepherded new work that have made their way to Broadway stages. Exploring the challenges of keeping a theatre going, how to navigate different theaters, partnerships, cities, a pandemic, and how Bob built the culture of collaboration that includes artists, academics, administrators, and audiences.

8:30 – 10:00 pm | Process | Pasadena Playhouse | Carrie Hamilton Theater

BY THE SKIN OF THEIR TEETH: DIRECTORS IN PROCESS #1

Using farce, burlesque and satire, Thornton Wilder explored themes of tenacity and resilience, as well as the moral failings of our species. What would you bring to the table? Join your fellow Labbies and watch them dream, create, inspire each other and above all, explore.

Wednesday, June 3

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

DRIVING THE CLOWN CAR with David Bridel

Hang on to your hats! This workshop will examine the fundamentals of clowning, as a community practice as well as an art form with its many principles guiding artistic experiment and adventure.

**** 11:30 am – 1:00 pm | Lunch ****

LUIS' LOBBY LUNCH - A Conversation with Luis Alfaro - 12 pm -1:00 pm

1 – 3 pm | Conversation | Boston Court Pasadena | MainStage

WALKING THE TIGHTROPE 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 pm – 3:30 pm | Break ****

3:30 – 5 pm | Process | Boston Court Pasadena | MainStage

BY THE SKIN OF THEIR TEETH: DIRECTORS IN PROCESS #2

Using farce, burlesque and satire, Thornton Wilder explored themes of tenacity and resilience, as well as the moral failings of our species. What would you bring to the table? Join your fellow Labbies and watch them dream, create, inspire each other and above all, explore.

5 - 6:30 pm | Discussion | Boston Court Pasadena | MainStage

ROUNDTABLE #2: DECISIVE, ENCOURAGING, IMPACTFUL, ACTION

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

**** 6:30 - 8:00 pm | Dinner ****

8:00 pm | Performance | Pasadena Playhouse

***BRIGADOON* a new adaptation by Alexandra Silber**

Lyrics by Alan Jay Lerner, Music by Frederick Loewe

Original dances created by Agnes DeMille

Directed by Katie Spelman

Two American travelers lose their way in the Scottish Highlands and stumble upon Brigadoon—a mysterious village that appears for just one day every hundred years. With its lush score, live orchestra, sweeping choreography, and a newly adapted book, this beloved classic is a heart-stirring journey into a world where time stands still, and love defies all logic. Featuring the Lerner & Loewe Broadway standards “*Almost Like Being In Love*” and “*The Heather on the Hill*,” let yourself be swept away by one of the most romantic musicals ever written, as timeless as the legend itself.

PASADENA PLAYHOUSE

39 South El Molino Drive Pasadena, CA 91101

PASADENA PLAYHOUSE, the official State Theater of California and recipient of the 2023 Regional Theatre Tony Award, and is internationally recognized for its significant role in the development of American theater. Since 2016, the theater has been under the leadership of Producing Artistic Director Danny Feldman. Pasadena Playhouse's productions and community programs are centered on its founding idea of being a living force in its community, making theater for everyone. Today, the Playhouse continues to advance the American theater and serves as a hub for the top theatermakers of our time.

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

Thursday, June 4

10:00 am – 12:00 pm | Workshop | Pasadena Playhouse | Rehearsal Loft

COMMEDIA DELL'ARTE AND CLOWN RESISTANCE with John Achorn

John Achorn will explore the history of one of the first modern theater forms that advocated for social change, the *commedia dell'Arte* in Italy and France 1540-1780, and the legacy it offered subsequent eras of performance. He will do a little physical warm-up and character creation, followed by a discussion of the role of the Fool in society as an element of social change.

**** 12:00 – 1:30 pm | Lunch ****

1:30 pm – 3:00 pm | Process | Pasadena Playhouse | Carrie Hamilton Theatre

BY THE SKIN OF THEIR TEETH: DIRECTORS IN PROCESS #3

Using farce, burlesque and satire, Thornton Wilder explored themes of tenacity and resilience, as well as the moral failings of our species. What would you bring to the table? Join your fellow Labbies and watch them dream, create, inspire each other and above all, explore.

**** 3:00 – 3:30 pm | Break ****

3:30 pm- 5:30 pm | Presentation | Pasadena Playhouse | Carrie Hamilton Theatre

A.I.? ARTIFICIAL INTELLIGENCE -OR- ARTISTIC INSPIRATION with Trefoni Rizzi

Multi-disciplinary theatrical designer Trefoni Rizzi explores the vast horizon that is Artificial Intelligence and the impact may have on theatre, design, and creativity.

**** 5:30 – 8:00 pm | Dinner + Travel to ACTOR'S GANG THEATER ****

8:00 pm | Performance | The Actor's Gang Theater

THE PHYSICISTS

Written by Friedrich Dürrenmatt

Directed by Brent Hinkley

Set in an insane asylum that houses Albert Einstein and Isaac Newton, the biting 1962 German comedy is full of murder, mayhem, espionage, and questions about the morality and ethics of science.

THE ACTOR'S GANG

at The Ivy Substation, 9070 Venice Blvd, Culver City, CA 90232

THE ACTOR'S GANG is an experimental theatre and nonprofit group based at the Ivy Substation in Culver City, California. It was founded in 1981 by a group of actors, including Tim Robbins, looking to build a theater that would present relevant and vibrantly entertaining plays. The Actors' Gang mission is to present new, unconventional and uncompromising plays and dynamic reinterpretations of the classics, to restore the ancient sense of the stage as a shared sacred space, to introduce theater to children and help them find their own creative voices, to bring the freedom of self-expression to the incarcerated.

PARKING is available on Venice Blvd., next to the theater; it's unrestricted after 6pm and on Sunday. The Actor's Gang historic theater is located at the Ivy Substation on the south west corner of Venice Blvd at the eastern-most point of Downtown Culver City. Parking is also available at the public parking structure by Trader Joe's, on Culver Blvd, across the street from the theater. The first hour is free, and there is a small fee for any hour thereafter. Additional metered parking is available throughout the surrounding neighborhood. Please make sure to check signage for time restrictions.

Friday, June 5

10:00 am – 11:30 am | Presentation | Pasadena Playhouse | Carrie Hamilton Theater

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

with Jon Lawrence Rivera and Annie Yee

For over twenty years the Stage Directors and Choreographers Society Has supported Directors Lab West and sends representative to introduce working directors and choreographers to the union, its programs, and activities.

**** 11:30 am – 1:00 pm | Lunch ****

1:00 – 2:30 pm | Conversation | Pasadena Playhouse | Rehearsal Loft

ROUNDTABLE #3: AND THE A.I.'S HAVE IT

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

**** 2:30 – 3:00 pm | Break ****

3:00 – 6:00 pm | Interactive | Pasadena Playhouse | Rehearsal Loft

WHO THE HELL ARE YOU?!

Come and find out!

**** 6:00 – 8 pm | Dinner + Travel to L'ESPACE DIAVOLO ****

8:00 pm | Performance | L'espace Diavolo

ESCAPE

A Jacques Heim Creation

ESCAPE is a visceral, intimate show following a group of humans as they struggle to break free from their chaotic world. With resiliency and collaboration, they escape from their ordinary lives into a surreal landscape of infinite possibilities. Along with DIAVOLO's signature movement aesthetic, ESCAPE features a collection of the company's most famous architectural structures; each evoking a story unique to its design. ESCAPE is an exclusive, private event with all proceeds benefitting DIAVOLO's Educational and Military Veterans Programming.

L'ESPACE DIAVOLO

616 Moulton Ave, Los Angeles, CA 90031

DIAVOLO | ARCHITECTURE IN MOTION ® uses dance to explore the relationship between the human body and its architectural environment. Artistic Director Jacques Heim steers DIAVOLO's diverse team of dancers, designers, choreographers and engineers to create visceral and awe-inspiring works that reveal how we are affected emotionally, physically and socially by the spaces we inhabit. Meticulously designed bespoke architectural structures serve as the central inspiration for each work, activated by the stylistically varied and intensely physical choreography which has become the hallmark of this truly original company throughout its rich 25 year history. Through The DIAVOLO Institute, the company also provides educational and outreach opportunities to people of all ages and abilities while touring internationally and at home in Los Angeles, sharing the pioneering art form and the power of dance as a means of social impact.

PARKING is available on site in front of the Diavolo performance venue off Moulton Avenue and also on the adjacent streets. Please be aware of all parking restrictions. Diavolo is located on the northwest side of The Brewery located at 2100 North Main Street, Los Angeles, CA 90031, off the I-5 Freeway at Main Street. This map provides an overview of the entire Brewery Arts District <https://breweryartwalk.com/visit>. Popular ride services are an excellent way to travel to the Brewery Arts District. Use your favorite ride share app and tap in 650 Moulton Ave., Los Angeles, CA 90031 as your destination.

Saturday, June 6

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

BY THE SKIN OF THEIR TEETH: DIRECTORS IN PROCESS #4 AND DEBRIEF

Using farce, burlesque and satire, Thornton Wilder explored themes of tenacity and resilience, as well as the moral failings of our species. What would you bring to the table? Join your fellow Labbies and watch them dream, create, inspire each other and above all, explore.

**** 12:00 – 1:30 pm | Lunch ****

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

****SDC OPEN SESSION****

NOW IN THE CENTER RING: A Conversation with Jacques Heim

Jacques Heim is a Creative Director & Choreographer from Paris, France. Immediately after graduating from the California Institute of the Arts Heim founded DIAVOLO in 1992, where he cultivated his signature aesthetic: a fusion of dance, acrobatics, athleticism, and pedestrian movement. Since then, DIAVOLO has performed all over the world, including prominent features on America's Got Talent and the 2024 GRAMMYS. Heim's work also caught the eye of Cirque Du Soleil, and in 2004 he choreographed "KÀ," one of Cirque's longest running shows on the Las Vegas strip. Heim's other notable credits include: Opening Ceremony for the 16th Asian Games (Creative Director), Taurus Stunt Awards (Artistic Director), and BBC America's Dancing with the Stars (Choreographer).

**** 3:30 - 4:00 pm | Break ****

4:00 - 5:30 pm | Presentation | Pasadena Playhouse | Carrie Hamilton Theater

THE HEALING FOOL with Erin Crites

Part performance lecture, part participatory clown workshop, this interactive session explores how laughter, play, and vulnerability create authentic connection and how that connection fosters resilience and collective care. Using stories, videos, and ensemble exercises inspired by 15 years of clowny collaboration around the world, Erin will create space for participants to investigate how revelry creates catharsis, connection, and communal delight.

**** 5:30 - 6:00 pm | Break ****

6:00 - 7:00 pm | Wrap Up | Pasadena Playhouse | Carrie Hamilton Theater

WRAP-UP: THE FUTURE OF THE AMERICAN THEATRE

with the members of Directors Lab West 2026

7:00 - 8:30 pm | Mixer | Location TBD

AND NOW FOR THE REVELRY MIXER

Join your fellow labbies for an end-of-lab mixer celebration!

DIRECTORS LAB WEST

dream • create • inspire

Directors Lab West Bios 2026

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 the 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's 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 Studio Zanni, 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 last 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 is currently working with the Company of Angels in Lincoln Heights, developing a contemporary commedia ensemble reflecting the diverse cultures in Los Angeles. His documentary on Carlo Mazzone and Dell'Arte is being revived and re-edited for release in 2027. He also teaches Shakespeare, the American Novel, and History of Comedy at Santa Monica Emeritus College.

LONNIE RAFAEL ALCARAZ is an award-winning professional lighting designer and is also a Professor at UC Irvine, where he is the head of the lighting program. He has designed at various regional theatres, such as The Oregon Shakespeare Festival, Portland Center Stage, South Coast Repertory, The Repertory Theatre of St. Louis, Laguna Playhouse, Alabama Shakespeare Festival, Pasadena Playhouse, The Great River Shakespeare Festival where he is the Resident Lighting Designer, Utah Shakespearean Festival, Syracuse Stage, Arizona Theatre Company and East West Players. Lonnie has designed for Culture Clash for various shows, such as *The Birds* at both South Coast Repertory and Berkeley Repertory; Culture Clash in AmeriCCa at South Coast Repertory and San Diego Repertory; and their national touring show, *Radio Mambo*. Lonnie also is a producer with an emphasis in Latinx productions and community-engaged theatre. Recent designs include American Mariachi and *You're a Good Man Charlie Brown* with South Coast Repertory at the San Juan Capistrano Mission for their new initiative: Outside SCR. Also, he recently designed for Beitak Productions in the country of Oman at the Royal Opera House of Muscat; an Ice Skating show centered around various Operas with professional Opera Singers and the National Orchestra of Prague. In addition to his theatrical experience, Lonnie designed for Universal Studios Islands of Adventure for Universal Studios, Japan.

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).

TAMADHUR AL-AQEEL joined Company of Angels in 2013 and has co-run their Playwrights' Group since 2015. Short plays produced by Company of Angels: "The Little Bear" (2024), "Traffic Report" (One Act version, 2021), "Mush" (2020), "Crime Scene" (2019), "Coffee With My American Friend" (2018), "The Crayon Incident" for which she fabricated a life-sized puppet (2016), "Z is for Loz Angeles" which incorporated shadow puppets (2015), and the 7-part "The Family Car" puppet show for which she was also a puppeteer (2014). Tamadthur conceived of and co-produced the 24-hour play festival, "Election Scream Therapy" in 2016, and co-produced CoA's "This Land," by Evangeline Ordaz (2017). Her full-length play, "Walk Like an Egyptian," was short-listed for The Utah Shakespeare Festival's Words(3) new play series in 2023, and was part of The Vagrancy Playwrights Group's Blossoming series in 2020. The full-length version of "Traffic Report" was given a public reading by the Playwrights' Arena in October, 2025. Tamadthur's monologue about the historical figure, Hypatia of Alexandria, will be published by Drama Llama and available for performances in high schools as part of their "Fight Like a Girl" series. In the Spring 2025 semester, Tamadthur was a mentor puppeteer at USC School for Dramatic Arts. Awards include a Golden Mic (2001) for "Best Original Commentary" (KPCC FM); and a Garland Award (2000) for Ensemble Performance in "For Here or to Go?" by Alison Carey, Cornerstone Theater Company at the Mark Taper Forum. "Shahrazad and the Arabian Nights" was nominated by the LA Weekly for Production of the Year, and Tamadthur won a Drama-Logue Award for that production's sound design. She is so grateful to the Company of Angels and this amazing creative team for bringing "The Bean Trial Circus" to life. F*ck ICE.

BRENT BLAIR, PhD, joined the USC faculty in 1994 and is the founder of the USC/SDA Institute for Theatre & Social Change (ITSC). A Fulbright scholar and a member of the Phi Kappa Phi Honor Society, he trained to be a practitioner of Theatre of the Oppressed (TO) with the late Augusto Boal. He has offered numerous training workshops on arts and social change around the world, including work on collective trauma with therapists in Rwanda, arts and human rights with theatre practitioners in Kolkata, healing and dialogue through theatre with Israeli and Palestinian peace workers, and self-expression and advocacy with women's health practitioners in East Africa. He was a guest artist at the 2010 and 2011 WEF Conferences in Davos, Switzerland, and currently works as an artist consultant and teacher with the Gates Foundation / Women Lift Health program and the Obama Scholars program through Columbia University. His Los Angeles theatre and social change partnerships include work on numerous advocacy projects, including restorative justice with both former perpetrators and survivors of violence, healing work with communities in addiction recovery, arts and mentorship with adolescents, professional development training with K-12 teachers, communication and leadership training with non-profit administrators, and employee engagement with public health professionals.

CARLY DW BONES (DLW '16) is a theatre director, intimacy coordinator/director, sex educator, facilitator, and theatre witch. They work at the intersections of performance, ritual, sexuality, gender, community, and trauma-sensitivity. Recently, she directed and co-developed the world premiere of *The Aaron Play* at The Independent Shakespeare Co., co-produced by Coin & Ghost. Carly created and directed at the feminist theatre ensemble, The Illyrian Players, from 2011-2019, and has also directed at: Coin & Ghost, The Echo, EST LA, Indie Shakes, Inkwell Theater, Hollywood Fringe Festival, Kayenta Center for the Arts, The Road, Rogue Artists Ensemble, Rogue Machine, Sorority, The Vagrancy, and more. She also directs at university theatre departments. Carly is a freelance intimacy professional in the Los Angeles area. They do do intimacy direction 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, "Jesus Christ Superstar" at the Hollywood Bowl, Moving Arts, The Road, Rogue Machine, Skylight, Son of Semele, South Coast Rep, StarKid), for university theatre departments (UCLA, UCR, CSULA, CSULB, USC, Pomona College, Occidental College and more), and coordination for indie films (Double Date, Hypochondriac, Mind Games, Omi, Serpentine Pink, Next of Kin). CONNECT: carlydwbones@gmail.com & linktr.ee/thespomancer & www.thespomancer.com

DAVID BRIDEL is an artist, scholar, author, and educator whose expertise ranges from screen to stage, instruction to leadership. He has been teaching clown, mask, movement, acting, and performance for over thirty years. He is the Founding and Artistic Director of The Clown School in Los Angeles, one of the leading clown and physical theater arts independent studios in the United States, and its professional arm, The Clown School Company. His books *Clowns in Conversation*, *Send in the Clowns: Humanitarian Clowning in Crisis Zones*, and *Commedia dell'Arte - Contemporary Practitioners* are all published by Routledge UK, while his most recent publication *Clown Vs Dogma* is now available through KDP. His plays *Lunatics and Actors*, *Sublimity*, and *I Gelosi* are all published by Original Works Press. David has worked in mainstream theater, musical theater, opera, and classical music in the United States and around the world, in venues including The Mark Taper Forum, The Kennedy Center, the Broad Stage, the Theatre du Chatelet, Los Angeles Opera, and the Bayerische Staatsoper in Munich. He was a clown consultant for the recent production of *Waiting for Godot* on Broadway, while in film and television, his clients have appeared in movies and shows including *Weapons*, *Babylon*, *Gen Z*, *Euphoria*, *It's What's Inside*, *The Consultant*, *Joe Vs Carole*. David's studio practice, which includes coaching and his Advanced Acting class, is housed at Coaching With David. David trained with Philippe Gaulier and is recognized as a leading authority on clown history and practice.

MARTÍN CARILLO has composed music and designed sound environments in a number of contexts since 1996 & is the Los Angeles Stage Alliance Ovation Award winner for Sound design in 2004 and 2007. 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 the Audio Designer for Festival of the Lion King, and Golden Mickeys at Hong Kong Disneyland (2005). Los Angeles theatrical credits: *Peru in Africa* dir. Ernest Figueroa, 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, Tortoise, Michael Rother, Osees, Yuka Honda, Lotic, Paola Prestini 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 Jønsi, Mickey von Hausswolf, 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, California State University of Los Angeles, Orange County High School of the Arts, and is currently on the faculty at Los Angeles County High School of the Arts.

JOSE CERVANTES plays the role of Mario Garfias, the Accused, for Company of Angels' production of *The Bean Trial Circus*.

HANNAH CHODOS is a performer, director, and teaching artist from Los Angeles. She is a Vanguard member of the LA-based theater company, The Actors' Gang, and has performed in many of its productions on stage in Culver City and on tour throughout the United States and internationally. She has been working as a Teaching Artist with The Actors' Gang Prison Project since 2008, and served as Program Manager for the Prison Project from 2017 - 2025, bringing ensemble theatre into prisons throughout California as a vehicle for rehabilitation, and to effect systems and culture change. She has led workshops for performers at The Actor's Gang, Dartmouth College, DePaul University, UCLA, Walkabout Theatre, the Shakespeare Center of Los Angeles, and at PAM Residencies. She holds a BA in Religion from Dartmouth College, and an MA in Ensemble Theatre from Rose Bruford College (London), where she trained with the Polish theatre company, Teatr Piesn Kozla (Song of the Goat Theatre). www.hannahchodos.com

JEREMY COHEN is a nationally renowned director, playwright, and leader in the field of theatre. He has served for 13 years as producing artistic director at Playwrights' Center in Minneapolis and will continue in that role until 2024. Previously, he served as associate artistic director/director of new work at Hartford Stage (2003-2010), where he also directed several premieres. As the founding artistic director of Naked Eye Theatre Company in Chicago, Cohen developed/directed more than 15 plays, including several premieres. Other Regional/NYC directing credits include productions at Actors Theatre of Louisville, Alley Theatre, Alliance, Baltimore Center Stage, Dorset Theatre, The Duke on 42nd Street, George Street Playhouse, Goodman, Kansas City Rep, McCarter, Mixed Blood, New Victory, Olney Theatre, Open Fist, Repertory Theatre of St. Louis, Royal George, Steppenwolf Theatre, Theater J, Theater Latté Da, Victory Gardens and Workhaus Collective; workshops at O'Neill Playwrights' Conference, New York Stage and Film, Pasadena Playhouse, Denver Center, Portland Center Stage, A.C.T./New Strands, New Harmony, Bay Area Playwrights Festival and Woolly Mammoth. He has received numerous directing awards, an NEA/TCG Directors Fellowship, and a commission on a co-written play (with Dipika Guha) for "*Malicious Animal Magnetism*" at A.C.T./ZSpace in San Francisco. His Off-Broadway production (at The Duke on 42nd Street) of singer/songwriter Jonatha Brooke's "*My Mother Has 4 Noses*" recently finished touring the U.S., and he's currently writing the book for "Playing With Fire" with music and lyrics by JC Chasez and Jimmy Harry, and developing the musical adaptation of the award-winning documentary "The Gospel of Eureka" with Emily Saliers (of Indigo Girls).

ERIN LEIGH CRITES is a theatre artist, director, educator, choreographer, clown, and facilitator. With an adventurous spirit and a deep belief in the transformative power of theatre, Erin has spent her career creating bold, joyful, and imaginative work across the United States and internationally. Her artistic practice combines movement, comedy, ensemble devised theatre, mask work, clowning, and emotional authenticity to create performances and educational experiences that are both playful and deeply resonant. From July 2025-February 2026, Erin was in Minneapolis for several projects. She performed in Open Flame Theatre's debut production of *The Wilderness* and directed a full face mask piece, *Apartment 2B* with local physical theatre actors, continuing her passion for collaborative storytelling. ICE presence escalated during her time there and the commitment artists showed to their community was and continues to be both inspiring and harrowing. January 23rd was the first of many general strikes of this year, and was the opening of the bilingual adaptation of *Go Dog Go! Ve Perro Ve!* at Children's Theatre Company in Minneapolis, where Erin brought her blend of clown, imagination, and accessibility to young audiences as choreographer. The decision to open was made by the entire cast and crew after an intense rehearsal period with myriad troubles due to a chaotic and uncertain world. Whether directing, teaching, or performing, Erin is drawn to projects that celebrate curiosity, vulnerability, and connection and was immensely proud to be a part of the creative leadership on that production. Erin earned her MFA from Dell'Arte International School of Physical Theatre, where she trained extensively in Commedia dell'Arte, clown, melodrama, storytelling, mask work, ensemble dynamics, and community-based theatre. Her training also includes international study in Bali, Indonesia, where she explored traditional mask making, shadow puppetry, Topeng Karass dance, and Kecak performance. She later participated in The Dario Fo Project in Italy, studying and collaborating with Nobel Prize-winning playwright and performer Dario Fo. Erin originated a role in the world premiere of *La Storia di Qu* at the Milan Expo in 2015. A passionate educator, Erin spent six years on faculty at Idyllwild Arts Academy, teaching physical storytelling, movement, acting, voice, and speech to an international student body of emerging artists. She also served as Director of Graduate Studies and Assistant Professor at the University of Louisville, where she taught graduate-level acting, movement, clowning, acrobatics, and ensemble devising. Erin has worked as a teaching artist with organizations including Plaza de La Raza, Lookingglass Theatre, Clowns Without Borders, Risaterapia in Mexico City, and educational programs throughout the United States and abroad. Since 2010, Erin has been an ensemble member of Clowns Without Borders USA, traveling to Haiti, Kenya, and Nicaragua, and Colombia to perform for children and communities facing crisis and displacement. This work reflects her belief that laughter, creativity, and play are essential tools for healing and resilience. She served in board leadership for six years and continues to advocate and fundraise for the organization. Beyond the stage, Erin is the founder of Feel Better Sessions, a facilitation and wellness initiative that partners with organizations including Google and Vice to provide arts-based workshops, coaching, and experiences focused on creativity, mindfulness, and human connection. Her work consistently centers collaboration, empathy, and the power of storytelling to bring people together. Whether she is directing an ensemble, teaching movement to young artists, performing in a devised production, or leading a workshop on play and wellness, Erin approaches every room with warmth, humor, curiosity, and a contagious sense of possibility.

LILY TUNG CRYSTAL is a director, actor/singer, and the artistic director of East West Players. She has directed the world premieres of David Henry Hwang's 2026 version of *Flower Drum Song* (East West Players); R.A. Shiomi's *Secret Warriors* (History Theatre); Jessica Huang and Jacinth Greywoode's musical *Blended 和* (Harmony) (Mu/History); Saymoukda Duangphouxay Vongsay's *The Kung Fu Zombies Saga* (Mu); and Leah Nanako Winkler's *Two Mile Hollow* (Ferocious Lotus). Other credits include: Lauren Yee's Cambodian Rock Band (Mu/Jungle); David Henry Hwang's *Chinglish* (Palo Alto Players); Susan Soon He Stanton's *Today Is My Birthday* (Mu); and Steven Karam's *The Humans* (Park Square Theatre), which won the Twin Cities Theater Bloggers' Favorite Play 2022. She is also a three-time Theatre Bay Area Award Finalist for Outstanding Direction. As an actor/singer, Tung Crystal has performed nationally at theaters including Cal Shakes, Jungle Theater, Magic Theatre, Mixed Blood, New World Stages, Playwrights' Center, Portland Center Stage, SF Playhouse, Syracuse Stage, and Theater Mu. eastwestplayers.org ; lilytungcrystal.com

CYNTHIA SANTOS De CURE is a bilingual actor, voice, and dialect designer/coach. She is an Associate Professor Adjunct of Acting at the David Geffen School of Drama at Yale University, certified teacher of Fitzmaurice Voicework® and Knight-Thompson Speechwork. A native Spanish-speaker who grew up in Puerto Rico, her work centers on culturally inclusive pedagogies in actor training, specifically voice and speech, including Latina/o/x/e identity, linguistic identity, bilingual Shakespeare, and accents of Spanish. Some voice and dialect credits include: *Quixote Nuevo* (Oregon Shakespeare Fest., SCR, Seattle Rep, Portland Stage, Denver Center, Roundhouse); *Notes on Killing...*; *Wish You Were Here*, *Mojada: A Medea in Los Angeles*, *El Huracán*, *Today Is My Birthday* (Yale Rep); *Espejos/Clean* (Milwaukee Rep); *La Tempestad*, *La Broa'* (Trinity Rep); *Wolf at the Door* (OSOLO); *Real Women Have Curves* (Alley Theatre); *Laughs in Spanish* (Denver Center & Hartford Stage); *Native Gardens*, *Two Trains Running* (Hartford Stage); *Hot Wing King* (Hartford Stage, Baltimore Center Stage) *Cymbeline* (NY Classical -Off Broadway); *Scenes with Cranes* (REDCAT/CalArts), *In The Heights* (Marriott Theater, Phoenix Theatre, Chance Theater). She is a member of SAG-AFTRA and Actors' Equity, some acting credits include: *Richard III*, *The Tempest* (Elm Shakespeare), *Long Road Today* (South Coast Rep), *A Midsummer Night's Dream*, *The Exonerated* (Long Beach Shakespeare), *The Mambo Kings*, *CSI: Crime Scene Investigation*, *Days of Our Lives*. As playwright, her play *Miss Quince*, had its premiere at the John Lions New Play Festival in 2012 and has had readings in Dallas, Chicago and New York. Her bilingual co-adaptation with Tatiana Pandiani of *Bodas de Sangre* (Blood Wedding) was produced at DGSD (Yale Drama) in 2021. An associate SDC member, some of her directing work includes *The Tempest*, *Twelfth Night* (LB Shakespeare), *Roosters*, *Yerma*, *Silent Sky* (CSU Stanislaus). A VASTA, ATHE member, she serves on the steering committee of the Latinx Theatre Commons and Fornés Institute. A Yale Whitney Humanities Fellow (2024-25) and Public Voices Fellow (OpEd Project 2021-22); her publications include, chapter- "La Voz de Shakespeare" (in *Shakespeare and Latinidad* by Boffone/Della Gatta); and co-editor of the award-winning, *Scenes for Latinx Actors* (Smith and Kraus) and *Latinx Actor Training*, (Routledge). She is currently co-editing a second volume of the scene book and most recently co-championed the successful Actor Training Laboratorio sponsored by the Latinx Theatre Commons. Cynthia earned her BA in acting from USC, and an MFA in acting from CSULA.

KATHERINE FREER is a multimedia artist, creative technologist, filmmaker, organizer, and educator whose artistic practice lives at the intersection of story, technology, and civic engagement. Her work has been presented at internationally renowned stages, museums, universities, and music festivals, including BAM, Lincoln Center, the Apollo Theater, The Metropolitan Museum of Art, and Coachella, as well as community centers on Native/Indigenous reservations and workshops at Correctional Facilities. She has been recognized with awards, grants, and residencies including the 2024 New England Foundation for the Arts Nation Theatre Project Creation and Touring Grant, 2022 MacDowell Fellowship, 2021 Cordillera Film Festival (official selection), 2021 Harlem Film Festival (official selection), 2021 Virginia Dares Cinematic Arts Awards for DECOLONIZING Films and Media Projects (winner), 2019 San Francisco Dance Film Festival (official selection) 2019 Drama Desk (nominee), 2019 Lucille Lortel (nominee), 2019 Prague Quadrennial (official selection), 2016 Wearhacks NYC (winner), 2015 Helen Hayes (nominee), 2013 Innovative Theater Award (nominee), 2008 People's Choice Award (nominee). Recent Credits Include: *Peculiar Patriot* (New York Theatre Workshop). *Reconstructing* (Under the Radar), *We Are Your Robots* (Theatre for a New Audience), *Sunset Baby* (Signature Theatre), *Number Our Days* (Perelman Performing Arts Center), *La Bohème* (Pacific Symphony), *Family Ball* (Institute of Contemporary Art, Boston), *Dream Machine* (Lincoln Center), *Lizard Boy* (Oregon Shakespeare Festival), *The Little Mermaid* (The Munny), and *Rent* (Theatre Under the Stars). She is a proud member of Wingspace Theatrical Design and United Scenic Artists Local USA 829, a core collaborator with All My Relations Collective, a collaborating artist with The TEAM, Head of the Integrated Media Program at the University of Texas at Austin, and the Associate Director of Texas Immersive Institute

ROSANNA GAMSON studied composition with Hanya Holm, Bessie Schonberg, and Phyllis Lamhut and earned a BFA and MFA in Dance from NYU TSOA. She performed internationally as a member of Andrew de Groat & Dancers, and in dances by Yvonne Rainer, workshop performances of Robert Wilson, and in many others' projects. She studied with poets Charles Simic, Louise Glück, and Tom Lux, and my poetry has appeared in literary journals such as Poetry Magazine and the Bellingham Review. She is on the faculty teaching composition at CalArts's School of Dance, where she serves as Dean. In Los Angeles, she founded RGWW to create a multi-lingual, multimedia body of dance theater work rooted in the cultural multiplicity of LA and grounded in a humanist perspective. RGWW has garnered support from foundations and public funding organizations, including National Performance Network, National Dance Project, and ongoing funding from the City of LA Dept. of Cultural Affairs and LA County Dept. of Arts & Culture. RGWW has toured in The Americas since 2002, in Europe since 2012, and Asia since 2023. Her most recent work, *BLUE*, premiered at the Feng Dance International Gala in Tainan, Taiwan. Her next project is "Our Fragile Eternity" inspired by Walter Benjamin's writing, 19th-century spirit photography, and Kabbalah.

JACQUES HEIM is a Creative Director and Choreographer from Paris, France. He founded DIAVOLO | Architecture in Motion ® in 1992, immediately after graduating from the California Institute of the Arts. With DIAVOLO, Heim has cultivated his signature aesthetic: a fusion of dance, acrobatics, athleticism, and pedestrian movement. Since then, DIAVOLO has performed all over the world and is currently completing their first LA residency with their show, "ESCAPE." Heim's work continuously challenges the conventional wisdom surrounding dance by pursuing new, innovative ways of storytelling and developing my unique, multi-genre movement language. This is the basis for DIAVOLO's incomparable aesthetic. Most recently, you may have seen his work with DIAVOLO opening the 2024 GRAMMYS with Dua Lipa. Other recent projects include EXISTENCIA (2024), a special commemoration of the Northridge earthquake in collaboration with The Soraya, Antonio Sánchez (4-time GRAMMY winner), and Thana Alexa (GRAMMY nominee). DIAVOLO is often recognized for their appearance on America's Got Talent, which aired on NBC in 2017. DIAVOLO advanced to AGT's finale, which was performed at the Dolby Theater in Hollywood. That same year, Heim directed DIAVOLO for a special appearance on Le Plus Grand Cabaret du Monde's New Year's Eve (2017), one of the most-watched TV shows in France and Francophone countries. Similarly, DIAVOLO appeared on Helene Fischer's Christmas Spectacular (2017). Independently, Heim also choreographed KÁ (2004) for Cirque du Soleil at the MGM Grand, Las Vegas. This destination show is still a staple on the strip, featuring apparatuses inspired by DIAVOLO structures and architecture. In 2005, he was the Artistic Director for the Taurus Stunt Awards and returned in 2007 to stage a movement/stunt piece, "The Car". With Center Theater Group, he created choreography for the stage play, *The Stones* (2006). On television, his work has appeared on BBC America's Dancing with the Stars and Bravo's Step Up and Dance. In 2010, Heim was invited to be a Creative Director for the Opening Ceremony of the 16th Asian Games in Guangzhou, China. He also worked with Guy Caron and Michael Curry as consulting choreographer on Ice Age Live!, a "mammoth" arena show which had its world premiere at London's Wembley Stadium in November 2012, before touring all over Europe. In 2016, Heim started working with the Military Veteran community. He created movement workshops under a new branch of DIAVOLO, called The Diavolo Veterans Project, which remains a core of their programming to this day. Their mission is Restoration, working to restore the Veterans' emotional, mental, and physical strength. The workshops culminate in a live show featuring Veterans and Civilians (i.e. dancers) moving together. This series of shows, "S.O.S. Signs of Strength," has performed all over the country, including the historic Kennedy Center in Washington, D.C. In October 2022, Heim was awarded the U.S. Army's Meritorious Civilian Service for his work in the Veteran community. In addition to three USA Fellowship nominations and four Alpert Award nominations, Heim has received the Martha Hill Choreography Award of the American Dance Festival, the Special Prize of the Jury at the 6th Saitama International Dance Festival, a Brody Arts Fund fellowship, and a James Irvine Foundation Fellowship.

SOPHIA HERNANDEZ is an emerging Chicana filmmaker and creative based in Los Angeles. An alumna of the Theater Arts and Performance Studies Dept. at Brown University and recent MFA graduate in Theater, Film, & TV from California State University, LA, she gravitates towards telling stories about social justice and the Latinx community. Her most recent work includes co-editing on the independent documentary Hummingbirds, winner of The Grand Prix of the Generation 14Plus International Jury for the Best Film at Berlinale Film Festival 2023, and assistant directing the U.S. premiere of Arthur Miller's *The Hook* in Red Hook, Brooklyn.

PING HO MA, MPH, is Founder and Director of Arts and Healing Initiative, which transforms lives through the innate power of the arts, guided by mental health practices, to foster healing, connection, and resilience for all. Her vision for this field has been inspired by the nexus of her graduate education in counseling psychology and public health with her lifelong experience in performing arts and development of integrative health programs at UCLA and Stanford. Ping co-developed and served as principal investigator of the effectiveness study for the innovative curriculum Beat the Odds®: Social and Emotional Skill Building Delivered in a Framework of Drumming. She also spearheaded the development of the Certificate Program in Social Emotional Arts (SEA) and a Social Emotional Arts Toolkit curriculum of supportive art, movement, music, and writing for individuals and groups in any setting. Ping serves as associate editor for the creative arts therapy section of the Journal of Integrative and Complementary Medicine. In addition, she is co-author of the National Parenting Products Award-winning book, *The Innovative Parent: Raising Connected, Happy, Successful Kids through Art* (Ohio University/Swallow Press, 2019).

ROBERT HUPP is in his tenth season as artistic director of Syracuse Stage. Syracuse Stage directing credits include: *A Christmas Story*, *Dial M for Murder*, *Agatha Christie's Murder on the Orient Express*, *Our Town*, *The Play That Goes Wrong*, *Eureka Day*, *Annapurna*, *Talley's Folly*, *Amadeus*, *Noises Off*, *Next to Normal*, and *The Three Musketeers*. Prior to coming to Central New York, Robert spent seventeen seasons as the producing artistic director of Arkansas Repertory Theatre in Little Rock. He directed over 30 productions for Arkansas Rep ranging from *Hamlet* to *Les Misérables* to *The Grapes of Wrath*. In New York City, Robert directed the American premieres of Glyn Maxwell's *The Lifeblood and Wolfpit* for the Phoenix Theatre Ensemble. He also served for nine seasons as the artistic director of New York City's Obie Award-winning Jean Cocteau Repertory. At the Cocteau, Robert's directing credits include works by Buchner, Wilder, Cocteau, Shaw, Wedekind, and the premieres of the Bentley/Milhaud version of Brecht's *Mother Courage and Her Children*, Seamus Heaney's *The Cure at Troy*, and Eduardo de Filippo's *Napoli Millionaria*. He has held faculty positions at Syracuse University, Pennsylvania's Dickinson College and, in Arkansas, at the University of Arkansas at Little Rock and Hendrix College. Robert served as vice president of the Board of Directors of the Theatre Communications Group and has served on funding panels for the New York State Council on the Arts, National Endowment for the Arts, the Theatre Communications Group, the New Jersey State Council of the Arts, and the New York City Department of Cultural Affairs. While in Arkansas, Robert was named both Non-Profit Executive of the Year by the Arkansas Business Publishing Group and Individual Artist of the Year by the Arkansas Arts Council. In 2025, he was inducted into the College of Fellows of the American Theatre.

TANYA KANE-PARRY (DLW '03) is a director and choreographer working across opera, theater, and new performance. Her recent directing work includes Mozart and American Voices (with the New West Symphony, conducted by Michael Christie and featuring Angels Vocal Art. This past Fall she directed philosopher Talia Bettcher in the solo performance *REALITY MARE* at Cal State LA. Additional credits include *The Panza Monologues* (CSULA/WGSS collaboration), *The Little Bear* by Tamadthur Al-Aqeel (Company of Angels), *Fighting Back – A Satirical Dive into the Rise of Fascism in America* (CSULA), and *Broken*, an original performance presented at the Llano del Rio ruins as part of #OnAllDay, Positional Projects. Her video work Harvested was created for the ON ALL Day initiative. Her directing and choreography credits also include *Candide* by Leonard Bernstein (Angels Vocal Art, A Noise Within Theatre), *Norma* (Skagit Opera), *CIVIL warS* by Philip Glass (LA Phil, Disney Hall), and *The Wall: A Musical Misdeed* (CSULA), *ANYA 17* by Adam Gorb (SoCal premiere, Angels Vocal Art), and *The News* by Jacob TV (Long Beach Opera, The Broad Theatre), *La Traviata* (Angels Vocal Art) and *Don Giovanni* (Bakersfield Symphony Orchestra). She has also directed original and devised works, including *Space: The Final Frontier and Shredded*, *Private in Public* (Opera del Espacio, World Dance Alliance-Americas Conference, University of Manoa), *Triple [Inter]sect* (Highways Performance Space), and multiple site-based works, including *Squaring the Circling* and *Private in Public* (SoCal Dance Invitational).

JESSICA KUBZANSKY (She/Her) is the Artistic Director of Boston Court Pasadena, a theatre dedicated to risky, adventurous new works, and significantly reenvisioned classics, and an award-winning director working nationally in theatres such as Arena Stage, Rattlestick Playwrights Theatre, The Cherry Lane, Portland Center Stage, ACT Seattle, Utah Shakespeare Festival, South Coast Rep, the Geffen Playhouse, Pasadena Playhouse, and many other theatres, especially across Southern California. Kubzansky creates inventive work across many genres. She is known as a play-whisperer for her ability to dramaturg new plays, breathe powerful life into classic adaptations, and create exciting new takes on old classics. Recent directing work includes: the world premiere of Weston Gaylord's *Octopus's Garden*, Tennessee Williams' *The Night of the Iguana* (Boston Court), Sarah Mantell's response to *The Merchant of Venice* called *Everything That Never Happened* (Baltimore Center Stage, Feb 2025, Oregon Shakespeare Festival (pandemic-paused), prior world premiere at Boston Court), *A Midsummer Night's Dream* (Utah Shakespeare Festival), the world premiere of her own immersive site specific *Measure STILL for Measure* (Boston Court), *The Father* with Alfred Molina (Pasadena Playhouse), world premieres of Aditi Brennan Kapil's *Orange* (South Coast Rep), Tira Palmquist's *The Body's Midnight*, Kit Steinkellner's *Ladies* (Boston Court), plus *Othello* (A Noise Within), Aaron Posner's *Stupid Fucking Bird* (ACT Theatre Seattle), Jeanne Sakata's *Hold These Truths* (Arena Stage, among many other places), the West Coast premiere of Luis Alfaro's *Mojada*, *A Medea in Los Angeles* (a Boston Court co-production at the Getty Villa), and many more. Kubzansky is an eclectic director with many passions: she develops and directs many world premieres, she is a Shakespeare freak (favorite productions include *Hamlet* with Leo Marks at Theater 150, *Macbeth* in Edinburgh, *Richard II*, her own *Rll*, *Two Gents*, *Twelfth Night*, *A Midsummer Night's Dream* (various Shakespeare Festivals nationwide and internationally), she delights in directing classics, including commedia and farce: *The Servant to Two Masters* (International City Theatre), *The Illusion* (American Stage), Vaclav Havel's *The Memorandum* (Odyssey Theatre), Wallace Shawn's adaptation of Machiavelli's *The Mandrake* (West Coast Ensemble), Marivaux/Wadsworth's *The Triumph of Love* (Singular Productions), Arthur Schnitzler's *Anatol* (Buffalo Nights), Peter Barnes' adaptation of Wedekind's *Lulu* (Pacific Resident Theatre), Dario Fo's *Accidental Death of an Anarchist*, *A Flea in Her Ear*, *Noises Off* (Capitol City Playhouse), Tennessee Williams' *The Night of the Iguana*, *Camino Real* (Boston Court), *The Glass Menagerie* (The Colony), O'Neill's *A Moon for the Misbegotten* (The Laguna Playhouse), Hare/Brecht's *Mother Courage* with Camille Saviola (Boston Court), Lillian Hellman's *Toys in the Attic*, Shaw's *Heartbreak House* (The Colony) and *Pygmalion* (Pasadena Playhouse), *Pirates of Penzance* (The Boston Publick), among many others. Kubzansky teaches graduate playwrights and directors at UCLA, has her MFA in Direction from the California Institute of the Arts, and her undergraduate degree in Creative Writing from Johns Hopkins and Harvard. She has received many awards and honors, among them the Los Angeles Drama Critics Circle's Margaret Harford Award for Sustained Excellence in Theatre.

ANGELINE LARIMER MFA, MA, GCMH, is the Executive Director of Propel New Works, a nonprofit that provides a variety of support for story development. She is also the Lead Dramaturg for PlayPenn, an MFA & Dramatists Guild playwright, a bioethicist, and an applied theatre professional who works at the intersection of health humanities and theatre. She is Affiliate Faculty for the Medical Humanities & Health Studies Program and the Applied Theatre, Film, & Television Program at Indiana University Indianapolis. She also facilitates playwriting workshops for people in active substance use recovery, and proudly facilitates Theatre for Veterans, which offers free online scriptwriting classes and workshops to veterans of the U.S. Armed Forces. As a bioethicist, she assists public health professionals by processing data and narratives to provide support where needed. Her play, *The Spectrum of Letting Go*, received the Myles and Peg Brand Fellowship in Bioethics from Indiana University and was nominated for the Susan Smith Blackburn Prize.

RAUL VEGA MARTINEZ is honored to return to the stage at Company of Angels for *The Bean Trial Circus*. A native of Boyle Heights, he holds a B.A. in Drama from UC Irvine. He recently appeared in *Convention* by Danny Rocco. His theatre work includes Frida Kahlo Theatre, Company of Angels, Playwrights Arena, CASA 0101, Hereandnow Theatre Co., The Road Theatre Company, and Circle X Theatre Co. Selected credits include *Waiting* (Playwrights Arena), *Yerma* (Brown Bag Theatre Co.), and *Lydia* by Octavio Solis. On screen, Raul has appeared in *Lolo* (dir. Chris Banda), *The Final Shot* (dir. Rosa Delgado), *Los Curanderos* (dir. Salvador Paniagua), and *Nice Guy Hunter* (dir. Eric Nguyen). Outside of acting, Raul is an avid rock climber, guitarist, and carpenter.

DANAE IRIS McQUEEN is an award-winning theatrical and TV/film costume designer and fabricator living in Los Angeles. Some of her favorite designs in LA include - *Foursome* and *Arrowhead* at IAMA Theatre, *Little Shop of Horrors* at Pasadena Playhouse, *WITCH* at Geffen Playhouse (Los Angeles Critics Circle Award & LA Stage Alliance Ovation Award), *The Pride* at Wallis Annenberg Center (LA Stage Alliance Ovation Nomination), and *Annie* at the HOLLYWOOD BOWL. In 2024, she won an Emmy Award for her work as an ACD on *Beauty and the Beast: A 30TH CELEBRATION* on ABC and Disney+. Selected additional theatrical credits include *Little Shop of Horrors* at Great Lakes Theater, and the world-premiere productions of Kyle Bradstreet's *From Prague* and Johanna Adams' *Gideon's Knot* (Contemporary American Theatre Festival). She was the associate designer on Michael Arden's *Merrily We Roll Along* (The Wallis Annenberg Center, costume designer Dane Laffrey) and on *Up Here* an original musical written by Bobby Lopez and Kristin Andersen-Lopez and directed by Alex Timbers, with costumes designed by living LA legend Ann Closs-Farley (La Jolla Playhouse). Danae's theatrical designs have appeared on the Late Late Show with James Cordon, in American Theatre Magazine, and as the cover art for the book "Plays by Women from the Contemporary American Theater Festival." Selected film/television/live event costume design credits include RINGSIDE, directed by Deborah Stein and written by Tory Stewart, YOUR OLD MAN, directed by filmmaker Tim Hautekiet (official LA SHORTS FEST and BUFFER FESTIVAL selection), SNAPDRAGON DUAL CAMERAS (commercial), and *Passport to Iron City*, a multi-city immersive experience based on the world of ALITA: BATTLE ANGEL. Selected film/television/live event costume fabrication credits include *The Lion King* at the HOLLYWOOD BOWL on DISNEY+, FOX's THE MASKED SINGER, the MY CHEMICAL ROMANCE LONG LIVE the BLACK PARADE tour, P!NK BEAUTIFUL TRAUMA tour, MAGIC MIKE LIVE, and more. Danae has also worked with the Los Angeles Philharmonic, Old Globe Theatre, Alley Theatre, Delaware Resident Ensemble Players, and the Cincinnati Ballet, among others. She holds an MFA in Costume Design from the University of California, San Diego, and is a proud member of the Costume Designers Guild, Local 892.

MICHAEL MICHETTI is a theater director with many credits in regional theater, civic light opera, dinner theater, and AEA 99-seat theater. A three-time Drama-Logue Award winner for his direction, he has served as artistic director for two theater companies. Michetti conceived and directed the musical *Babes*, which received many Los Angeles-area awards, including the Los Angeles Drama Critics Award for its score. He has served as dramaturge for a number of plays and has written stage adaptations of Oscar Wilde's *The Picture of Dorian Gray* and Charles Dickens' *Hard Times*. Michetti holds a B.F.A. with an emphasis in directing from the University of Southern California's drama conservatory program.

DAN O'CONNOR (DLW '03) is a versatile actor, improviser, writer, director, and teacher with a career spanning over three decades in both performance and education. He is the founder and former producing artistic director of Impro Theatre in Los Angeles, a critically acclaimed company known for its innovative, narrative, and genre-driven improv. A co-founder of BATS Improv in San Francisco and LA Theatresports, Dan has been performing and teaching improv professionally since 1986. He has developed pioneering techniques in narrative improvisation, creating visceral, unscripted theater, and has applied these methods to improve communication and foster collaboration in diverse settings. Dan has trained with some of the greatest minds in the improv world, including Keith Johnstone, Phelim McDermott, and Lee Simpson. Over the years, he's had the honor of teaching and performing with Wayne Brady and appearing with renowned theaters and companies such as The Groundlings, The Second City, and stages from Auckland to Oslo. For Impro Theatre, Dan has directed productions such as Chekhov UnScripted, Jane Austen UnScripted, Fairytales UnScripted, The Western UnScripted, Shakespeare UnScripted, and Sondheim UnScripted. These shows have performed at prestigious venues including The Broad Stage, Oregon Shakespeare Festival, and The Laguna Playhouse, to name just a few. His stage credits also include Improbable Theatre's Life Game (Off-Broadway), as well as performances with the American Conservatory Theater and A Noise Within. On television, Dan has directed shows like ABC's Sons and Daughters and Oxygen's Campus Ladies, and acted in Seinfeld, VEGAS, Raising Hope, Starstruck, and Malcolm in the Middle. He co-created and starred in NBC/PAX's World Cup Comedy. Dan's teaching expertise has reached across the globe, from universities like USC and Duke to companies such as DreamWorks, Disney Animation, and Cirque du Soleil. He is a graduate of the Webber Douglas Academy of Dramatic Art in London and gave a TED Talk about the transformative power of improv. In addition to his performance work, Dan is a co-author of two books with Dr. Jeff Katzman on the power of improv for personal and professional growth: *Life UnScripted: Using Improv Principles to Get Unstuck, Boost Confidence, and Transform Your Life* and *Ensemble!: Using the Power of Improv to Forge Connections in a Lonely World*. Both books, published by North Atlantic Books and available through Penguin Random House, offer practical insights into how improv can unlock creativity and forge deeper connections in everyday life. Dan has taught improv to a wide variety of people—from novice actors to NBA players and CEOs—helping them harness the skills of improvisation to boost creativity, improve communication, and lead with confidence. A graduate of the Teacher Development Program of the National Alliance of Acting Teachers, Dan is also a Webby Award winner for creative direction. He currently resides in Los Angeles with his wife, actress and writer Edi Patterson.

JANELLE DOTE PORTMAN is a multidimensional creative and storyteller with a heart for humanness and truth. She most recently choreographed *Flower Drum Song* at East West Players, bringing a fresh, embodied lens to the classic. Favorite theatre projects include: *Here Lies Love* (CTG—Associate Director), *American Idiot* (CTG/Deaf West—Associate Choreographer), *Allegiance* (Broadway—Executor, Mrs. Maruyama, Asst. Dance Captain), *Allegiance* (EWP—Executor, Mrs. Maruyama, Asst. Choreographer), *Paint Your Wagon* (Geffen—Kwai Fa), *Damn Yankees* (Reprise!), three additional productions of *Flower Drum Song* (Woodminster—Linda Low, San Gabriel—Linda Low, Fullerton CLO), and six worldwide productions of *Miss Saigon*. Selected film/TV: *Memoirs of a Geisha*, *The Young & the Restless*, *Everybody Hates Chris*, *The Search for the Next Pussycat Doll*. Selected choreography/dance: *Berlin*, 3OH!3, Blink-182, MTV Asia, Nike Asia.

MELANIE REESE created and released the web series, "Pre-Production" (2017), drawing from experiences working in Hollywood. She's been involved with multiple theater companies such as Opera del Espacio, Amapola Players, and hereandnow, performing across SoCal over the past 20 years. Recently, she played Bess Truman in the immersive play *Convention* and was part of the reading of Company of Angel's Playwright's group *All the Things She Never Said* by castmate Sophie Goldstein. She occasionally writes stuff and produces film, some for the likes of The Collaboration Filmmakers Challenge, New Filmmakers L.A. On Location Film Festival, and the Tribeca N.O.W 2019 selection "Yallah Habibi."

JOHN LAWRENCE RIVERA is the founding artistic director of Playwrights' Arena and the recipient of a Career Achievement Award (2015) and Queen of Angels Award (2024) from Stage Raw. He directed the following world premieres for Playwrights' Arena: *Luca & Uri* by Nicholas Pilapil, *SWIPE* (also conceiver and playwright), *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 Speed of Jake* 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 Gazelles* by Janine Salinas Schoenberg, *Girl Most Likely To* by Michael Premrirat, *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 Kirk Douglas Theatre. Rivera is also the recipient of a NY Fringe Festival Award (for directing *Hillary Agonistes*), and an LA Weekly Award (for directing *Sea Change*).

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 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 Hellesen's *Dos Corazones* for Lincoln Center Theater Directors Lab Festival at HERE. West Coast Premieres include Melanie Marnich's *Quake* and Lee Blessing's *Chesapeake*. Favorite designs 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

DANIEL SHOENMAN is an Artistic Director dedicated to the support and development of new plays and playwrights. Their career reflects a strong focus on artistic and production leadership within the theater community. Daniel's work at The Inkwell Theater includes serving as Artistic Director and Producing Director. In these roles, they provided creative leadership and logistical coordination for the theater's initiatives, fostering a collaborative environment for writers, directors, and actors. Their contributions supported the transformation of innovative scripts into compelling stage productions. Prior to their work at The Inkwell Theater, Daniel served as an Artist Liaison at UCLA Live, contributing to the presentation of performing arts. They also held a Venue Director role at FringeNYC, where they contributed to event coordination and facility management. These experiences demonstrate their capabilities in event and artist support.

JENNY SLATTERY is the Associate Artistic Director at Pasadena Playhouse, the 2023 Tony Award-winning State Theater of California. She partners with the Producing Artistic Director on season selection and the artistic development of every production, oversees the Production and Education departments, and shapes artist contracts, co-productions, and commissions. Jenny came to producing after two decades as a stage manager. Broadway and commercial credits include *Bullets Over Broadway*, *Spider-Man: Turn Off the Dark*, *Guys and Dolls*, *Oleanna*, *Grease*, *Cry-Baby*, and the *Radio City Christmas Spectacular*. Regionally, she has worked with theatres including The Old Globe, La Jolla Playhouse, East West Players, and ZACH Theatre. Before joining the Playhouse, Jenny served as Associate Director of the Theatre Program at Fordham University and as Head of Stage Management on the faculty of California Institute of the Arts. She currently serves as a Board Member at Large for the League of Resident Theatres (LORT). Jenny holds an MFA in Stage Management from UCSD, an MA in Theatre History and Criticism from UT Austin, and a BA in History and Women's Studies from the University of Florida.

DANIEL STEIN Teaches Movement for the Actor and Devising of Original Works, Founder and Curator of the Annual PARTICLE COLLIDER FESTIVAL at UCSB. After studying in the Professional Actors Training Program at Carnegie-Mellon University, notably with Jewel Walker, Daniel went to Paris, France to study with Etienne Decroux, becoming M. Decroux's frequent translator. Subsequently, making his home in Paris for 20 years, Daniel started his professional career as an actor with the French National Theatre. His solo performances have toured in more than 30 countries, as well as in theatres such as the Kennedy Center and Lincoln Center in the United States. The performance of his first solo show, *TIMEPIECE*, received this New York review: "Perhaps a handful of times can a critic sit in a theatre and in the space of a mere hour see a performer change the entire course of an established art form, but that is precisely what happened when Daniel Stein opened the Dance Theater Workshops New Mime Series" - Barton Wimble, New York Daily News). He has performed and taught master classes throughout the world at institutions such as The Juilliard School of Drama and The Shanghai Theatre Academy. Daniel is a John Simon Guggenheim Fellow and has received grants from the National Endowment for the Arts, the United States/Japan Commission, and the Pew Charitable Trust. Recent summers have seen him teaching in Sicily, the Danish National School for the Performing Arts, Copenhagen, and in Seoul, South Korea. Prior to finding his artistic home at The University of California, Santa Barbara, he spent seven years at Brown University in Providence, Rhode Island as Head of Movement and Physical Theatre for their MFA Professional Actor Training Program. Prior to that, over a decade at Dell'Arte International School of Physical Theatre in Blue Lake, CA. serving as School Director and core instructor. For more information, visit PoeticDynamics.com

JONATHAN CK WILLIAMS works at the Natural History Museum in Los Angeles in the Performing Arts Department, performing & directing life-size prehistoric puppets. An alumni of CSULA Theatre Arts and Dance, he has performed as an actor and puppeteer in South Coast Rep's production of *The Night Fairy* (Bat), as well as numerous productions with Theatre Dybbuk, Son of Semele Ensemble, and at the Automata Theatre in LA's Chinatown.

EMMANUEL WILSON (he/she/they/all) is a playwright, director, artist advocate, and executive producer. Emmanuel is the Founder and Principal of Wilson Williams Creative, a company dedicated to supporting artists and organizations through strategic storytelling, brand development, and design. For over 20 years, Emmanuel has championed the voices of America's theatre writers through advocacy, education, and leadership. Most recently, he served as Co-Executive Director of the Dramatists Guild, the national trade association representing playwrights, composers, lyricists, and librettists. Emmanuel is the co-editor of the Anthem Award-winning *Young Dramatists: A Guide to Help Aspiring Writers Become Professional Artists*, the first book of its kind focused on the business of playwriting for young creatives. He serves on the boards of Arts Workers United and PlayPenn. He is also a founding supporter of Enough! Plays to End Gun Violence and the Candela's Summer Playwrights Fellowship, which supports emerging playwrights of Latin American and Caribbean heritage. A founding member of Counting Together, a national coalition studying race, gender, and disability in the theatre field, Emmanuel has also been recognized as a grant fellow by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. He is currently building a new nonprofit dedicated to preparing the next generation of theatre writers for sustainable careers.

HANNAH WOLF (DLW '19) is a director for theatre and film. She was raised in Juneau, Alaska, and now lives in Los Angeles. Wolf works extensively with writers on new plays and musicals and has developed work at the Geffen Playhouse, South Coast Rep, La Jolla Playhouse's WOW Festival, The Playwrights' Center, Chalk Repertory Theatre, IAMA Theatre Company, and many others. She's screened films at festivals such as NewFest and Anchorage International Film Festival. Wolf is a National Directors Fellow, a Fulbright Research Fellow (Bucharest, Romania), and a member of the Lincoln Center Directors Lab and Soho Rep's Writer/Director Lab. She is currently the Senior Artistic Producer at the Ojai Playwrights Conference, a Lecturer in Theatre Directing at UCLA, in the new class of The Kilroys, and on the board of NNPN. She received her M.F.A. in Directing from the University of Texas at Austin and is a member of SDC. Up next: *Closing Costs* by Grace McLeod at the Geffen Playhouse in 2027. hannahjwolf.com

ANNIE YEE (DLW '19) is an award-winning and Ovation-nominated choreographer from Los Angeles. She proudly joined the Stage Directors and Choreographers union in 2018 and has served on the SDC Executive Board since 2022. Annie believes in building a strong union and helping to realize fair contracts and working conditions for its members. She has served on SDC committees such as Western Regional Committee Chair, At Large Nominating Committee, Choreographers Task Force, Editorial Advisory, Academic Initiative Committee, and more. She has been recognized with multiple awards from Stage Scene LA, Stage Raw, NAACP, and Broadway World. Annie has danced her entire life with training and performance in many genres of dance, from jazz, modern, Chinese dance and opera style, hula, lyrical, circus aerials – tissu and trapeze, and ballet. She is always excited to draw from these different forms. Her goal is to bring joy, truth, culture, tradition, and history to contemporary and classical works. She has choreographed at the Mark Taper Forum, Pasadena Playhouse, South Coast Repertory, La Jolla Playhouse, A Contemporary Theatre, Ma-Yi Theater Company, Baltimore Center Stage, LA Opera, East West Players, Los Angeles Theatre Center, Boston Court Pasadena, Antaeus Theatre Company, The Fountain Theatre, A Noise Within, Seattle Public Theatre, and Artists at Play. Annie has been thrilled to choreograph a variety of shows including *M. Butterfly*, *Everybody*, *King of the Yees*, *SUMO workshop*, *The Winter's Tale*, *An Octoroon*, *On Gold Mountain*, *Interstate*, *The Golden Dragon*, *The Dance and the Railroad*, *The Incredible Book Eating Boy*, *Grumpy Monkey - the Musical*, *The Children*, *Made in Bangkok*, *I Don't Have to Show you no Stinking Badges*, *Detained*, *Escapegoat*, *The World of Extreme Happiness*, and *Dream of the Red Chamber*. Annie is on the board of Cornerstone Theater Company.

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SPECIAL THANKS

Directors Lab West wishes to thank the following for making the Directors Lab West 2026 Lab possible.

Stage Directors and Choreographers Society

Laura Penn, Executive Director, SDC Executive Board of Directors
Stephanie Coen, Director of Artistic Affairs
Michael John Garcés, Board President

Anne Cattaneo

Lincoln Center Theater Director's Lab, NYC, Founder

Pasadena Playhouse

Danny Feldman, Producing Artistic Director
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Helen Ota, Community Consultant
Melanie Keller, Box-Office Manager
Karl Perry, Box-Office Manager

Boston Court Pasadena

Jessica Kubzansky, Artistic Director
Margaret Shigeko Starbuck, Literary Manager
Alisha Grewal, Artistic Associate

A Noise Within

Julia Rodriguez and Geoff Elliott, Artistic Directors
Lea Marie Madda, Director of Education
Jules Gonzalez, Education and Community Associate

The Actors' Gang

Tim Robbins, Artistic Director
Nico Fife, Box-Office Manager

Diavolo | Architecture in Motion

Jacques Heim, Artistic Director
Caribay Franke, Project and Production Manager

Jen Goldstein

President & CEO, Radiance Lightworks, Inc.

and

Susan Dalian Brian Fretté Estela Garcia

Emmett Murphy Trefoni Rizzi Kristi Schultz Joann Yarrow

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CONTRIBUTED SUPPORT

Directors Lab West wishes to thank the AMAZING DLW ALUMNI, especially those who have supported our efforts financially through both the pandemic and devastating fires.

DIRECTORS LAB WEST 2026

(at press time)

Cecil Castellucci '02
Doug Clayton '07
William Charlton '10
Tammi Doyle '17
Sara Fenton '13
Tovya Jacobs '17
Martin Jago '14
William Katt '03
Sheila Kelleher '24
Linda Kerns '15
Armina LaManna '09
Cathy Fitzpatrick Linder '08
Nan McNamara '24
Judith Moreland '24
Emmett Murphy '17
Dan Oliverio '02
Andrew Pearson '18
Elena Velasco '18

DIRECTORS LAB WEST 2023 / 2024

Anonymous '24
Che'Rae Adams '00
Shanna Beauchamp '23
William Charlton '10
Susan Dalian '19
Ernest Figueroa LCT '98-'99
Robin Fontaine '01
William Katt '03
Sheila Kelleher '24
Armina LaManna '09
Ani Marderosian '24
Nan McNamara '24
Hans Meyer '17
Judith Moreland '24
Emmett Murphy '17
Dan Oliverio '02
Holly Rothschild '23
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May 30 – June 6, 2026

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NOTES

	Directors Lab West 2026 May 30 – June 6							
	Saturday, May 30	Sunday, May 31	Monday, June 1	Tuesday, June 2	Wednesday, June 3	Thursday, June 4	Friday, June 5	Saturday, June 6
9 AM	9 – 10:00 AM REGISTRATION (Pasadena Playhouse Patio)	PASADENA PLAYHOUSE	PASADENA PLAYHOUSE	PASADENA PLAYHOUSE	BOSTON COURT PASADENA	PASADENA PLAYHOUSE	PASADENA PLAYHOUSE	PASADENA PLAYHOUSE
10 AM	10 – 11:15 AM WELCOME TO DIRECTORS LAB WEST 2026 (Carrie Hamilton Theater)	10:00 AM – 12:00 PM SUFFERING THE TYRANT OF LOGIC Daniel Stein (Rehearsal Loft)	10 – 11:30 AM SPEAK THE SPEECH, TRIPPINGLY ON THE TONGUE Cynthia Santos De Cure (Rehearsal Loft)	10 – 11:30 AM GO! Rosanna Gamson (Rehearsal Loft)	10 – 11:30 AM DRIVING THE CLOWN CAR David Bridel (Boston Court Mainstage)	10:00 AM - 12:00 PM COMMEDIA DELL'ARTE AND CLOWN RESISTANCE John Achorn (Rehearsal Loft)	10:00 AM - 11:30 AM A WORD FROM THE SPONSORS STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY Jon Lawrence Rivera, Annie Yee (Carrie Hamilton Theater)	10:00 AM - 12:00 PM DIRECTORS IN PROCESS BY THE SKIN OF THEIR TEETH WORKSHOP#4 AND SUMMARY DLW Producers and 2026 Lab Members (Carrie Hamilton Theater)
11 AM	BREAK 11:15 AM - 11:30 AM		11:30 AM -12:00 PM DIRECTORS IN PROCESS INTRO (Carrie Hamilton Theater)					
12 PM	11:30 AM– 12:30 PM PASADENA PLAHOUSE A JOURNEY OF RESILIENCE Jenny Slattery (Carrie Hamilton Theater)			11:30 AM- 1:00 PM LUNCH	11:30 AM - 1:00 PM LUNCH		11:30 AM - 1:00 PM LUNCH	
		12 - 2:00 PM GROUP PHOTO (Patio) LUNCH + TRAVEL to A NOISE WITHIN	12 – 1:30 PM LUNCH			12 - 1:30 PM LUNCH		12 - 1:30 PM LUNCH
1 PM	12:30 – 2:00 PM LUNCH			1:00 PM – 3:00 PM THE HEALING POWER OF THE ARTS Ping Ho, MA, MPH, Brent Blair PHD, Carly DW Bones (Rehearsal Loft)	1:00 – 3:00 PM WALKING THE TIGHTROPE Jessica Kubzansky (Boston Court Mainstage)		1:00 - 2:30 PM ROUND TABLE #3 AND THE A.I.'S HAVE IT (Rehearsal Loft)	
2 PM	2:00 - 3:30 PM FLYING WITHOUT A NET Dan O'Connor Impro Theatre (Rehearsal Loft)	2:00 PM EXIT THE KING A Noise Within	1:30 – 4:40 PM UNDER THE BIG TOP DESIGNER SPEED DATING Lonnie Alcaraz, Martín Carrillo, Kate Freer, Danae McQueen, Trefoni Rizzi (Carrie Hamilton Theater, Loft, CHT Lobby, Main Lobby, Library)			1:30 – 3:00 PM DIRECTORS IN PROCESS BY THE SKIN OF THEIR TEETH WORKSHOP#3 DLW 2026 Lab Members (Carrie Hamilton Theater)		1:30 - 3:30 PM SDC "OPEN" SESSION NOW IN THE CENTER RING Jacques Heim-Artistic Director Diavolo-Architecture in Motion (Carrie Hamilton Theater)
3 PM				BREAK 3:00 - 3:30 PM	BREAK 3:00 - 3:30 PM	BREAK 3:00 - 3:30 PM	BREAK 2:30 - 3:00 PM	
				3:30 - 5:30 PM THE BEAN TRIAL CIRCUS Tanya Kane-Parry Tamadhur Al-Aqeel José Cervantes Sophia Hernández Raul Vega Martinez Melanie Reese Jonathan Williams (Carrie Hamilton Theater)	3:30 – 5:00 PM DIRECTORS IN PROCESS BY THE SKIN OF THEIR TEETH WORKSHOP#2 DLW 2026 Lab Members (Boston Court Mainstage)	3:30 - 5:30 PM A.I.? ARTIFICIAL INTELLIGENCE -OR- ARTISTIC INSPIRATION Trefoni Rizzi (Carrie Hamilton Theater)		BREAK 3:30 - 4:00 PM
4 PM	3:30 - 5:00 PM THE BEAT OF THE DRUM Lily Tung Crystal and Janelle Dote Portman (Carrie Hamilton Theater)	POST SHOW CONVERSATION with Director Michael Michetti					3:00 – 6:00 PM WHO THE HELL ARE YOU?! (Rehearsal Loft)	4:00 - 5:30 PM THE HEALING FOOL Erin Crites Clowns Without Borders (Carrie Hamilton Theater)
			BREAK 4:40 - 5:00 PM					
5 PM		4:30 - 6:00 PM DINNER	5:00 - 6:30 PM UNDER THE BIG TOP DESIGNER DEBRIEF (Carrie Hamilton Theater)		5:00 - 6:30 PM ROUND TABLE #2 DECISIVE - ENCOURAGMENT - IMPACTFUL - ACTION (Boston Court Mainstage)			BREAK 5:30 PM - 6:00 PM
6 PM	5:00 - 8:00 PM DINNER + TRAVEL to ARATANI THEATRE at JACCC JAPANESE AMERICAN CULTURAL AND COMMUNITY CENTER	6:00- 7:30 PM ROUND TABLE #1 RESONANCE AND THE SOCIAL IMPACT (Rehearsal Loft)		5:30 - 7:00 PM DINNER		5:30 - 8:00 PM DINNER + TRAVEL to ACTOR'S GANG	6:00 - 8:00 PM DINNER + TRAVEL to DIAVOLO THEATER	6:00 PM - 7:00 PM THE FUTURE OF THE AMERICAN THEATER (Carrie Hamilton Theater)
7 PM			6:30 - 8:00 PM DINNER	7:00 - 8:30 PM PIONEER, PIVOTING, AND PRODUCING FOR MANY STAGES Robert Hupp, Artistic Direcior Syracuse Stage (Carrie Hamilton)	6:30 - 8:00 PM DINNER			7:00 - 8:30 PM AND NOW FOR THE REVELRY MIXER (TBD)
8 PM		7:30 PM - 10:00 PM LISTENING AND RELATIONSHIP IN ENSEMBLE PERFORMANCE Hannah Chodos (Rehearsal Loft)	8:00 -10:00 PM FROM MIMES TO MEMES NEW PLAY DEVELOPMENT Ojai Playwright's Conference, Inkwell, PlayPenn, Propel New Works (Carrie Hamilton Theater)					
9 PM	8:00 PM FLOWER DRUM SONG East West Players			8:30 - 10:00 PM DIRECTORS IN PROCESS BY THE SKIN OF THEIR TEETH WORKSHOP#1 DLW 2026 LAB MEMBERS (Rehearsal Loft)	8:00 PM BRIGADOON Pasadena Playhouse	8:00 PM THE PHYSICISTS Actor's Gang	8:00 PM ESCAPE Diavolo	
10PM								

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