

Directors Lab West Steering Committee,
in association with Pasadena Playhouse,
and Boston Court Pasadena present

DIRECTORS LAB WEST

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May 20 – May 27, 2023

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
The David Lee Foundation and the
Stage Directors & Choreographers Society.*



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

Directors Lab West 2023 “SDC OPEN SESSION”

In keeping with this year's theme of
Theatre's Healing Effect: Catharsis and Connection:
How theater contributes to health and wellness individually and communally.

INSIDE/OUT: A Conversation with award winning Playwright Luis Alfaro



LUIS ALFARO is a Chicano playwright born and raised blocks from USC in the Pico-Union district of downtown Los Angeles. He most recently served as the associate artistic director of Center Theatre Group. Luis 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.

**On Saturday, May 27, 2023 from 1:30 pm to 3:30 pm
The Carrie Hamilton Theater
Pasadena Playhouse at 39 S. El Molino, Pasadena CA 91101**

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

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

**To RSVP, send an email to:
directorslabwest@gmail.com
with subject line “RSVP- SDC SESSION”
by Friday, May 26, 2023 at 5 pm.**

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WELCOME!

May 20, 2023

Dear Stage Directors and Choreographers,

Directors Lab West's roots date back to 1994 in New York when the Lincoln Center Theater Directors Lab was initiated 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 Director's Lab came to an end.

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

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

In May of 2019 Directors Lab West celebrated its highly successful twentieth year. It was then that the Steering Committee was inspired by researchers at the University College London Division of Psychological and Language Sciences who found that audiences' hearts synchronize while watching live theater. Directors Lab West wanted to explore this amazing phenomenon and determined that the focus for the 2020 Lab would be "Theater's Healing Effect: Catharsis and Connection: How theater contributes to health and wellness individually and communally." Then in March of 2020 our industry and the entire world changed. Prophetic? Who knows.

That year, 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 on-line conversations exploring the future of our industry currently posted on our website. As we emerge from the world wide pandemic and address the artistic and cultural reckoning in all the arts, we now gather again in person for the first time in three years and our original theme and its initial impetus seems just as relevant, if not more so.

Every year theater artists from around the country have chosen to donate their time and talents to the attending directors and choreographers. Never have we on the Steering Committee been more humbled by the talent, energy, and creativity shared between Lab attendees and presenters than this year. It is this convergence of talent which has given the Lab its longevity.

Directors Lab West 2023 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 have been much anticipated.

Sincerely,

Directors Lab West Producing Steering Committee

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

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

Directors Lab West

May 20 – May 27, 2023

Welcome to the Annual Directors Lab West 2023! You are welcomed to the Lab as a very special group of directors and choreographers. This week provides an opportunity available to only a few each year. This is a chance for you to meet with fellow artists and other notable theatrical personalities in order to exchange ideas, discuss the process of 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 20, 2023 will be posted on the Lab Website and Callboard. Please check this board frequently! Daily schedule updates will also post to your Private Facebook Group.
- Information on any other off-site sessions, or 'Special Events,' will be posted on the Website and Callboard. If required, sign-ups will be taken on the first day of the lab. After that, seating for all activities will be on a first come, first served basis.
- We have arranged for discounted tickets for several theatrical events around Los Angeles. This year we are able to offer a 5 show ticket package for \$100. Individual tickets (if available) will be sold at \$20.00 flat rate.
- Please take special note: transportation and parking to all events is each Lab member's responsibility.

Attendance:

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

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the generous support of innumerable artists donating their time and resources to this event.
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Stage Directors & Choreographers Society

Special support and extended dedication of time has been provided by alumni associate producers: Susan Dalian, Sheetal Ghandi, Gary Lamb, Carrie Klewin Lawrence, Emmett Murphy, Kristi Schultz; the staff at Pasadena Playhouse, Danny Feldman, Producing Artistic Director; the staff at Boston Court Pasadena, Jessica Kubzansky Artistic Director; Directors Lab West Producing Steering Committee members Che' Rae Adams, Ernest A. Figueroa, Martin Jago, Debbie McMahon, Janet Miller and Production Coordinators Sean Cook and Caitlyn Mayernik.

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

Directors Lab West 2023

Producing Steering Committee

Che'Rae Adams (DLW'00)
Ernest A. Figueroa (Founder- LCT'98)
Martin Jago (DLW'14)
Debbie McMahon (DLW'14)
Janet Miller (DLW'03)

Associate Producers 2023

Susan Dalian (DLW'19)
Sheetal Gandhi (DLW'19)
Gary Lamb (DLW'16)
Carrie Klewin Lawrence (DLW'06)
Emmett Murphy (DLW'17)
Kristi Schultz (DLW'09)

Production Coordinator

directorslabwest@gmail.com

Sean Cook
213-258-9609
Caitlin Mayernik
313-408-0288

Volunteer Production Assistants

Haley Juenker
Kimberly Locke
Quinn Muhleck

Lab Members

Shanna Beauchamp
Shalee Mae Cole Mauleón
Aurora Culver
Kaitlin Davis
Brian Fretté
Estela Garcia
Janet Hayatshahi
Kari Hayter
Tyler Richards Hewes
Grit Lukas
Allison McDonnell Page
Alexandra Meda
Beth Milles
Frankie Orr
Vicki Pearlman
Deborah Rosen
Holly Rothschild
Torrey Russell
Collette Rutherford
Erin Schlabach
Dana Schwartz
Daphnie Sicre
Derek Spencer
Blayze Teicher
Katie Wampler
Tamiyka White

Guest Artists

Luis Alfaro
Randy Anderson
Angela Balogh-Calin
Carly DW Bones (DLW'16)
Jamie Carabetta
Martín Carrillo
Marissa Chibás
Erin Crites
Geoff Elliott
Danny Feldman
Dan Froot
Sheetal Ghandi (DLW'19)
Jorge Huerta
Laura Karlin (DLW'14)
Carrie Klewin Lawrence (DLW'06)
MJ Kaufman
Lily Knight
David Lee
Joyce Lu
Debbie McMahon (DLW'14)
Emmett Murphy (DLW'17)
Lindsey Nelson
Paul Rogan DLW'09)
Vincent Paterson (DLW'02)
Laura Penn
Jaymes Poling
Trefoni Rizzi
Heather Roberts
Steve Robman
Julia Rodriguez-Elliott
Pablo Santiago
Kristi Schultz (DLW'09)
Oz Scott
Faith Soloway
Joey Soloway
Tula Strong
Carolyn Surrick
Sabra Williams
Joann Yarrow (DLW'00)

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Directors Lab West Bios 2023

STEERING COMMITTEE

CHE'RAE ADAMS (DLW '00) is Artistic Director of PlayPenn, a new play incubator in Philadelphia. She has been 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 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 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) 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. He was a member director and presenter for the Lincoln Center Theater Directors Lab in New York in 1998 and 1999. He directed the New York premiere of *Dos Corazones* representing the Lincoln Center Theater Directors Lab Festival at HERE in New York. Ernest also served as Producer at The Broad Stage in Santa Monica for 11 years where he assisted on programming as well as produced over 900 events including notable artists in the fields of opera, jazz, choral, chamber and orchestral music, multi-media, theatre, and dance. He served as Artistic Director of The Group Rep at the Lonny Chapman Theatre in North Hollywood and as both director and performer with the second longest running show in Los Angeles, the *American Girl Revue*. He was also Associate Artistic Director for the Sacramento Theatre Company where he served as casting director and literary manager. Previously, he worked as the National Education Director for Plays for Living, Inc. in New York City and worked as professional staff at Pasadena Playhouse. He has worked as a director and producer with Bonnie Franklin's outreach program, Classic and Contemporary American Plays, directing staged readings featuring notable actors from theater, film, and TV. Ernest is a Drama League Fellow serving in 2001 as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company, then guiding the play at the Pasadena Playhouse, Arizona Theatre Company, Coconut Grove, and Paper Mill Playhouse starring Leslie Uggams. Ernest's award-winning productions include *Oleanna* at the Third Street Theatre and *The Effect of Gamma Rays . . .* at the Alternative Repertory Theatre. He has launched two active Improv companies, "Loose Screws" in Hawaii and "Metro North Improv" in Connecticut. Figueroa won the '96 W.A.V.E. award for his talk show *Adelante!* featuring Hispanic role models. You can occasionally hear him as DJ personality Ernest "Sparky" Figueroa on Z107.7 FM in Joshua Tree, California. 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

MARTIN JAGO (DLW '14) lives in Los Angeles and works internationally as a British theatre director and writer. A well-known authority on acting methods for Elizabethan and Jacobean texts and the author of four books on Shakespeare, Martin is also Artistic Director of RAZE THE SPACE, the theatre ensemble producing cutting-edge contemporary and classical theatre with global focus and community impact epitomized by events such as RAZE's annual international ten-minute play festival at the Mark Taper Auditorium in Los Angeles. He also teaches acting far and wide, from on-camera classes at the Actors Centre London to Shakespeare Masterclasses at the Malibu Playhouse. He was educated at RWCMD and the University of Oxford. After several years as Associate Producer at Directors Lab West, Martin recently became a full member of DLW's Steering Committee. www.martinjago.net

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

JANET MILLER (DLW '03) is a producer, director, choreographer, and educator. She is the recipient of the Los Angeles Drama Critics Circle Joel Hirschhorn Award for Outstanding Achievement in Musical Theatre. Her original choreography has been showcased Off-Broadway at the Westside Theatre in *The Marvelous Wonderettes* for which she received a Lucille Lortel Award nomination for Outstanding Choreographer. Janet garnered a 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

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

SEAN COOK (Production Coordinator; he/him) joins us from Pasadena where he has worked and studied for over 13 years. Mr. Cook earned an MFA in Performance Pedagogy from the University of Pittsburgh. He is Adjunct Faculty in the BFA Acting Programs at Hussian College in Los Angeles and at AMDA in Hollywood. In addition to producing, directing, and acting, Sean also works as an Intimacy Coach for set and stage. He is a member of the Michael Chekhov Association, the National Alliance of Acting Teachers, and the American Alliance for Theatre and Education and has trained extensively with Theatrical Intimacy Education. He is currently producing a feature film called, *Above the Clouds* which recently picked up a Best Picture Award from the Hollywood Reel Independent Film Festival. He is a member of AEA and SAG-AFTRA.

CAITLIN MAYERNIK (Production Coordinator; she/her) Originally from Detroit, MI, Caitlin joins us from New York, NY where she collaborates on theatre and film projects as a director, producer, writer, and performer. Most recently, Caitlin has directed and developed new plays at The Tank NYC and The Brick Theatre in Brooklyn. Her writing has been produced at Marymount Manhattan College, and her play *Flower Power* will be produced at The Tank NYC in July 2023. Caitlin is an Events Associate at The Solomon R Guggenheim Museum, and has produced art events & creative projects with organizations such as Sesame Street Workshop, The Ann Arbor Experimental Film Festival, The LA Writers Center, Hydrama Theatre Centre in Hydra, Greece, and PlayPenn Theatre. Caitlin earned her BFA in Theatre from Point Park University. www.caitlinmayernik.com

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Directors Lab West Bios 2023

ASSOCIATE PRODUCERS

SUSAN DALIAN (DLW '19) is currently Associate Artistic Director at PlayPenn New Play Development in Philadelphia. She recently directed *Stupid Fucking Bird* at Cal State LA's Theater and Dance Department. Early this year, she directed two staged readings with Lower Depth Theater's Cycle of Poverty New Play Festival at A Noise Within: *Bread & Circus* by Marlow Wyatt and *Mine* by Sage Martin. Last winter, she directed *Venus in Fur* at The Pico Theater starring Malcolm Barrett and Cloie Wyatt Taylor. Recently staged reading projects Susan has directed include Ricardo Pérez González' play *Mother of God* (Echo Theater Company's 2022 Playwrights LAB), *Waiting* by Aja Houston (Inkwell Theatre Development Lab), *Iseult et Tristan* by Pia Wilson, (La Mama, NY/IAMA, LA), *How To Raise a Freeman* by Zakiyyah Alexander (AMMO Theatre), *Breaking Barriers* by Katrina D. Richard (USC's New Works Festival), and *Villains* by Marq Ewing (LA Writer's Center). Her new directing projects are at AMMO Theatre Company: *Token* by Bernardo Cubria, *The Honeycomb Theory* by Garrett Mercer, and *A Bag Full of Stars* by Dionna Michelle. At Inkwell Theater Development Lab, she's directing *Broken* by Aaron Braxton and *MACH 33* at CalTech alongside Pasadena Playhouse, including *Lie After Lie After Lie* by Stephen Dierkes. Susan directed virtual performances of *Troilus and Cressida*, *Henry VI Part 2* and *Richard III* for Shakespeare Santa Cruz' Undiscovered Shakespeare Series in 2020 and 2021. Previously, she was Resident Director at Sierra Classic Theatre from 2014 to 2018 where she directed *Macbeth*, *As You Like It*, *Outside Mullingar*, *The Merchant of Venice*, *The Two Gentlemen of Verona*, and *A Midsummer Night's Dream*. She also directed *The Importance of Being Earnest* at Mammoth Lakes Repertory Theatre. Susan is an Alumnus of Directors Lab West 2019, holds a BFA from Boston University, and is a graduate of Baltimore School for the Arts.

SHEETAL GANDHI (DLW '19) is a National Dance Performance (NDP) and MAP Fund Award-winning director, choreographer, and multi-hyphenated artist (singer, dancer, actor, percussionist). As a performer and interdisciplinary artist, Sheetal's career spans genres and disciplines. She was a lead character and creator for Cirque du Soleil's *Dralion*, played a leading role in the Broadway production of *Bombay Dreams*, and she toured her one-woman show, *Bahu-Beti-Biwi*, to over 16 US cities as well as India, Norway, and the Netherlands. Past choreographic and directing support has come from the James Irvine Foundation, New England Foundation for the Arts (NEFA), Doris Duke Charitable Foundation, Andrew W. Mellon Foundation, Los Angeles Department of Cultural Affairs, and others. Gandhi's strong point of view as an American woman of South Asian descent invests her work in a uniqueness that is often missing in contemporary dance or theater. In exploring traditional forms of dance and music through decidedly postmodern compositional structures—all to comment on the social world in which we live—Gandhi's work references the past, grounds itself in the present, and comments on the possibilities of the future. Sheetal's work was described as "eloquent, inventive, virtuosic dance-theater" by the Philadelphia Inquirer in using "incisive commentary offset by brilliant touches of humor" (Narthaki). Sheetal's solo and group work has been presented at Harlem Stages (NYC), The Painted Bride (Philadelphia, PA), ODC Theater (San Francisco, CA), The Yard (Martha's Vineyard), CSUMB (Monterey), the Maui Arts and Cultural Center and Kahilu Theatre (Hawaii), VSA Arts (Albuquerque, NM), Goodhart Hall (Bryn Mawr, PA), South Puget College (Olympia, WA), Florida Dance Festival (Tampa, FL), 24th St. Theater (Los Angeles), The Lab Theater (Minneapolis, MN), Highways Performance Space (Los Angeles), The Joyce Soho (NYC), The Jacob's Pillow Festival (MA), REDCAT (Los Angeles), Erasing Borders Festival (NYC), National Asian American Theater Festival (NYC), Asia Society (NYC), and elsewhere. Her passion for intercultural exchange was supported by a Cultural Exchange International (CEI) fellowship in Amsterdam and an invitation to attend the Tanzmesse International Festival for Contemporary Dance in Dusseldorf, Germany. In 2010, Sheetal was selected as an APPEX fellow and joined 15 other master dancers and musicians from countries around the Asia-Pacific Rim to participate in a three-week artistic and cultural residency in Bali, Indonesia. Most recently, Sheetal had the incredible opportunity to be a pop star in a two-week production in Dubai, singing in Mandarin for audiences from all over China! Sheetal's other selected performing credits include being original cast of Stephen Schwarz's *Children of Eden* (PaperMill Playhouse, NJ), the revival of *Hair* (Northshore Music Theater, MA), *Fables* (Denver Center Theater, CO), and *Who's Hungry* (the original Puppet Theater with Dan Froot and 501-see three Productions). Selected choreography credits include *Taming of the Shrew* (SF Shakespeare Festival), *Baby Taj* (Theatre Works, CA), several projects with Cornerstone Theater, *Jane of the Jungle* (South Coast Repertory, CA), and *1001 Nights* (Circus Juvenes, MN). Recent projects are collaborations with four larks and the Los Angeles Chamber Orchestra (LACO) while producing and directing ArtWallah, an annual festival presenting innovative works that express the personal, political, and cultural celebrations of the South Asian diaspora through music, dance, performance, literature, film, and visual arts. Sheetal is the owner of The Well, a Pilates, Movement and Wellness Center in Altadena. She is a founding member of Dancing Storytellers, a group of artists offering innovative performances of South Asian stories through dance and theater across Southern California schools and communities. Sheetal is a proud MFA graduate of UCLA's Department of World Arts and Cultures, having taught at colleges and universities including Scripps College, Pomona College, Santa Monica Community College, UCLA, Cal State LA, Cal Poly Pomona, and others. As a 2019 Alumna of Director's Lab West, Sheetal is honored to be an Associate Producer. As of 2022, Sheetal is a new mama with a baby girl... and a baby boy on the way! sheetalgandhi.com

GARY B. LAMB (DLW '16) is a renaissance man. He's an actor, writer, director, producer, lyricist, and musician. He is currently working with Barry Gordon on rewriting *Forever*, a new musical slated for a NYC workshop. Gary's screenplay *Alien Hoax: A Love Story* is a semi-finalist in two categories for Emerging Screen Writers (Comedy & Fantasy/Sci-fi) as well as for the Table Read My Screenplay contests. Recently he co-created, produced, and acted in *A Complete History of the American Musical...In 90 Minutes or Less*. This summer he'll be directing *French Stewart* (3rd Rock and Moms) as Macbeth. Gary was Juan Peron in 2019's National Tour of *Evita* and has directed World Premiere musicals like *The Hunchback* (Best Director Award), *Fion, The Fair*, and *Dr. Jeckyl and Mr. Hyde*. Gary's production of *Cabaret* was listed as Best Production by BitterLemons and Broadway World while grabbing Scenic Awards for Outstanding Production, Ensemble, and Direction of a Musical. Gary's musical *I'm Just Wild About Harry* is available through Stage Rights. He also has an album out as G.B. Lamb, *Beyond Repair*.

CARRIE KLEWIN LAWRENCE (DLW '06; she/her) is a quirky, collaborative, international stage director. Directing theatrical productions conceived through an ensemble-driven process, Carrie specializes in movement-based storytelling, musicals, opera, and devised work developed from improvisation, dance theatre, and commedia dell'arte. A penchant for new play development has led Carrie to direct the premiers of many new works, participate on selection committees for Sundance Theatre Lab, and The Playwrights Realm, and work with Moises Kaufman, Mark Bly, The Kennedy Center, and The Red Wolves. Social change often dominates her project selection, leading to relationships with Theatre Without Borders, Amnesty International, Coexistence International, and the Joan B. Kroc Institute for Peace and Justice. Carrie founded the Stage Directing Resources social network and website for directors. As the author of *Origin Story*, Carrie weaves personal discovery storytelling into a journey of action and evolution, encouraging creatives and entrepreneurs to control their narrative, overcome imposter syndrome, and clarify goals. Carrie is a proud member of SDC, Directors Gathering, ATHE, AATE, and an alumna of DLW '06. www.carrieklewin.com

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

KRISTI SCHULTZ (DLW '19) is a hyphenate Theatremaker and Teaching Artist using interdisciplinary, movement-driven performance practices to reinvent classics, adapt literature, and devise original work. Kristi is Theatre Faculty at Marlborough School in Los Angeles and Artistic Director of the Marlborough Ensemble Theatre. She was Producing Artistic Director of the award-winning LA company, Zoo District, helming their residence at [Inside] the Ford as part of the Ensemble Theatre Collective. There, she directed the critically acclaimed production of Ionesco's *Jack*, or *The Submission and The Future Is in Eggs*. She has spent much of her career dedicated to championing new voices by curating programs for original work in *Shot in the Dark* and *Jour De Bosse Cabaret* at [Inside] the Ford, *Seeing Red* at the Moss Theatre, and *Son of Semele's* Quick Creation Festival. She was commissioned by Padua Playwrights to direct the World Premiere of Murray Mednick's play, *The Destruction of the Fourth World*. She produced and performed in the Premiere of *The Defenders* by Brian Fretté in Los Angeles and San Francisco, which garnered five Garland Award Honorable Mentions. Kristi developed the Musical Theater and Dance Program at New Roads School and implemented a workshop lab for Performance Activism. Her productions received several Jerry Herman Award nominations including an award for Best Staging & Choreography. She has been a guest Director and Faculty member at the Arkansas Arts Center Children's Theatre, My Hero Project, Bluepalm Arts, Rembiko Edinburgh Project, and CalArts Interim Program. Her other work in New York includes *Third Rail Dance* in *SPUN*, Director at New York's Theatre Studio, Inc., and Choreographer for Yale Drama Cabaret's *Rocky Horror*. She spent several years as a musical theatre performer and dance captain, making special appearances as a singer and entertainer at a variety of New York and Los Angeles corporate events, industrials, and fundraisers, including The Drama League's annual Broadway Bash. Kristi is a proud alumna of Carnegie Mellon University School of Drama, the British American Drama Academy, SITI Company Intensives, Frantic Assembly Train, and Director's Lab West '09. As COVID struck in 2020, she was directing the premiere of *Flesh* by Ash Nichols at INKFest and the Broadwater. And now, she's happy to see the evolution and reinvention of theatre as we know it—while finishing her own solo performance piece, *Operation Dollhouse*.

Saturday, May 20

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

REGISTRATION CHECK-IN FOR THE 2023 DIRECTORS LAB WEST!

10:00 – 11:30 am | Orientation | Pasadena Playhouse | Carrie Hamilton Theatre

WELCOME TO THE 2023 ANNUAL DIRECTORS LAB WEST!

with Steering Committee Members Che' Rae Adams, Ernest Figueroa, Martin Jago, Debbie McMahon, Janet Miller

In 2000, a Producing Steering Committee made up of Lincoln Center Theater Directors Lab Alumni (Nick Abruzzo, Ernest Figueroa, Olivia Honneger-Psaras, Kappy Kilburn, Andrew Sachs) with the support of Lab founder Anne Cattaneo, launched Directors Lab West in Los Angeles. Since its inception, Directors Lab West has hosted a jam-packed week of seminars, lectures, workshops, and demonstrations by directors and theatrical notables. The pandemic caused a three year intermission. We joyfully welcome you to the re-launch Directors Lab West 2023!

**** 11:30 – 1:00 pm | Lunch ****

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

A HEALING PLACE with Danny Feldman

Danny Feldman joined the Pasadena Playhouse in 2016 as the new Producing Artistic Director and immediately embraced Directors Lab West. He will take a moment to welcome and address this year's directors and choreographers to California's State Theater, talk about its roots and his vision for reinvention.

**** 3:00 – 3:15 pm | Break ****

3:15 – 5:15 pm | Session | Pasadena Playhouse | Carrie Hamilton Theatre

LAUGHTER IS THE BEST MEDICINE with Paul Rogan

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

**** 5:15 – 7:00 pm | Dinner ****

7:00 – 9:30 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theatre

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

Learn foundational tools for nurturing brave space and a culture of consent in your rehearsal rooms - including the basics of consent and boundaries in acting spaces, power dynamics, and directing through a trauma-informed lens. We'll cover language and concepts around staging intimacy, when to bring in an intimacy director, and supporting theatre artists' mental health.

Sunday, May 21

10 am – 12 pm | Workshop & Panel | Pasadena Playhouse | Carrie Hamilton Theatre

DEVISED CURATIONS

**Led by Sheetal Gandhi, Debbie McMahon & Carrie Klewin Lawrence,
with contributions by Kristi Schultz**

What is devising, and why do we do it? What are the entry points, necessary ingredients, and leadership models? How are devised projects curated, and where does the inspiration come from? Sheetal Gandhi, Debbie McMahon & Carrie Klewin Lawrence lead an interactive, generative workshop followed by a panel discussion on devised work.

**** 12 – 1:30 pm | Lunch ****

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

LATIN X-TRA with Joann Yarrow, Marissa Chibás, and Jorge Huerta

Contributors to Latinx Actor Training will share current and historical acting methodologies, principles, and training, explorations of linguistic identity, casting considerations, and culturally inclusive practices that aim to empower a new generation of Latinx actors and to assist the educators who are entrusted with their training.

**** 3:00 – 3:15 pm | Break ****

3:15 – 5:15 pm | Session | Pasadena Playhouse | Carrie Hamilton Theatre

CREATIVE ACTS with Sabra Williams

Sabra we'll be sharing the genesis and culture of Creative Acts and the cutting edge ways she uses the arts and tech to disrupt the system and reach those with the least access and greatest need. We'll also share some of the work we do with people inside, so be prepared to move!

**** 5:15 – 7 pm | Dinner ****

7:00 - 9:30 pm | Session | Pasadena Playhouse | Carrie Hamilton Theatre

ICONS AND INSTINCTS with Vincent Paterson

Join us as Vincent Paterson, a world-renowned director and choreographer whose career spans nearly every genre of the entertainment industry including film, theatre, Broadway, concert tours, opera, music videos and television, reads excerpts from his new book "Icons and Instincts" co-written by Amy Tofte.

Monday, May 22

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

LEFT TO THEIR OWN DEVICES: DIRECTORS IN PROCESS #1 and Introduction

Join your fellow Labbies to dream, create, and inspire. Bring your healing power together for this exploration of universal themes, designed to share diverse approaches to devising work for the stage.

**** 12 – 1:30 pm | Lunch & Group Photo in Courtyard ****

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

IS THERE A DESIGNER IN THE HOUSE?: DESIGNER SPEED DATING

with Martín Carrillo, Angela Balogh-Calin, Trefoni Rizzi, Pablo Santiago

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

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

**** 4:25 – 4:45 pm | Break ****

4:45 – 5:45 pm | Discussion | Pasadena Playhouse | Carrie Hamilton Theatre

DESIGN AND TELL?: DESIGNER SPEED DATING DEBRIEF

**** 5:45 - 8 pm | Dinner & Travel to East West Players****

8:00 pm | Performance | East West Players

ON THIS SIDE OF THE WORLD

Music & Lyrics by Paulo K Tiról, Created with & Directed by Noam Shapiro

A woman flies from the Philippines to America with a one-way ticket and a suitcase full of stories collected from immigrants who came before her—tales of overseas workers, young lovers, and gossipy church ladies; snapshots of undocumented immigrants, millennial princesses and first-generation Americans. This soaring world premiere musical gives voices to Filipino immigrants navigating old lives and new beginnings, eight-thousand miles from home.

EAST WEST PLAYERS

120 Judge John Aiso St. Los Angeles CA 90012

Parking: Parking is available across the street from the David Henry Hwang Theater at the Judge John Aiso Underground Parking Garage, located at 101 Judge John Aiso Street. Parking Rates \$3 flat rate after 5 p.m. The theater and EWP administrative offices are located at the historic Union Center for the Arts, 120 Judge John Aiso St Los Angeles, CA 90012

Covid-19: East West Players' current COVID-19 policy strongly recommends guests to be vaccinated for performances. Additionally, when not actively eating or drinking masks should be worn at all times while inside.

Tuesday, May 23

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

MOVING TOGETHER with Laura Karlin

Dive into the possibilities of movement as a storytelling device using techniques specific to dance but also useful to theater. We'll generate and expand upon kinetic and theatrical impulses. Help reluctant actors overcome insecurities with movement and connect in a creative, organic process. Wear clothes in which you can move. Bring your body just as it is. It's perfect.

**** 12 – 1:30 pm | Lunch ****

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

LEFT TO THEIR OWN DEVICES: DIRECTORS IN PROCESS #2

Join your fellow Labbies to dream, create, and inspire. Bring your healing power together for this exploration of universal themes, designed to share diverse approaches to devising work for the stage.

**** 3:00 - 3:15 pm | Break ****

3:15- 5:15 pm | Session | Pasadena Playhouse | Carrie Hamilton Theatre

WHAT'S YOUR (AMERICAN THEATRE) ORIGIN STORY?

with Carrie Klewin Lawrence

Have you ever questioned your journey as an artist and wondered if you are on the right path? You may be just one great story away from your future success. We can't predict the future, but we can prepare.

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

ROUNDTABLE #1: CARETAKERS

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

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

8 pm | Performance | Pasadena Playhouse

A LITTLE NIGHT OF MUSIC

Music and Lyrics by Stephen Sondheim, Book by Hugh Wheeler,

Directed by David Lee

A chance encounter with an old-flame sets in motion a series of romantic misadventures that culminate in a madcap weekend in the country where passions erupt, jealousies flare, and hilarity triumphs over all.

PASADENA PLAYHOUSE

39 South El Molino Drive Pasadena, CA 91101

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

Covid-19: We strongly recommend that all patrons, regardless of vaccination status, wear a mask fully covering their nose and mouth at all times while inside the theater. While full vaccination is no longer required, it is highly recommended

Wednesday, May 24

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

FRONT ROW SEAT

with Carolyn Surrick, Lindsey Nelson, Steven Robman, and Lily Knight

In the year in which everything that we knew about being a church community disintegrated with Covid, the year when George Floyd was murdered, and the year in which our president called out to white supremacists on a debate stage in front of God and the world, our people found a way to remain church, and continue being present to each other and our city, our troubled, soulful, beloved Baltimore. It wasn't easy.

**** 12:00 pm – 1:30 pm | Lunch ****

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

PLAYBACK THEATRE with Joyce Lu

In this workshop, you will learn the most common short form used in Playback Theatre: the fluid sculpture. We will also practice doubling which is the psychodramatic root of this form. This workshop will engage your spontaneity, active listening skills, and strong and clear expression of emotions.

**** 3:30 pm – 3:45 pm | Break ****

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

CLOWN IS LAUGHTER IS HEALING IS CLOWN with Erin Crites

If laughter is medicine, then clown is a healing modality. In this workshop, we will look at the non-profit, humanitarian aid organization, Clowns Without Borders USA, and discuss how clown play creates space for healing (often through laughter) in the audience as well as the ensemble.

**** 5:45 - 8:00 pm | Dinner + Travel to Ahmanson Theatre ****

8:00 pm | Performance | Ahmanson Theatre

A SOLDIER'S PLAY

Written by Charles Fuller, Directed by Kenny Leon

In 1944, on a Louisiana Army base, two shots ring out. A Black sergeant is murdered and a series of interrogations triggers a gripping barrage of questions about sacrifice, service, and identity in America. Broadway's Norm Lewis leads a powerhouse cast directed by Tony Award winner Kenny Leon.

AHMANSON THEATRE

135 N. Grand Avenue, Los Angeles 90012.

Parking: You will pay a \$10 event rate on weekdays starting at 4:30 p.m., two hours prior to matinee performances and on weekends all day.

Covid-19: The Los Angeles County Department of Public Health recommends all guests, 6 months and older to be fully vaccinated for COVID-19, however, vaccinations/boosters are no longer required for entry at Music Center performances, events and tours. Masks are also strongly recommended although not required.

Thursday, May 25

10:00 am – 12:00 pm | Session | Pasadena Playhouse | Carrie Hamilton Theatre

MODERN WARRIOR LIVE with Jaymes Poling

Jaymes Poling, a three-tour warrior with the 82nd Airborne in Afghanistan, shares his experience creating Modern Warrior LIVE. Through the immersive experience, audience members evaluate their mental health. For veterans and their families, this litmus test parallels exposure therapy and feels like group therapy to many. Moderated by Emmett Murphy.

**** 12:00 – 1:30 pm | Lunch ****

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

LEFT TO THEIR OWN DEVICES: DIRECTORS IN PROCESS #3

Join your fellow Labbies to dream, create, and inspire. Bring your healing power together for this exploration of universal themes, designed to share diverse approaches to devising work for the stage.

**** 3:00 – 3:15 pm | Break ****

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

VIOLENCE, DIALOGUE, AND HEALING with Dan Froot

In this interactive session, engaging critical questions arising from Dan Froot & Company's ensemble creation process for "Arms Around America" (AAA). Premiering in Fall 2024, AAA is a collection of six short plays based on oral histories of families around the country whose lives have been shaped by guns. Is storytelling a form of violence? Who do we want to be in conversation with and who are we actually in conversation with? Can any of us heal if we don't all heal?

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

ROUNDTABLE #2 - IMPOSTERS

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

**** 6:30 – 7:30 pm | Dinner + Travel to A Noise Within ****

7:30 pm | Performance + Post-Show Talkback with Julia Rodriguez | A Noise Within

THE BOOK OF WILL

by Lauren Gunderson, Directed by Julia Rodriguez-Elliott & Geoff Elliott

After Shakespeare's death, his friends, who also happen to be his fellow members of the King's Men, are struck with the epiphany that it is up to them to preserve and print Will's famous plays which otherwise exist only in script fragments and aging memories. Peppered with some of Shakespeare's most famous lines, this fresh look at the Bard is a must-see whether you love Shakespeare, origin stories, or tales of friendship.

A NOISE WITHIN

3352 Foothill Blvd. Pasadena, CA 91107.

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

Covid-19: Masks are strongly encouraged and will be available onsite.

Friday, May 26

10:00 am – 12:30 pm | Workshop | Pasadena Playhouse | Carrie Hamilton Theatre

LEFT TO THEIR OWN DEVICES: DIRECTORS IN PROCESS #4 and SUMMARY

Join your fellow Labbies to dream, create, and inspire. Bring your healing power together for this exploration of universal themes, designed to share diverse approaches to devising work for the stage.

**** 12:00 – 1:30 pm | Lunch ****

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

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

with Randy Anderson & Laura Penn

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

**** 3:45 - 6:00 pm | Break ****

3:45 – 6:00 pm | Conversation | Pasadena Playhouse | Carrie Hamilton Theatre

WHO THE HELL ARE YOU?!

Come and find out!

**** 6:00 – 8 pm | Dinner + Travel to Mark Taper Forum ****

8:00 pm | Performance | Mark Taper Forum

A TRANSPARENT MUSICAL

Based on the Amazon series “Transparent”

Book by MJ Kaufman and Joey Soloway, Music and Lyrics by Faith Soloway,

Choreography by James Alsop, Directed by Tina Landau

Get ready for a remarkable theatrical experience with *A Transparent Musical*—an innovative and irresistible new musical based on the hit Amazon Prime original TV show by Joey Soloway. Follow through a revelatory story of acceptance and self-expression, *A Transparent Musical* explores the intersection of Jewish and queer history while celebrating the imperfectly human aspects of a universally relatable family.

10:00 pm | Talk Back | Mark Taper Forum ANNEX

Talkback TRANSPARENT MUSICAL with MJ Kaufman, Joey Soloway and Faith Soloway

Walk over after show to The Music Center **Patio**

MARK TAPER FORUM

135 N. Grand Avenue, Los Angeles 90012

Parking: You will pay a \$10 event rate on weekdays starting at 4:30 p.m., two hours prior to matinee performances and on weekends all day.

Covid-19: The Los Angeles County Department of Public Health recommends all guests, 6 months and older to be fully vaccinated for COVID-19, however, vaccinations/boosters are no longer required for entry at Music Center performances, events and tours. Masks are also strongly recommended although not required.

Saturday, May 27

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

DANCE FOR HEALING with Jamie Carabetta

How does movement heal? How can your artistic practice lead to personal healing and professional artistic growth? How can you incorporate a more healing centered approach to your creative process? Move, groove and reflect with dance maker and Survivor Jamie Carabetta.

**** 12:00 – 1:30 pm | Lunch ****

1:30 - 3:30 pm | Session | Pasadena Playhouse | Carrie Hamilton Theatre

****SDC OPEN SESSION****

INSIDE/OUT with Luis Alfaro

Award-winning Chicano playwright, Luis Alfaro, discusses the state of theater today, post pandemic, and his work with communities.

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

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

ROUNDTABLE: The Health and Welfare of the American Theatre

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

**** 5:15 - 5:30 pm | Break ****

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

WRAP UP: THE FUTURE OF THE AMERICAN THEATRE with the members of Directors Lab West 2023

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

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

LAB ELIXIR-MIXER

Join us for an end of Lab mixer celebration!

DIRECTORS LAB WEST

dream • create • inspire

Directors Lab West Bios 2023

GUEST ARTISTS

LUIS ALFARO is a Chicano playwright born and raised blocks from USC in the Pico-Union district of downtown Los Angeles. He served as the associate artistic director of Center Theatre Group, the resident theatre company of the Music Center of Los Angeles County, home of the Mark Taper Forum, Ahmanson Theatre and Kirk Douglas Theater. Luis 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. Luis 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 he 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. Luis 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).

RANDY ANDERSON (SDC) is the Director of Contract Affairs, oversees the daily operations of the Contract Affairs Department. This includes constructing and organizing initiatives both regionally and locally. In addition to representing Broadway directors and choreographers, including Associates and Residents, he also represents SDC at the Coalition of Broadway and Union Guilds (COBUG). During his tenure, Randy has led negotiations for Association of Non-Profit Theatre Companies (ANTC), Council of Resident Stock (CORST), Off-Broadway, Regional Musical Theatre (RMT), New England Area Theatre (NEAT), and the new Electronic Capture Agreement with Broadway HD. He also works on the Union’s efforts regarding property rights. Randy is both a leader and contributor, bringing negotiation, communicative, and organizational skills to SDC. A graduate of Chapman University in Orange County, California, Randy has been involved with the New York theatre community for over 20 years including producing, playwriting, directing, and performing. He is also a novelist.

ANGELA BALOGH-CALIN was born in Bucharest Romania. After graduating "Tonitza" Visual Arts High school with a degree in Graphic Art, she received my MFA degree in Costume and Scenic Design/Scenography from the Academy of Arts "N. Grigorescu." She began her professional career as Assistant Production Designer and Costumer in film productions at the Bucharest Film Studios. After immigrating to the USA, she settled in Los Angeles and continued to pursue a career as a Costume and Scenic Designer, initially in film and later in the theatre. Her designs have been seen both locally and in regional theatres across the US, at South Coast Repertory, Denver Center Theatre, Hollywood Bowl, Cleveland Play House, A Noise Within Theatre, Asolo Repertory, Milwaukee Repertory, Alliance Theatre, Pasadena Playhouse, Chautauqua Theatre Co., The Old Globe, Georgia Shakespeare, Antaeus Theatre, among others. Many of her designs garnered various awards and nominations both in So. California and regionally. A couple of years ago she received the LADCC lifetime award for outstanding achievement in theatrical design. She is a resident artist at A Noise Within Theatre in Pasadena, CA. and a member of the USA Local 829 and UAP the Union of Visual Artists in Romania.

CARLY DW BONES (she/they) is a theatre director, intimacy director/coordinator, sex educator, facilitator and thespomancer (theatre witch). She creates at the intersections of performance, sexuality, gender, community, trauma-sensitivity, and social justice. Carly created and directed at the feminist theatre ensemble, *The Illyrian Players*, from 2011-2019. They have also directed at Coin & Ghost, The Echo, EST LA, Inkwell Theater, Rogue Artists Ensemble, and The Vagrancy. She works as a freelance intimacy director and educator in the Los Angeles area for several theatre companies (A Noise Within, Antaeus, Coeurage, Coin & Ghost, EST LA, Ghost Road, IAMA, The Road, StarKid, Son of Semele) and university theatre programs (Cal Lutheran University, CSULA, Occidental College, UCLA, USC, Pomona College). carlydwbones@gmail.com
www.thespomancer.com

JAMIE CARABETTA began making dances for the neighborhood children at the age of 5 to her dad’s Shirley Bassey records, gradually morphed into a light theatre ingénue before earning her MFA in dance at University of California, Irvine in 2000. As a musical theater dancer she performed nationally and internationally, touring the US and Japan. Jamie has had the honor of receiving numerous grants, from the NEA, NYFA, NYSCA, National Museum of Dance, CUNY Dance Initiative, California Arts Council, Los Angeles County Arts Commission, Department of Cultural Affairs, Los Angeles, Center for Cultural Innovation, the Annenberg Foundation and University of California, Irvine. Her choreography has been commissioned by over 10 colleges and performed in Japan and throughout the US. Her dance, *The Line*, was a finalist in the prestigious McCallum Theater’s Choreography Festival. A bicoastal choreographer, she has received residencies to create new work from CUNY Dance Initiative (2019 and 2020) and Vineyard Arts (2021). Jamie’s dance films have screened nationally and internationally, most recently *No Man is an Island* was featured in ADF’s Movies by Movers (2022). Jamie is certified in Pilates and yoga and enjoys art, theater, music, cooking and gardening, is married and has two children.

MARTÍN CARRILLO was the Los Angeles Stage Alliance Ovation Award winner for Sound design in 2004 and 2007 and has composed music and sound environments since 1996. He was the Sound Designer and Composer for Pig Iron Theater Company's seminal *Tragedy of Joan of Arc* (1998 cover of American Theatre) in Philadelphia before moving to Los Angeles for collaborations with Sound Designer François Bergeron in six venues at Tokyo DisneySea (2001). He then was the Audio Designer for Festival of the Lion King and Golden Mickey's at Hong Kong Disneyland (2005). His Los Angeles theatrical credits include *Eat Me* (2004 LA Weekly and Ovation nominated), *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*, *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 Large Venue), 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 from 2022–2023 featuring concert systems for Terrence Martin, Cory Henry, Quincy Jones, Perfume Genius, Kim Gordon, Mas Ysa, Miho Hatori, Richard Hell, Clipping, Rostam, Ryan Heffington, Sudan Archives, Limpopo, William Basinski, Jeff Ziegler, Paola Prestini, Thundercat, Bora Yoon, Armen Ra, and many others. In 2019, he collaborated on surround panning design with Ren Klyce and Brian Long to Dangermouse and Karen O's *Lux Prima: the Encounter* at the Marciano Art Foundation (MAF). His work with Fulcrum Arts has featured collaborations with Jónsi, Mickey von Hausswolf, Minoru Sato, Lawrence English, Jimena Sarno, JG Thirwell, Tom Recchion, Richard Chartier, Bethan Kellough, and Jana Winderen. Martin is Associate Sound Designer for *The Lonely Few* with Lauren Patten and *Magic Mike Live* in venues worldwide as well as *Finding Magic Mike* on HBO Max. He composed a feature length score for *Eat Me* by Jacqueline Wright, available on various streaming platforms. Martin has been a resident artist at Occidental College, University of California, Riverside, Orange County High School of the Arts, and is currently on the faculty at Los Angeles County High School of the Arts.

MARISSA CHIBÁS is a Cuban American writer/director. She is a #1 new release author on Amazon for her book, *Mythic Imagination and the Actor*. Her feature screenplay, *72*, was selected for Sundance's feature film development track in 2022 and was an Athena awards finalist. She won the best documentary award at the 2021 Cuban American International Film Festival for her meditative visual memoir, *A Cuban Documemory*. Her film, *Finding Shelter*, won best documentary short at the San Diego Latino Film Festival in 2019 and she received a filmmaker of the month award (September 2019) from New Filmmakers LA. The documentary is currently streaming on DocsNow. Her work as an actor has been seen on Broadway and on major stages throughout the world and her solo show, *Daughter of a Cuban Revolutionary*, has toured the U.S., Europe, and Mexico. Other shorts include; *Zohra* which was nominated for best actress and best comedy awards at the Official Latino Film Festival and streamed on BronxNet, and *Nostalgia*, in collaboration with Cuba based artist Aissa Santiso and presented at Fabrica de Arte in Havana. Her films have screened at; Anthology Film Archive, The Segal Center in NYC, Pasadena Film Festival, among others. Marissa is on the Theater School faculty at California Institute of the Arts where she is Director of Duende CalArts, an initiative of the CalArts Center for New Performance that produces innovative Latinx and Latin American artists. For Duende she conceived and wrote *Shelter*, which premiered in April 2016 at Lincoln Park, was presented at the Kennedy Center, and is published by NoPassport Press. She is the recipient of the 2016 TCG Fox Fellowship in Distinguished Achievement.

ERIN LEIGH CRITES is an international theatre artist, educator, and maven of make-believe. In the decade preceding the pandemic, Erin traveled extensively to explore the global community and create bonds through theatrical play, positive embodied presence, and ensemble dynamics work. Erin originated a role for Nobel Laureate, Dario Fo and Franca Rame's last unpublished work, *La Storia di Qu*, for the International Expo in Milan in 2015. She has been a story keeper of the (yet) unpublished work ever since. Erin is currently President of the Board of Directors as well as an ensemble performer (Haiti, Nicaragua, Kenya, Colombia) for Clowns Without Borders USA. She served as full-time faculty for the University of Louisville (where she was Director of Graduate Studies and Head of Movement) and at the international arts boarding school, Idyllwild Arts Academy. She is a founding ensemble member of award-winning, LA-based Fiasco! Physical Theatre and an Alexander Technique teacher. Erin is also the founder of Feel Better Sessions, a culture-building community birthed in the pandemic that provides prompts, coaching, and curated content for those who dream of a stronger connection with themselves, others, and the cosmos. Erin believes in the nobility and power of every storyteller and has been dedicated to learning about and implementing inclusive teaching practices since beginning their journey as an educator. She has facilitated workshops in empowered storytelling, positive presence, and collective creation for many institutions globally, including VICE, Google, Plaza de la Raza, the Hollywood Fringe Festival, University of Louisville, Hunter College, Accademia dell'Arte, Dell'Arte International, SETC, The Paolo Grassi School, Hospital Juarez and Risaterapia. Erin graduated from Dell'Arte (where they currently also serve as adjunct faculty) with their MFA in 2010 and it has been a wild, improvised, joyful ride of co-creation ever since.

GEOFF ELLIOTT is the Producing Artistic Director of A Noise Within. In the 2022–2023 season he performs *Old Major and Boxer*, *Animal Farm*; Director/*Ebenezer Scrooge*, *A Christmas Carol* and Director/John Heminges, *The Book of Will*. In previous seasons Mr. Elliott serves as Director on: *The Winter's Tale*, *A Christmas Carol*, *Noises Off*, *Rosencrantz and Guildenstern Are Dead*, *Arcadia*, *All My Sons*, *Endgame*, *Eurydice*, *The Playboy of the Western World*, *The Tempest*, *The Taming of the Shrew*, and many others. Actor: *The Poet*, *An Iliad*; Dodge, *Buried Child*; Ebenezer Scrooge, *A Christmas Carol*; Don Quixote, *Man of La Mancha*; Midas and others, *Metamorphoses*; Lloyd Dallas, *Noises Off*; King Lear, *King Lear*; and many more. He has performed elsewhere with South Coast Repertory, Arizona Theatre Company, American Conservatory Theatre, Berkeley Shakespeare Festival, California Repertory. Mr. Elliott has an MFA—American Conservatory Theatre. Mr. Elliott is a recipient of multiple LADCC, Back Stage Garland, Robby, Drama-Logue, and LA Weekly awards as well as the Margaret Hartford Award for Distinguished Achievement for ANW.

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

DAN FROOT is a producer, performance artist, writer, composer, and saxophonist. Dan Froot & Company's current project, *Arms Around America* (AAA), is a collection of six short plays based on the oral histories of families around the country whose lives have been shaped by guns. AAA received a National Theater Project Creation and Touring Grant from New England Foundation for the Arts as well as commissions from the National Performance Network and UCLA's Center for the Art of Performance. AAA launches as a podcast in Fall 2023, and premieres on stage in Fall 2024 at The Myrna Loy (Helena MT), Miami Light Project (Miami FL), and The Nimoy (Los Angeles CA), with subsequent national touring. Dan's previous awards include a New York Dance & Performance Award (a.k.a. BESSIE) for the creation of his music-theater work *Seventeen Kilos of Garlic*; and a City of Los Angeles Individual Artist Fellowship (a.k.a. C.O.L.A.) and playwrighting commission from the National Foundation for Jewish Culture for the creation of his gangster-vaudeville, *Shlammer*. Dan's music concerts, theater pieces, and performance events have been presented by leading art centers across the U.S., and in Europe, Africa, and South America. He has collaborated with choreographer David Dorfman on Live Sax Acts (1991-2018), a series of dance, music, and theater duets, as well as with puppet artist Dan Hurlin on *Who's Hungry* (2006-2014), a series of puppet plays based on the stories of individuals living with food insecurity. *Pang!*, the podcast, also focuses on these life experiences. Dan has composed many scores for dance and theater companies, including the opera *Colored Glasses* for The Talking Band's Black Milk Quartet (1998), has taught performance workshops around the country, and has danced, acted, and played music nationally and internationally with the likes of Victoria Marks, Ralph Lemon, Yoshiko Chuma & The School of Hard Knocks, Mabou Mines, David Cale, Ping Chong, and the legendary Jeff Weiss. Dan is a professor at UCLA's Department of World Arts and Cultures/Dance. From 1992-1996, he was the Director of the Bennington July Program, an intensive academic and cultural enrichment experience for teens at Bennington College. Dan's work has received major support from MAP Fund, Doris Duke Charitable Trust, National Performance Network, The Jim Henson Foundation, Los Angeles County Arts Commission, UCLA Center for Community Partnerships, University of California Institute for Research in the Arts, The National Endowment for the Arts, The City of Los Angeles Department of Cultural Affairs, The City of West Hollywood, AEPOCH Foundation, Jerome Foundation, Meet The Composer, National Foundation for Jewish Culture, The Durfee Foundation, The Pennsylvania Council on the Arts, The New York State Council on the Arts, The Vermont Community Arts Foundation, The New England Foundation for the Arts, The Mary Flagler Cary Charitable Trust, and Reader's Digest. [danfroot.com](https://linktr.ee/pangpodcast) <https://linktr.ee/pangpodcast> #pangpodcast #danfrootandcom

JORGE HUERTA is Chancellor's Associates Professor of Theatre Emeritus at the University of California, San Diego. He is a leading authority on contemporary Chicana and Latinx theatre who has lectured throughout the US, Latin America, and Western Europe. He has published many articles and reviews and has edited three collections of plays. Prof. Huerta published the first book about Chicano theatre, *Chicano Theatre: Themes and Forms* in 1982. Huerta's book, *Chicano Drama: Society, Performance and Myth*, was published by Cambridge University Press in late 2000. In 1994 Huerta was appointed Chancellor's Associates Professor of Theatre, UCSD (Permanent Endowed Chair). Huerta was elected National Association of Chicana and Chicano Studies, (NACCS) Scholar, 1997. In 2007 Huerta was awarded the Association for Theatre in Higher Education "Lifetime Achievement in Educational Theatre Award." In 2008 he was recognized as the "Distinguished Scholar" by the American Society for Theatre Research. He was honored with the "Latino Spirit Award" by the California State Assembly for "Outstanding Achievement in Theatre and the Arts," and recognized for "Outstanding Contributions to Education," by the California State Legislature, in 2009. Along with Luis Valdez, Huerta is one of the founders of a national network of theatros. Huerta is also a professional director and has directed in regional theatres throughout the United States and toured Spain, France and West Germany with two student groups. Huerta is also a professional director who has directed in theaters across the country and western Europe. Theater companies include The New York Shakespeare's "Festival Latino," the San Diego Rep, Seattle Group Theater, Gala Hispanic Theater in DC and the Puerto Rican traveling Theater among many others.

LAURA KARLIN is the founder and Artistic Director of Invertigo Dance Theatre. She founded Invertigo Dance Theatre in 2007 and it is a vibrant dance institution in Los Angeles. She choreographs for the company and works to make Invertigo a lively presence in LA through lush performance, transformative engagement programming, and innovative collaboration. Through Invertigo, she co-founded the Dancing Through Parkinson's program. Laura is a mama, a gardener, an herbalist, a Super Auntie in the Auntie Sewing Squad, a Reproductive Justice activist, and a fan of popsicle stick jokes. She wants to talk to you about dance, pies, gardens, social justice and other such stardust. <http://invertigodance.org>
Invertigo Dance Theatre

LILY KNIGHT worked most recently on television in Chicago Med. Her most recent play, Lucy Kirkwood's *The Children*, was produced at The Fountain Theatre, and she has participated in play development at Circle Rep in NY, Circle West in LA, in the Antaeus Playwright's Lab and currently, as a coverage reader for The Echo Theatre's New Play contest

JESSICA KUBZANSKY (she/her/hers) is the Artistic Director of Boston Court Pasadena. She is a champion of innovation and artistic excellence, and as such was invited to be one of two founding artistic directors of Boston Court Pasadena, creating a mission and vision for the company that produces risky adventurous new work coupled with intimate artistic excellence. Now Kubzansky shepherds all the art created at Boston Court, including rich and eclectic music concerts as well as theatre. She is a passionate music lover and an award-winning director working both locally and in regional theatres nationally. She is committed to illumination of texts and scores to create works that crack open minds and hearts so that people who experience the work walk out changed. 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; and she nurtures innovative approaches to classic music, as well as urging musicians and composers to innovate their own practices. Her recent work at Boston Court includes staged excerpts of Philip Glass's *Madrigal Opera*, a development workshop of Julia Adolphe and Stephanie Fleishman's new children's opera, as well as world premieres of Kit Steinkellner's *Ladies*, Sarah B. Mantell's *Everything That Never Happened*, plus for Boston Court elsewhere, Luis Alfaro's *Mojada*, *A Medea* in Los Angeles (The Getty Villa), Sheila Callaghan's *Everything You Touch* (Rattlestick Playwrights Theatre at The Cherry Lane). Recently at other venues: *The Father* with Alfred Molina (The Pasadena Playhouse), *Othello* (A Noise Within), Jeanne Sakata's *Hold These Truths* (San Diego Rep, Arena Stage), Aditi Kapil's *Orange* (South Coast Rep), *Stupid Fucking Bird* (ACT, Seattle). Most recently she directed a piece for Flash Acts, an international play festival of Russian and American artists produced by Arena Stage in D.C. 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.

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

JOYCE LU is a performing artist, director, and educator. She is the founder and director of LAPlayback Theatre Company and also performs Playback with Oakland Freedom Theatre and Dailey Innovations, Inc. in conjunction with equity trainings. She is passionate about the intersections between performance and healing justice with a growing interest in eco arts and performance. This past year, she received a LA Department of Cultural Affairs Neighborhood Engagement Artist Residency to produce events at the El Sereno Community Garden where she is a member. Her roots in combining farming and dance started with Body Weather Laboratory LA. She performed with Oguri and Roxanne Steinberg for over 10 years at many venues including The Guggenheim and Getty museums. She now practices and performs Balinese dance with Burat Wangi led by Nanik Wenten and I Nyoman Wenten. Joyce is also a certified Feldenkrais Practitioner and an Associate Professor in Theatre and Dance and Asian American Studies at Pomona College.

LINDSEY NELSON began his professional career in 1980 at the Mark Taper Forum. During his time there he was instrumental in creating the programs Jazz After Hours and Sundays at The Itchy Foot. After a period as Managing Director of The Repertory Theater of Saint Louis, he was appointed Director of The Professional Theater Program at The University of Michigan. During his time there, he directed the graduate program in Theater Management, produced opera, theater, and dance productions and co-created the Michigan Summer festival in 1984. In 1985, as the General Manager of the Doolittle Theater in Los Angeles, he produced the West Coast premiere of Martha Clarke's *Garden of Earthly Delights*, *The Gospel of Colonus*, and Jose Quintero's production of *The Iceman Cometh* starring Jason Robards. In 1991, Lindsey joined the Music Center Education Division as Managing Director. During his tenure at the Education Division, programs, revenue, and activities increased by more than 50 percent. In 1998, he was appointed the General Manager of Programming at the Hollywood Bowl. At the Bowl, he developed the World Music Festival, Sunday Sunsets, and the two jazz series. In 2005, Lindsey created Flowerpot Productions. Among the notable achievements of Flowerpot Productions are *Highland*, *Heath and Hollar*, which toured nationally for three years, three national tours of the Taiko company Shidara from Japan, national and international tours with the Dance company Diavolo, and five year as producer of the Lionel Hampton Jazz Festival at the University of Idaho. Additionally, in collaboration with Ensemble Galilei and NPR correspondents Anne Garrels and Neal Conan, Flowerpot Productions produced *Between War And Here* which blended poetry, music, and first-person testimony of the Gulf wars which toured nationally in 2018 and 2019. Lindsey has additionally served as a consultant at the Cerritos Center, Kansas University, Northern Illinois University, and Walt Disney Feature Animation.

VINCENT PATERSON is a world-renowned director and choreographer whose career spans nearly every genre of the entertainment industry including film, theatre, Broadway, concert tours, opera, music videos, and television. He directed and choreographed Berlin's first original production of the musical *Cabaret* at Bar Jeder-Vernunft, a mirror-tent from 1918. This year's 18th season makes it the longest running play in Berlin's history. Vincent's direction of the play *Gangsta Love*, set in a boxing club, earned him a Los Angeles Drama-Logue award for Outstanding Director. He directed Prague's National BlackLight Theater in a stunning version of *Gulliver's Travels*. Vincent is the director, writer, and co-choreographer of Cirque du Soleil's *VIVA! ELVIS* which ran in Las Vegas for over 1,000 performances. His direction of *Evita* at Vienna's Ronacher Theater had a 6-month extended run. He directed the critically acclaimed opera *Manon* with soprano Anna Netrebko, conducted by Placido Domingo for Los Angeles Opera, as well as for Berlin and Valencia. His direction of *Anna Netrebko: The Woman, The Voice* received a nomination for 'Best Television Arts Program' at the Montreaux Film Festival. The DVD is the top-selling classical DVD in European history. As a director and choreographer, Vincent created many works for Madonna and Michael Jackson including Madonna's Blond Ambition Tour (on which the film *Truth or Dare* is based), and her legendary Marie Antoinette Vogue performance for MTV, as well as the choreography for her videos *Express Yourself* and *Vogue*. For Michael Jackson, with whom he worked with for over 15 years, Vincent created the Bad Tour as well as *Smooth Criminal* and *Blood on the Dancefloor* among other videos and live performances, from the Grammy Awards to the Superbowl Halftime Show. Vincent directed and choreographed the musical sequences in Lars Von Trier's *Dancer in the Dark*. He choreographed *The Birdcage* and *Closer* for director Mike Nichols, *Evita* for director Alan Parker and *Hook* for Steven Spielberg. The TNT Telefilm, *In Search of Dr. Seuss*, which Vincent directed and choreographed, received seven Emmy nominations. He choreographed London's West End production of *Lenny* for director Sir Peter Hall and LA Opera's *Grand Duchess* for director Garry Marshall. Vincent received a Tony nomination for choreographing Hal Prince's *Kiss of the Spiderwoman*. He has also choreographed several hundred commercials, many winning awards, in collaboration with director Joe Pytko. He has directed many charitable events, among them three star-studded benefits for Alzheimer's organizations. He also directed two benefits for APLA, featuring performers Madonna, Liza Minnelli, Barbra Streisand, Johnny Mathis, Kenny Loggins, Nathalie Cole, Billy Joel, Elton John, Patty Austin, Sarah Brightman, Wynona Judd, Eddie Van Halen, and Sheila E. He then directed several benefits for AVA'S HEART, a non-profit to assist transplant patients with expenses and housing. Vincent lectured and conducted seminars at Lincoln Center (NYC), Dickinson College (Carlisle, Pa.), Director's Lab West (LA), Cinematheque Francais (Paris), Monaco Dance Forum, Biografilm Festival (Bologna, Italy) and Dance Camera West (LA). Vincent is featured in the best-selling Smithsonian publication, *Masters of Movement: Portraits of America's Greatest Choreographers*. The Swedish documentary about Vincent's life and career, *The Man Behind the Throne*, has aired on TV internationally as well as at film festivals where it has won several awards. His recent autobiography, *Icons & Instincts*, published by Rare Bird Lit, is about to be published in Spanish. He is presently in development to direct an original musical, *Shanghai Orchid*, based on a Chinese legend.

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

JAYMES POLING performs *Modern Warrior LIVE*, the fully immersed experience of a three-tour warrior with the 82nd Airborne in Afghanistan. Dealing with the memories of war, the loss of friends, and the isolation a combat veteran finds when leaving the military, Jaymes began to find through narrative arts and dynamic public speaking that the potential for growth can indeed follow adversity. Through education, writing, and public speaking, and now with the added layer of music, Jaymes came to recognize the universality of his journey which has evolved into a mission to bring to other veterans. He has engaged and interacted with military communities more than 120 times with *Modern Warrior LIVE* performances in schools, performing art centers, universities and even in a well-known prison, and now in a one-hour cinematic version. He's also spoken about mental health challenges at home and at the front with thousands of active-duty soldiers in Afghanistan, through visits there with the Troops First Foundation. He wants—and needs—to share his journey from isolation to healing, whether one-on-one, in a cohort of five veterans, or in a concert hall seating 4,000. Jaymes grew up in Warren, Ohio, and enlisted in the U.S. Army at the age of 17. He was assigned to the 82nd Airborne Division in Fort Bragg, North Carolina as an infantryman. During his eight years with the division, he spent three years fighting in Afghanistan as a Machine Gunner and Squad Leader. He earned a finance degree at John Carroll University in May 2018; he draws upon that knowledge and his armed forces experience in managing *Modern Warrior's* non-profit operations and planning. His focus now is on sharing his journey with members of the military community and partnering with organizations to help veterans find their own peace after war. At its core, *Modern Warrior LIVE* fights the personal sense of isolation by taking the audience on one individual's journey through war, the rough road home, and ultimately the growth opportunities in dealing with trauma. Through the immersive experience, audience members evaluate their mental health. For veterans and their families, this litmus test parallels exposure therapy and feels like group therapy to many. For others, it provides a rare window into military life while reminding everyone how similar our struggles can be. Sessions are moderated by Emmett Murphy (Director) and will present two scenes from the filmed version of *Modern Warrior LIVE* to spark discussion. ModernWarriorLIVE.org

TREFONI MICHAEL RIZZI has designed theatrical productions across the United States. He received the LA Stage Alliance Ovation Award for Scenic Design in a Larger Theatre for *Songs for a New World* at the Rubicon Theatre and has also been recognized for his Scenic, Lighting, and Projection Designs on productions including *Lady Macbeth Sings the Blues*, *Driving Miss Daisy*, and *Defying Gravity*. Off-Broadway work includes Scenic, Projection, and Lighting Design for *A Woman of Will* at the Daryl Roth Theatre, starring Amanda McBroom. Regional Theatre designs include Scenic Design for Maltby and Shire's new musical, *A Time For Love*, at the Studio Arena Theatre in Buffalo, New York. For the Colorado Shakespeare Festival, Trefoni created Scenic, Lighting and Projection Designs for *The Little Prince* and *A Child's Christmas in Wales* and Lighting Design for the international collaborative production of *The Inspector General* with the Maxim Gorky Theatre of Vladivostok, Russia. World Premieres include Maltby/Shire's *A Time for Love*, P.J. Barry's *Bad Axe*, and Stephen Legawiec's *Peru in Africa*. New York Premieres include Richard 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*. Recent designs 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. As Guest Scenic Designer at College of the Desert, his designs include *Man of La Mancha* and *A Midsummer Night's Dream*; at UC Riverside, Trefoni has designed *Brown Face*, *Henry V*, *The Tragical History of the Life and Death of Doctor Faustus*, *Little Shop of Horrors*, and *Marisol*. 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. Theatrical/ Entertainment Design includes 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. Additionally, Trefoni is the author of the award-winning children's travel book, *Teddy's Travels—America's National Parks*. tmrizzi.com
www.teddystravels.com

STEVEN ROBMAN works as a director in Los Angeles including stagings of Eugene O'Neill's *Hughie*, Samuel Beckett's *Krapp's Last Tape* (both starring Brian Dennehy), and Glen Berger's *Underneath the Lintel* at the Geffen Playhouse, Sebastian Barry's *The Steward of Christendom* at the Mark Taper Forum, Eugene O'Neill's *Ah Wilderness!* at A Noise Within, Martin McDonagh's *The Cripple of Inishmann* and Ibsen's *Hedda Gabler* at the Antaeus Theatre Company, Bernard Weinraub's *Above the Fold*, with Taraji P. Henson, at the Pasadena Playhouse, and Kathryn Graf's *The Snake Can*, with Jane Kaczmarek and Gregory Harrison, at the Odyssey Theatre. Other work at the Taper includes *Babbitt*, *Hoagy*, *Bix* and *Wolfgang Beethoven Bunkhaus*, and *Made in America*. Off-Broadway, he directed premieres of Wendy Wasserstein's *Uncommon Women and Others* and *Isn't It Romantic*, as well as Ron Hutchinson's *Says I, Says He* and John Lithgow's *Kaufman at Large*, at the Phoenix Theatre, Alan Knee's *Santa Anita '42*, Mr. Knee's adaptation of *The Minister's Black Veil* at Playwright's Horizons, and the New York premiere of Gardner McKay's *Sea Marks* at the Manhattan Theatre Club. Other work in regional theatre includes the premieres of *The Gin Game* at Actor's Theatre of Louisville and *Moonlight and Magnolias* and *High Holidays* at Chicago's Goodman Theatre, as well as productions of *Rat in the Skull* at Wisdom Bridge Theatre, *Bonjour, La, Bonjour* and *Right of Way* at the Guthrie Theatre, *Born Yesterday* at Baltimore Center Stage, *Bosoms and Neglect* and *Union Boys* at Yale Repertory Theatre, and *Alphabetical Order*, *The Rose Tattoo*, and *The Bathers* at the Long Wharf Theatre.

JULIA RODRIGUEZ-ELLIOTT is the Producing Artistic Director of A Noise Within. Under her leadership, ANW has produced more than 175 works, and she has directed 50 productions including *An Iliad*, *Metamorphoses*, *Argonautika*, *A Christmas Carol*, *Man of La Mancha '18*, *Noises Off*, *Henry V*, *A Tale of Two Cities*, *Man of La Mancha '17*, *King Lear*, *The Imaginary Invalid*, *Six Characters in Search of an Author*, *A Flea in Her Ear*, *Julius Caesar*, *The Threepenny Opera*, *The Tempest*, *The Dance of Death*, *Come Back, Little Sheba*, *Tartuffe*, *Pericles*, *Prince of Tyre*, *The Beaux' Stratagem*, *The Bunter*, *Antony and Cleopatra*, *Twelfth Night*, *The Chairs*, *Great Expectations*, *Measure for Measure*, *Much Ado About Nothing* (choreographer), *The Rehearsal*, *Oliver Twist*, *Henry IV, Part 1*, *Dear Brutus*, *The Winter's Tale*, *Loot*, *Ubu Roi*, *The Master Builder*, *Othello*, *Mourning Becomes Electra*, and *A Midsummer Night's Dream* at the Hollywood Bowl and at ANW. Ms. Rodriguez-Elliott has an MFA from the American Conservatory Theatre. In 2012, she (along with her husband Geoff) received ACT's inaugural "Contributions to the Field" Award. Ms. Rodriguez-Elliott received the 2005 National Latina Businesswomen's Association's Latinas in Business Award in the Arts & Entertainment category; the 2006 Women in Business Award from the California State Senate and Assembly; and the 2010 Fifty Fabulous Women of Influence in the San Gabriel Valley Award.

PAUL ROGAN is an alumnus of Directors' Lab, and a performer, director and teacher with Impro Theatre. His show *Jane Austen Unscripted*, which he created, directs and performs in, has just finished another successful run at the Garry Marshall Theatre. While running at the Broad Stage it was nominated for an Ovation Award for Best Presented Production. For Impro Theatre he also directs *Dorothy Parker Unscripted* (with Jo McGinley), created and directed a raft of other shows, and has taught workshops for Impro in Jane Austen, Chekhov, Dickens, Shakespeare and many others. He has also taught stand-up comedy at London's famous City Lit, and improv for the Comedy School and Theatresports in London. He is Adjunct Faculty at Pepperdine University teaching comedic theater styles, and is a visiting teacher at Loyola Marymount and others. Theatre direction includes Chekhov's *Cherry Orchard*, *Alfie* by Bill Naughton, Ayckbourn's *Absent Friends*, Pinter's *A Night Out*, and lots of improv and sketch shows. As a performer he has been the Emcee in *Cabaret*, George in *Who's Afraid of Virginia Woolf*, and Malvolio in *Twelfth Night*. And don't get him started on the hundreds of improv, stand-up and sketch gigs as a performer. Paul is returning once again as a workshop leader to continue the tradition of Impro Theatre presenting an improvisation-based workshop for the opening day of Directors Lab, and is honored to do so.

PABLO SANTIAGO is a live performance and digital film lighting designer. Winner of the Richard Sherwood Award, Stage Raw Award, and multiple Ovation Award nominations, Pablo's designs aim to find evocative images that embody the emotional moment of the show in images that can spark the imagination of the audience to worlds beyond the stage. Pablo has worked at Santa Fe Opera, LA Opera, Opera Omaha, Boston Lyric Opera, Detroit Opera, Opera Philadelphia, Long Beach Opera, Prototype Festival, the Industry, Opera Columbus, Los Angeles Philharmonic, San Francisco Symphony, Los Angeles Chamber Orchestra, Cincinnati Symphony Orchestra, Music Academy of the West, Opera Santa Barbara, Kennedy Center, Teatro Municipal São Paulo Brazil, Oregon Shakespeare Festival, Goodman Theater, Arena Stage DC, BAM-Harvey Theater, The Geffen Playhouse, Mark Taper Forum, Denver Center, Los Angeles Theater Center, South Coast Repertory Company, Playhouse In The Park Cincinnati, Broad Museum, Kirk Douglas Theater, Ensemble Theater Company Santa Barbara, Hollywood Bowl. @pablosdesign Pablo Santiago-Brandwein (IMDB) pablosantiagodesign.com

NTOZAKE SHANGE, the author, poet, and playwright, was born Paulette Williams on October 18, 1948 in Trenton, New Jersey. Until she was eight, she lived in a racially diverse community among well-educated upper middle class black and white families. She socialized with prominent musicians and performers, including Dizzy Gillespie, Chuck Berry, Charlie Parker, Miles Davis, and Josephine Baker, all of whom were friends of her parents. In 1956, the Williams family moved to racially segregated St. Louis, Missouri, where they remained for five years. In St. Louis, Paulette was exposed to music, dance, art, literature, and opera but also to overt racism at her elementary school, which was one of the first in the nation to become embroiled in the tension over desegregation following the 1954 Brown v. Board of Education decision. At 13, Paulette returned to New Jersey more observant of the inequities that were customarily faced by black American women. At 18, Paulette Williams was accepted into elite Barnard College, a division of Columbia University. By 19, however, she was bitter, alienated, and separated from her husband. She repeatedly attempted suicide by sticking her head in an oven, drinking chemicals, slashing her wrist, and taking an overdose of Valium. After moving to California, she drove her Volvo into the Pacific Ocean. Despite the upheaval in her personal life, Williams managed to graduate cum laude from Barnard with a B.A. in 1970. In 1973, she earned an M.A. from the University of Southern California. In 1971, Williams changed her name to Ntozake Shange, which is Zulu for "she who comes with her own things and walks like a lion." From 1972 until 1975, Shange danced, wrote poetry, and taught humanities, women's studies, and African American Studies at a variety of colleges in Southern California. In 1975, she returned to New York to produce her choreo-poem, *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, her first literary piece that garnered national attention. Shange served as the artist in residence for the New Jersey State Council on the Arts and taught creative writing at City College of New York. Shange's works include: *A Photograph* (1977), *Boogie Woogie Landscapes* (1979), *Spell #7* (1979), *Black and White Two Dimensional Planes* (1979), *Mother Courage and Her Children* (1980) for which she received an Obie award, *Three for a Full Moon* (1982), *Bocas* (1982), *Educating Rita* (1982), and *Three Views of Mt. Fuji* (1987). Her novels include: *Sassafras*, *Cypress*, and *Indigo* (1982), *Betsey Brown* (1985), and *Liliane: Resurrection of the Daughter* (1994). Her poetry collections include *Nappy Edges* (1978), *A Daughter's Geography* (1983), *Ridin' the Moon to Texas* (1987), *The Love Space Demands* (1989), and her first children's book, *I Live in Music* (1994). Ntozake Shange died on October 27, 2018 at an assisted living facility in Bowie, Maryland She was 70.

CAROLYN SURRICK has a B.A. in music from the University of California, Santa Cruz, and a Master's in Musicology from George Washington University. She founded Ensemble Galilei in 1990 and the group's first CD came out in 1991. She is currently on tour with lutenist Ronn McFarlane with whom she has recorded three CDs. In 2003, with Neal Conan from NPR's Talk of the Nation, Carolyn and the ensemble created A Universe of Dreams, partnering with the Hubble Space Telescope Institute. This was the first of their four multi-disciplinary touring shows. Using existing poetry and choosing music that fit the words and affect, with Hubble pictures projected on a large screen in the middle of the stage, this show toured for ten years. In 2007, using the same model, they created *First Person: Stories from the Edge of the World* partnering this time with the National Geographic Society. With access to the National Geographic library of photographs, and with poetry and prose, they brought on actress Lily Knight, whose limitless creativity brought a new dimension to the work—touring for four years. In 2010, they collaborated with The Metropolitan Museum of Art, using iconic photographs from their collection to create *First Person: Seeing America* which toured for five years. Writing selected included Frederick Douglass, Abraham Lincoln, Lucille Clifton, James Agee, Studs Terkel, James Harrison and others. It was a beautiful and powerful piece of art. In 2018, producer Lindsey R. Nelson, Carolyn, and the ensemble created *Between War and Here* based on her first book of poetry, inspired by the work with wounded warriors at Walter Reed from 2008–2015. This time their collaborators were Anne Garrels and Neal Conan, both of whom had been embedded war correspondents: Conan in the First Gulf War, and Garrels who reported from Baghdad for eight years. *Between War and Here* toured in 2018 and 2019—the last tour ending one week before Conan was diagnosed with glioblastoma. *Front Row Seat* is a whole new thing. Thank heavens for Lindsey and Steve. Surrick's collaborators have included journalists Neal Conan and Anne Garrels, actors Kimiko Gelman, Nicholas Hormann, Lily Knight, Adrian LaTourelle and Bill Pullman, directors Steve Robman and Casey Stangl and producer Lindsey Nelson. Carolyn has recorded twenty CD's and has written CD liner notes for eighteen of them, in the last thirty-three years and has published three books: *Between War and Here*, *Walking the Path*, and *The Last Day*.

SABRA WILLIAMS has received international acclaim for her work as an actor, host and founding director of The Actors' Gang Prison Project, including being named by President Obama a "Champion of Change" in 2016, and being honored with a British Empire Medal for services to the Arts & Prison Reform by Queen Elizabeth in 2018. Sabra is co-founder of Creative Acts, a social justice initiative that uses the Arts as the tool for transformation. Creative Acts has civic engagement programs in juvenile facilities, anti-racism training and a new Virtual Reality Arts Reentry program in adult maximum-security prisons and solitary confinement, for people returning after life sentences. Sabra is a Visiting Lecturer at UCLA and an Adjunct Professor at USC. She is a Bellagio Rockefeller Resident Fellow and an in-demand speaker on Justice and Arts issues. She is a member of The Independent Shakespeare Company, LA ensemble. www.sabrawilliamsacts.com www.creativeacts.us

JOANN MARIA YARROW is a director and producer who specializes in story development across several platforms. She is currently the Director for Community Engagement and Education at Syracuse Stage where she has directed the national tours of Citizen James, on the young James Baldwin, Commanding Space about NASA scientist Annie Easley, and is currently working with Ty Defoe on Our Words Are Seeds created inspired by conversations with youth and elders of the Haudenosaunee nations. For 12 years Joann was the Artistic Director of Teatro Prometeo, the only Spanish-language conservatory in the U.S., 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. She produced and hosted annual international theatre festivals such as the International Hispanic Theatre Festival of Miami and Play Time: An International Theatre Festival for Children as well as creating programming for the Miami Book Fair International for 10 seasons. Joann co-founded A Laboratory for Actor Training with Vernice Miller inspired by their collaborations with Double Edge Theatre in Boston, Odin Teatret in Denmark and ISTA, the International School of Theatre Anthropology. She then 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*. Navigating between film, animation and stage, Joann is the founder of Distinctive Voices, LLC; focusing on narrative consulting, commercial voice-over and media production; as well as the executive director of Live Animation Studios, and executive producer with Tres Montruos Media in Spain. She is a story development consultant for ADA Animation in Nairobi, Kenya and voice-over coach with Lau Lapidés Company in Boston. Joann Yarrow received her B.F.A. from Boston University and her M.F.A. in Directing from the University of California at Irvine. She is a featured director in the book "*The art and practice of directing in Latin America: Central America and United States*." Her adaptation and translation of Oliver Mayer's play, *Blade to the Heat (Filo al fuego)* is published in the Tramoya Anthology, 2014; and most recently she contributed to a new book on Latinx Actor Training, published by Routledge in 2023. She is passionate about fostering multi-cultural and multi-disciplinary programs and productions that challenge and shift our thoughts, actions, and perspectives. For more info: <https://www.joannarrow.com>

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