

**Directors Lab West Steering Committee,
in association with the The Pasadena Playhouse,
Boston Court Performing Arts Center, A Noise Within,
and Cal State Los Angeles present**



Est. 2000

Dream. Create. Imagine.

May 23-30, 2015

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

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



The Directors Lab West Producing Steering Committee, in association with The Pasadena Playhouse, Boston Court Performing Arts Center, A Noise Within and Cal State Los Angeles, presents

Directors Lab West

May 23 - 30, 2015

Welcome to the **16th Annual** Directors Lab West! You are welcomed to the Lab as a very special group of directors and choreographers. This week provides an opportunity available to only a few each year. This is a chance for you to meet with fellow artists and other notable theatrical personalities in order to exchange ideas, discuss the process of theatre around our world, and hopefully guide its course. In addition to the artistic exchange with your peers, there is also an opportunity to expand your approach and add to your skills through discussion, demonstration and observation.

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

GENERAL NOTES:

- Hang on to your Lab ID. Security at all locations will require a valid Directors Lab West ID.
- Sessions are subject to change. Any and all changes or additions after May 23, 2015 will be posted on the Lab Callboard. Please check this board frequently! Daily schedule updates will also be posted online at DirectorsLabWest.com/onlinelab. Use password "Beyond"
- Information on any other off-site sessions, or 'Special Events', will be posted on the callboard. If required, sign-ups will be taken on the first day of the lab. After that, seating for all activities will be on a first come, first serve basis at the door.
- We have arranged for free and discounted tickets for special theatrical events around Los Angeles. This year we are able to offer a 7 show ticket package for \$80, however please take special note: transportation and parking to all events is each Lab member's responsibility.

ATTENDANCE:

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

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



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

Special support and extended dedication of time has been provided by Sixteenth Year Alumni Associate Producers Gregg Daniel, Edgar Landa, Debbie McMahon, Doug Oliphant; the staff at The Pasadena Playhouse, Sheldon Epps, Artistic Director, and Seema Sueko, Associate Artistic Director; the staff at A Noise Within; the staff at Boston Court Performing Arts Center; the staff at Cal State Los Angeles; Directors Lab West Producing Steering Committee members Che'Rae Adams, Douglas Clayton, Ernest Figueroa, Janet Miller, Diana Wyenn; and our Production Coordinator Courtney Anne Buchan.

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)

Tag us on Twitter using @DirectorsLabW and #DirLabW

Welcome to Directors Lab West 2015

May 23, 2015

Welcome! It is with great pride and excitement that we are able to offer the 16th year of Director Lab West.

Our roots begin 3000 miles east and 19 years back as the brainchild of Anne Cattaneo and André Bishop, Literary Manager and Artistic Director of the Lincoln Center Theater. Recognizing the absence of a program that allows young directors to cultivate their skills, Lincoln Center Theater established the Lab as a pilot project in 1994 in New York, designed as an interactive forum to engage emerging directors in an intensive study of their craft and to foster collaborative relationships among a community of artists. The LCT-Lab offered a series of workshops, seminars, readings, and productions that enabled participants to learn and grow as artists and working professionals. Each spring some one hundred directors representing a broad cross-section of backgrounds are invited to examine ideas about their profession and discuss their roles in the theater. In its first year, the Lab attracted artists living and working in New York City. By the second year, nearly one quarter of the applicants traveled in from other cities. Since then, this trend has continued and the Lab now has members from across the country, as well as from Brazil, Canada, Switzerland, India and other countries.

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

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

Each year these inspiring artists donate their time and talents in order to share their collective knowledge with you, our attending directors and choreographers. Alumni of Directors Lab West now count over 400, and with each passing year we on the Producing Steering Committee grow more and more moved by the talent, energy, and creativity shared by our Lab attendees. This sixteenth year of Directors Lab West is your lab and you have been greatly anticipated.

Sincerely,

Directors Lab West Producing Steering Committee

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

Associate Producers

Gregg Daniel, Edgar Landa, Debbie McMahon, Doug Oliphant

Production Coordinator

Courtney Anne Buchan

Special Thanks

A Noise Within, The Broad Stage, Cal State Los Angeles, The Pasadena Playhouse, Stage Directors and Choreographers Society, Theatre @ Boston Court, United States Veterans' Alliance, Lindsay Allbaugh, Michael Bateman, Anne Cattaneo, Geoff Elliott, Julia Rodriguez-Elliott, Sheldon Epps, Meredith Greenburg, Kristen Hammack, Mitch Heskell, Joel Hile, Keith Jeffreys, Tanya Kane-Parry, John M. Kennedy, Kappy Kilburn, Amy Kirkland, Carrie Klewin Lawrence, Jessica Kubzansky, Alan Mandell, Dr. Peter A. McAllister, Hillary Metcalf, Michael Michetti, Laura Penn, Brian James Polak, Cheryl Rizzo, Michael Seel, Jenny Smith, Seema Sueko, Deborah Strang, Barbara Wolkoff, and all the Directors Lab West alumni.

Directors Lab West 2015

Producing Steering Committee:

Che'Rae Adams
Douglas Clayton
Ernest Figueroa
Janet Miller
Diana Wyenn

Associate Producers:

Gregg Daniel
Edgar Landa
Debbie McMahon
Doug Oliphant

Production Coordinator:

Courtney Anne Buchan
Cell: 720-384-3755

Assistant to Production Coordinator:

Jenny Lester

Interns:

Elizabeth Birmingham
Lily Comeau
Julie Ouellette

Lab Participants:

Robin Armstrong
Karen Bain
Stephen Bishop
Stephanie Card
Sarah Chichester
Candice Clasby
Glen Coffman
Adriana Isabel Colón
Rebecca Cunningham
Annalisa Dias
John Dyer V
Larissa FastHorse
Michael French
Kate Sullivan Gibbens
Tasha Gordon-Solmon
Lucy Gram
Troy Heard
Kelly Herman
Julianne Homeokay
Donna Simone Johnson
Ameenah Kaplan
Linda Kerns
Noelle Marie Kerr
Matthew Krinsky
Annie Lareau
Scott Leggett
Frances Loy
Dana Leigh Lyman
Marjo-Riikka Makela
Mark McClain Wilson
Erin Murray
Polly Noonan
Carla Nuess
Thomas James O'Leary
Laurel Ollstein
Danielle Ozymandias
Jason Peck
Elissa Anne Polansky
Jennifer Sassaman
Avivit Shaked
Tracy Silver
Matthew Singletary
Erin Speer
Rachel Teumim
Cole Wimpee
Ruff Yeager

Guest Artists:

Matt Almos
Luis Alfaro
Anne Cattaneo
Juliette Carrillo
Scott Davidson
Heidi Duckler
Holly Poe Durbin
Sarah Elgart
Sheldon Epps
John Gilkey
Ryan Heffington
Andy Horowitz
Tanya Kane-Parry
Michael Kass
Larissa Kokernot
Stephan Koplowitz
Tina Kronis
Jessica Kubzansky
Debbie McMahon
Alan Mandell
Christine Marie
Marya Mazor
Paul Millet
Cricket Myers
Mark Nassar
Dan O'Connor
Nick A. Olivero
Jonas Oppenheim
Doyle Ott
Erika Beth Phillips
Trefoni Rizzi
Diane Rodriguez
Seema Sueko
Sabra Williams
Diana Wyenn
Luke Yankee
Steven Young

Directors Lab West 2015 Schedule At A Glance

SATURDAY MAY 23 @ Pasadena Playhouse	SUNDAY MAY 24 @ Various Locations	MONDAY MAY 25 @ Boston Court	TUESDAY MAY 26 @ A Noise Within	WEDNESDAY MAY 27 @ A Noise Within	THURSDAY MAY 28 @ A Noise Within	FRIDAY MAY 29 @ A Noise Within	SATURDAY MAY 30 @ Cal State LA
8-8:45 am Check In			9:30-10:30 am Welcome Tour				
9-10 am Orientation			10:30 am-12 pm The P. Project Sabra Williams				
10-11:30 am Sheldon Epps & Seema Sueko Welcome to the Playhouse	10-11:30 am Anne Cattaneo @ Broad Stage	10-11:30 am Conversation with Jessica Kubzansky		10 am-12 pm Feidenkrais Doyle Ott	10 am-12 pm Cinematic Shadow Christine Marie	10 am-12 pm Clowning Jon Gilkey	10 am-12 pm Impro Dan O'Connor
Big Picture & Lunch	Lunch & Travel	Lunch	Lunch	Lunch	Lunch	Lunch with Luis Alfaro	Lunch
1:15-3:15 pm Panel Site-Specific and Immersive Theater	1-3 pm Throw Me On The Burnpile @ Kirk Douglas Theater	12:30-2:30 pm Government Collaborations Jonas Oppenheim	1-3 pm Grand Guignol Debbie McLanahan	1-2:30 pm Conversation with Diane Rodriguez	1:30-4 pm Designer Speed Dating Part 1	1:30-4:30 pm Who the hell are you?	1:30-3:30 pm Opera Del Espacio Tanya Kane-Parry
3:30-5:30 pm Cornerstone Juliette Carrillo	Travel	3-5 pm Process Project	:30 Min Break	2:45-4:45 pm Panel Commercial and Corporate Theater	:30 Min Break	:30 Min Break	:30 Min Break
5:30-6:30 pm SDC Welcome	3:30-5:30 pm Theatre Movement Bazaar Tina Kronis @ Veterans Alliance	5-6:30 pm Process Project Debrief	3:30-5:30 pm Panel Choreography	5-7 pm Roundtable	4:30-6:30 pm Designer Speed Dating Part 2	5-7 pm Boxer Theater Nick Olivero and Mark Nassar	4-6 pm SDC Open Session Alan Mandell
Dinner & Travel	Dinner & Travel	Dinner & Travel	Dinner & Travel	Dinner	Dinner & Travel	Dinner & Travel	6-7 pm Wrap Up
8-10 pm My Barking Dog @ Boston Court	7-10 pm Three Penny Opera @ A Noise Within	8-10 pm Roundtable @ Pasadena Playhouse	8-10 pm Spring Awakening @ Wallis Annenberg	8-10 pm Ceremony @ A Noise Within	8:30-10:00 pm Early Morning Opera @ REDCAT	8-10 pm Waterfall @ Pasadena Playhouse	

Saturday, May 23

9–10 am | Orientation | The Pasadena Playhouse, Patio & Library

Welcome to the Directors Lab West

In 2000, a Producing Steering Committee of LCT Lab Alumni (Nick D'Abruzzo, Ernest Figueroa, Olivia Honneger, Kappy Kilburn, Andrew Sachs) launched Directors Lab West in Los Angeles. Each year since its inception, Directors Lab West has hosted a jam packed week of seminars,, lectures, workshops, and demonstrations by directors and theatrical notables.

10–11:30 am | Presentation | The Pasadena Playhouse, Library

Welcome to the Proscenium

with Sheldon Epps and Seema Sueko

As Artistic Director of The Pasadena Playhouse, Sheldon Epps graciously hosts Directors Lab West 2015. Mr. Epps will be joined by the Playhouse's Associate Artistic Director Seema Sueko to share their thoughts on this year's theme, "Beyond the Proscenium: From Spare to Spectacle," and speak to the new and ongoing vision for The Pasadena Playhouse.

<<< 11:30 am–1 pm BIG PICTURE and LUNCH is provided >>>

1:15–3:15 pm | Panel | The Pasadena Playhouse, Library

In-Site and Outside the Box

with Andy Horowitz and Larissa Kokernot, Paul Millet, and Erika Beth Phillips

This panel discussion will explore the intersections, cross sections and divergences of site-specific and immersive theater.

3:30–5:30 pm | Speaker | The Pasadena Playhouse, The Pasadena Playhouse, Library

Cornerstone: Sparing the Spectacle

with Juliette Carrillo

For over 28 years, Cornerstone has brought together an ensemble of professional artists of the highest caliber with people who would never think of themselves as artists to produce works of excellence based on the stories, concerns and issues of a given community. Their plays celebrate many voices, and are staged in theaters and in parking lots, in factories, schools and subway stations. They strive to include people who have not been on stage or even seen theater. Juliette will share with the Lab members the core work of the story circle process and speak about the current work Cornerstone is exploring.

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

And now a word from our sponsors...

with Dan Knechtges, Director/Choreographer and SDC Executive Board Member

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

<<< 6:30–8 pm DINNER and TRAVEL >>>

8 pm–10 pm | Performance | The Theatre @ Boston Court

My Barking Dog

written by Eric Coble and directed by Michael Michetti

What do we do when nature returns to claim the turf we usurped? Two reclusive apartment dwellers' unfulfilled lives take a turn for the bizarre when a starving coyote begins to frequent their fire escape. By turns highly poetic, exotic, and dangerous, Eric Coble creates a riotous, riveting exploration of the lengths to which our everyday lives have disconnected us from nature, and what happens when the wild life insists on encroaching on the city and challenging our human boundaries.

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

Sunday, May 24

10–11:30 am | Speaker | The Broad Stage

From East to West: Beyond the Lincoln Center Theater

with Anne Cattaneo

In 1995, Anne Cattaneo, Literary Manager and Andre' Bishop Artistic Director of Lincoln Center Theater formed the LCT-Directors LAB in New York City. Having both been at Playwrights Horizons, where playwrights are encouraged to interact with other writers, they found lacking a similar outlet for directors. It was their intent to design a lab where early and mid-career directors could converse with established directors and other theatre artists in a free exchange of ideas. Ms. Cattaneo will share a brief history of the Lab and also speak on the creation of new work.

<<< 11:30 am–1 pm LUNCH and TRAVEL >>>

1–3 pm | Performance & Talk Back | Kirk Douglas Theatre

Throw me on the Burnpile and Light Me Up

written by Lucy Alibar and directed by Neel Keller

A lecherous goat, Pentecostals on the radio, a house full of dogs, cats, and Febreze and Daddy's .38 special. These are just some of the ingredients in a delicious and magical stew of stories about a singular childhood in Grady County, written and performed by Lucy Alibar, the Oscar-nominated screenwriter of the hit film *Beasts Of The Southern Wild*. See a landscape you won't soon forget.

<<< 3–3:30 pm TRAVEL >>>

3:30–5:30 pm | Speaker | United States Veterans' Artists Alliance

Theater Movement Bazaar: Physical Training and Performance Practices

with TMB's Artistic Director Tina Kronis (DLW '01)

There will be an introduction and discussion of TMB's work and performance practices, followed by participation in the physical theatre training used by the company. The workshop is designed to enhance mind-body awareness, precision and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the workshop develops the actor's instinct and expressive body. Expect to work barefoot and bring water. Yoga mat recommended but not required. Please wear comfortable clothes and be ready to move and play!

<<< 5:30–7 pm DINNER & TRAVEL >>>

7 pm–10 pm | Performance & Talk Back | A Noise Within

The Threepenny Opera

written by Bertolt Brecht and Kurt Weill and directed by Geoff Elliott & Julia Rodriguez-Elliott

Before performance art and *Cabaret*, Brecht and Weill stretched the limits of theatre in a dark, daring, and endlessly entertaining way. Lights! Camera! Factions! There's plotting and intrigue at every turn, and searing social commentary to spare. Hold on to your hats (and wallets): this gaudy gallery of ruffians and rogues has style—and wiles—to spare.

<p>The Broad Stage - Offices 919 Santa Monica Blvd. Santa Monica, CA 90401</p>	<p>Kirk Douglas Theatre 9820 W Washington Blvd Culver City, CA 90232</p>
<p>United States Veterans' Artists Alliance 10858 Culver Boulevard Culver City, CA 90230</p>	<p>A Noise Within Theatre 3352 East Foothill Boulevard Pasadena, CA 91107</p>

Monday, May 25

10–11:30 am | Speaker | Boston Court Performing Arts Center

You Did That Where?

with Jessica Kubzansky

Jessica Kubzansky is the Co-Artistic Director with Michael Michetti at the Theatre @ Boston Court and is an award-winning director working frequently in regional theatre. She will speak of her various site specific and immersive works, and how non-traditional spaces have influenced and informed her as a director. She will speak on her personal passions of directing followed by Q&A.

<<< 11:30 am–12:30 pm LUNCH >>>

12:30–2:30 pm | Workshop | Boston Court Performing Arts Center

Theater and the Military: The Strangest of Bedfellows?

with Jonas Oppenheim (DLW '14) & Colonel Martin W. Dorn

In this hands-on session, participants work with award-winning theater director Jonas Oppenheim and U.S. Army Colonel Martin W. Dorn to discuss an innovative partnership for arts funding. The Department of Defense is providing funding for this unprecedented partnership in the inaugural year of the Hearts and Minds Research Initiative. The session leaders will share techniques and tactics for creating theater that brings messages of democracy and peace to foreign peoples.

3–6:30 pm | Open Rehearsals | Boston Court Performing Arts Center

Waiting For... You Know.

with DLW 2015 Members: Stephen Bishop, Troy Heard, Donna Simone Johnson, and Ameenah Kaplan

Four of the Directors Lab West 2015 have been invited to explore a selection of Waiting for Godot in an open rehearsal setting. Their charge is to explore the text from their distinct points of view. Join them and view it from your perspective.

<<< 6:30–8 pm DINNER & TRAVEL >>>

8–10 pm | Roundtable | Pasadena Playhouse, Library

Spare

with Directors Lab West 2015 Members

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

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

Tuesday, May 26

9:30–10:30 am | Tour | A Noise Within Theatre

A Noise Within: Welcome

with Geoff Elliott and Julia Rodriguez-Elliott

10:30 am–12 pm | Speaker | A Noise Within Theatre, Rehearsal Room

Actors' Gang: The Prison Project

with Sabra Williams

Founded by Tim Robbins in 1981, The Actors' Gang is one of the most respected and revered theatre companies in the country, with one of the foremost Arts in Corrections programs; The Prison Project, created in 2006 by company member Sabra Williams. The program takes the high emotional and physical style of theatre practiced by the Actors' Gang and through weekly workshops with inmates, uses it to create a transformative rehabilitation process. Director of Outreach & The Prison Project, Sabra Williams will be speaking about the journey and impact of her work and the place of the Arts in the movement for Criminal Justice Reform that is sweeping the country.

<<< 12-1 pm LUNCH >>>

1–3:00 pm | Workshop | A Noise Within Theatre, Rehearsal Room

Grand Guignol

with Debbie McMahon (DLW '14)

Come play in this highly physical approach to Grand Guignol, a theatrical form of early 20th Century Paris, most famous for its horror plays and special effects. Grand Guignol aesthetic emerges at an interesting intersection in theatrical history, at a turning point between melodrama and realism. This workshop explores the heightened physical expression of melodrama, building suspense, and an introduction to the craft of incorporating effects. Please wear clothes to move and bring water.

3:30–5:30 pm | Panel | A Noise Within Theatre, Rehearsal Room

Dancing Around the Box

with Heidi Duckler, Sarah Egart, Ryan Heffington, and Stephan Koplowitz

This panel discussion will explore this year's theme through the lens of choreography. From approach to execution, each member of the panel will share their unique experiences creating work outside traditional dance settings.

<<< 5:30–8 pm DINNER AND TRAVEL >>>

8–10 pm | Performance | Wallis Annenberg Center for the Performing Arts

Deaf West's *Spring Awakening*

book and lyrics by Steven Sater, music by Duncan Sheik, and directed by Michael Arden

Based on Frank Wedekind's controversial 1891 expressionist play and featuring an electrifying score, *Spring Awakening* follows the lives of a group of teenagers as they navigate their journey from adolescence to adulthood in a fusion of morality, sexuality and rock & roll. Deaf West Theatre's innovative new production of the 8-time, Tony Award-winning Best Musical—performed simultaneously in American Sign Language and spoken English by a cast of 27—was heralded as an “emotional triumph” by the *Los Angeles Times* and enjoyed a sold-out engagement in downtown L.A. in the fall of 2014.

A Noise Within Theatre
3352 East Foothill Boulevard
Pasadena, CA 91107

**The Wallis Annenberg Center
for the Performing Arts**
9390 N Santa Monica Blvd
Beverly Hills, CA 90210

Wednesday, May 27

10 am–12 pm | Workshop | A Noise Within Theatre, Stage

Feldenkrais for Directors

with Doyle Ott (DLW '13)

Generally speaking, Movement Training for Actors offers tools for the performer to get out of their head and into their gut instinct, to tap into an individual's unique voice and point of view in their work. Through repetition and experience actors expand their comfort zone of expression and their ability to take risks in creative work and life. This engenders an actor who's easeful and empowered in the body, an actor who can recognize and make choices about the information the body brings on stage and on camera. In this session, directors will become familiar with the vocabulary of Rudolf Laban's Efforts as a tool to work with actors to prompt vocal variety, deep engagement with the text, and create genuine relationship with others as it serves the needs of the story. Opportunities to release unnecessary tension, to create strength and mobility, and to harness the power of the breath will be identified. Come dressed to move and ready to play in body and words in a world of great music.

<<< 12-1 pm LUNCH >>>

1–2:30 pm | Speaker | A Noise Within Theatre, Stage

From Spare to Spectacular: From ETC to CTG to TCG

with Diane Rodriguez

Diane Rodriguez, the current President of the Board of Theatre Communications Group, began her career as a leading performer with the seminal ensemble El Teatro Campesino. During this conversation, she will discuss initiatives and ideas being explored regionally, nationally and internationally, and talk about how artists can engage their local communities by stepping beyond the proscenium.

2:45–4:45 pm | Panel | A Noise Within Theatre, Stage

Making Spectacles of Ourselves

with Matt Almos, Scott Davidson, Marya Mazor, and Luke Yankee

This panel discussion explores all that is not necessarily traditional theater in traditional spaces with a group of panelists whose work has been seen from corporate to commercial and from the Great White Way to wide open ocean.

5–7 pm | Roundtable | A Noise Within Theatre, Rehearsal Room

Spectacle

with Directors Lab West 2015 Members

Join your fellow Labbies once more for an open discussion of this year's theme. And again, be prepared for anything!

<<< 7– 8 pm DINNER >>>

8–10 pm | Performance & Discussion | A Noise Within Theatre

Ceremony

written and performed by Michael Kass and directed by Diana Wyenn (DLW '12)

At 35 years of age, Michael Kass lost himself. And instead of looking for answers at the bottom of a glass or from the comfort of a therapist's couch, he quits his job, hops a flight to Peru, and searches for a shaman who can prepare a renowned tea that promises to make him see his worst fears. How far will one man go to find himself? And will he be able to find his way back? Award-winning storyteller Michael Kass takes inspiration from his own narrative to weave this hilarious and spellbinding true tale of love, fear and ayahuasca. At turns self-deprecatingly funny and unsparingly frank, Kass's intensely personal story grapples with universal themes of isolation, self doubt and coming of age in the context of a shamanic medicine ceremony.

A Noise Within Theatre
3352 East Foothill Boulevard
Pasadena, CA 91107

Thursday, May 28

10 am–12 pm | Workshop | A Noise Within Theatre, Stage

Cinematic Shadow Spectacle

with Christine Marie

Artist Christine Marie will provide an introduction to her work and that of the larger field. Participants will experiment with shadows using their bodies, props, color and texture to explore a lo-fi/non-digital means for creating-large scale, emotional and poetic imagery.

<<< 12–1:30 pm LUNCH >>>

1:30–6:30 pm | Speed Dating | A Noise Within Theatre, Various

And a Tree... Designer Speed Dating

with Holly Poe Durbin (costume), Crickett Myers (sound), Trefoni Rizzi (scenic), and Steven Young (lighting)

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

<<< 6:30–8:30 pm DINNER AND TRAVEL >>>

8:30–10 pm | Performance and Q&A | REDCAT

Early Morning Opera: *The Institute of Memory (TIme)*

directed by Lars Jan

A multi-dimensional visual design sets the stage for award-winning director and media artist Lars Jan’s theatrical exploration of the blurring of short and long term memories, and how “remembering” is changing now and into the future. With two performers, high-tech 3D renderings, original music and a collage of found and composed text, *TIme* traces the transformation of archives from physical to digital structures, and the corresponding evolution of national and personal remembering and privacy through the story of director Lars Jan’s father—an enigmatic Cold War operative and privacy-obsessed misanthrope.

A Noise Within Theatre
3352 East Foothill Boulevard
Pasadena, CA 91107

REDCAT
631 West 2nd Street
Los Angeles, CA 90012

Friday, May 29

10 am–12 pm | Workshop | A Noise Within Theatre, Stage

The Idiot Workshop

with **John Gilkey**

There is game in everything. You are the foundation of every character you play. Find the game in who you are. The idiot. The game of your idiocy underpins every comic performance. Take that with you and you will always be funny. Get thrown into the lion's den and learn how honest play will get you out.

12–1:30 pm | Session + Lunch | A Noise Within Theater, Rehearsal Room

Lunch with Luis

with **Luis Alfaro**

Bring a brown bag lunch and join noted playwright Luis Alfaro. Growing up in Los Angeles and becoming MacArthur fellowship recipient, Luis's career pathway has been the definition of spare to spectacle. Since it is first the playwright who determines whether a production will require spare or spectacle, Luis will speak from his unique playwright's perspective on the various incarnations of his work from small theatres to large festivals and everything in between.

1:30–4:30 pm | Roundtable | A Noise Within Theatre, Rehearsal Room

Who the hell are you?!

with **Directors Lab West 2015 Members**

Come and find out.

5–7pm | Immersive Conversation Session + Dinner | A Noise Within Theatre, Front Lawn

Dinner with Nick and Mark: A Spectacle

A overheard dinner conversation with Nick Olivero (DLW '11) and Mark Nassar

Immersive theatre is a genre that has been around for decades, but has seen a resurgence in the last few years. Mark Nassar, the creator of *Tony and Tina's Wedding* and Alumnus Nick Olivero Artistic Director of BoxCar Theatre in San Francisco discuss the unique process in how to create an event with multiple scripts and storylines happening concurrently. In a show like this everyone is their own lead actor while being a supporting role for another character who is the lead in their own story. Technical timing, pacing of drama, and most of all anticipating the audience are all strange factors in a show where there is no fourth wall or backstage. Dinner will be provided.

<<< 7–8 pm TRAVEL >>>

8–10 pm | Performance | Pasadena Playhouse

Waterfall

Book and Lyrics by Tony Award Winner Richard Maltby Jr. Music by Academy Award Winner David Shire

Co-Directed and Choreographed by Tony Award Nominee Dan Knechtges Directed by Tak Viravan

The world premiere musical *Waterfall* is set in Bangkok and Tokyo between the turbulent years of 1933 and 1939, as a monarchy falls in Thailand and Japan is on the brink of war. A young Thai student named Noppon (Thai superstar Bie Sukrit) falls in love with Katherine (Emily Padgett, 2014 Broadway Revival of *Side Show*), the American wife of a Thai diplomat, and the story of their forbidden love parallels history as the new democracy of Siam moves into the vortex of the increasingly anti-American Japan. With a gloriously romantic score from Tony Award-winner Richard Maltby Jr. (*Miss Saigon*) and Academy Award-winner David Shire, *Waterfall* is a modern love story of timeless scale.

<p>A Noise Within Theatre 3352 East Foothill Boulevard Pasadena, CA 91107</p>	<p>The Pasadena Playhouse 39 South El Molino Drive Pasadena, CA 91101</p>
--	--

Saturday, May 30

10 am–12 pm | Workshop | Cal State LA, State Playhouse

Beyond the Text: From Words to Winsome

with Dan O'Connor (DLW '08)

Where is the line between 'embracing' or 'honoring' another culture in your work, versus 'appropriating' it in a negative way? What is the most effective—or least offensive—way to expand your art through the influence of other cultures without stomping all over someone else's traditions and alienating them? A variety of panelists who have worked with and through issues of 'appropriation' host an open and honest discussion of the land mines and hidden treasures to be found in cross-cultural work.

<<< 12–1:30 pm LUNCH >>>

1:30–3:30 pm | Speaker | Cal State LA, Music Courtyard

Let the Space Tell the Story: Creating Exciting Theatre In Non-Traditional Spaces

with Opera del Espacio's Tanya Kane-Parry (DLW '03)

This workshop engages Lab participants in exploring the multiple ways to conceive, explore and present Site-Specific live performance. Utilizing some of the primary vocabulary of Viewpoints to investigate outdoor spaces, then discovering how to interact with the locale, architecture and environment in relationship to text and story (*Waiting for Godot*).

4–6 pm | Speaker | Cal State LA, State Playhouse

SDC OPEN SESSION Waiting for Mandell: From Prison to Performance

with Alan Mandell

From his work with The Actor's Workshop and their famous *Waiting for Godot* production at San Quentin Prison, to the formation of the San Quentin Drama Workshop and their internationally touring productions of Beckett's plays (often directed by Beckett himself), Alan Mandell's career extends far above and beyond the proscenium. A true living legend, Alan will share stories of his spare and spectacular life's work with the Lab.

*****The above session is an OPEN session offered to SDC members and Lab Alumni.**

Reservations are required for all non-2015 Lab members. To RSVP Please email directorslabwest@gmail.com

6–7 pm | Wrap Up | Cal State LA, Arena Theater

Beyond the Lab: Make It Spare! Make It Spectacular!

with Directors Lab West 2015 Members

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

Cal State LA
5151 State University Drive
Los Angeles, CA 90032

Who's Who

CHE'RAE ADAMS (Steering Committee) has been the Producing Artistic Director of the LA Writers Center since 2006 where she develops new work with local writers. She currently is a freelance director and the Director of Operations and Programming for the Capshaw/Spielberg Center for Arts and Educational Justice. She has been a Development Executive for Playhouse Pictures Studios, Co-Artistic Director of the Road Theatre Company, and has worked in theatre, film and television in Los Angeles for over 20 years. Focusing primarily on developing and directing new work, she has worked in development for Showtime Networks, and the Canadian based Alliance/Atlantis Film & TV. Before she worked in film and TV, she assisted the Staff Producer at The Mark Taper Forum where she worked on the Pulitzer Prize winning *Angels in America, Part II: Perestroika*. Also for the Taper, she coordinated the 1991 Taper Lab Series and Mentor Playwright's series where she directed the first reading of Alice Tuan's critically acclaimed *Dim Sums*. In her early career, she assisted many prominent directors including Tom Hulce and Jane Jones on the premiere of another Pulitzer Prize winner, *The Cider House Rules*, and David Saint on *Travels With my Aunt*, both at The Seattle Repertory Theatre; Steven Hollis on the premiere of Tennessee William's *Notebook of Trigorin*, starring Lynn Redgrave; and John DiFusco on both the 10th and 20th anniversary productions of *Tracers*. Che'Rae has directed the West Coast premiere productions of several new plays including *Chesapeake*, by Lee Blessing; *Freak of Nature* by Ken Hanes; *Back Bar* by Steve Simon and *Jose Gregorio* by Patricia Cardoso.; *Fixing Frank* by Ken Hanes; *Tender*; and *Walkin' Thru The Fire*. She has also directed for Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and the Los Angeles Theatre Festival. Che'Rae specializes in developing and directing solo and devised work including the premieres of *Gracie and Rose* by Anastasia Coon at the Hollywood Fringe Festival where it won "Best in Fringe" and was nominated for "Best Solo Show"; *Ser: LA vs BA* by Karen Anzoategui; *Pandora's Trunk* by Blaine Teamer starring Kim Fields and at the National Black Theatre Festival starring Tonya Pinkins; she co-authored and directed *Fish Stories*, which premiered at the HBO Workspace and went on to the Duplex Cabaret in New York.; From *Bonkers to Botox* for the Aspen Comedy Festival; *Nothing to See Here* starring "Reno 911" star Carlos Alazraqui; among others.

LUIS ALFARO is an Assistant Professor at the USC School of Dramatic Arts. He is a Chicano writer/performer known for his work in poetry, theatre, short stories, performance and journalism. He is the first-ever resident playwright of the Oregon Shakespeare Festival, courtesy of an Andrew W. Mellon Foundation grant. Alfaro is also a producer/director who spent 10 years at the Mark Taper Forum as Associate Producer, Director of New Play Development and co-director of the Latino Theatre Initiative. He was born and raised in the Pico/Union district of downtown Los Angeles, blocks from the USC campus. Alfaro is the recipient of a John D. and Catherine T. MacArthur Foundation fellowship, popularly known as a "genius grant," awarded to people who have demonstrated expertise and exceptional creativity in their respective fields. He was a Joyce Foundation Fellow and received awards from the The Wallace Alexander Gerbode Foundation and The William & Flora Hewlett Foundation, as well The Rockefeller Foundation MAP Fund. He is the only artist to have won two awards in the same year from The Kennedy Center's Fund for New American Plays. He is also the recipient of awards from the National Endowment of the Arts, Theatre Communications Group and PEN USA, among others. He is featured in over 25 anthologies, has an award-winning spoken word CD, and PBS short film, *Chicanismo*. He is a member of New Dramatists, an associate artist at Playwrights Arena and Cornerstone Theatre Company in Los Angeles. His plays and performances have been seen throughout the U.S., Canada, England, France and Romania. They include *Bruja* (Magic Theatre in San Francisco), *Oedipus El Rey* (Victory Gardens in Chicago, Magic Theatre, Boston Court, Woolly Mammoth in Washington, D.C. and is the winner of the Glickman Prize for best play of the 2010 season in San Francisco, as well as Best Adaptation from the L.A. Weekly Theatre Awards), *Electricidad* (Mark Taper Forum, Goodman Theatre in Chicago, Borderlands Theatre in Tucson), *Breakfast, Lunch & Dinner* (Oregon Shakespeare Festival, Hartford Stage in Conn.) *Black Butterfly* (Mark Taper Forum, Kennedy Center & Smithsonian Museum), *Straight as a Line* (Primary Stages Off-Broadway, Romanian National Theatre, Goodman Theatre in Chicago). His solo performances have been seen at the Institute of Contemporary Art in London, The Getty Center, Boston Center for the Arts, The Goodman Theatre, Hirshhorn Museum at the Smithsonian, South Coast Repertory, Oregon Shakespeare Festival and X-Teresa Performance Space in Mexico City, among others. His most recent one-man show, *St. Jude*, world premiered as part of DouglasPlus at Center Theatre Group's Kirk Douglas Theatre and was presented as a part of South Coast Repertory's Studio SCR series.

MATT ALMOS is an Executive Creative Director for Walt Disney Imagineering Creative Entertainment, a division responsible for developing and producing live entertainment for Disney parks, resorts and cruise ships worldwide. Currently, he is leading creative development for the live entertainment program for Shanghai Disney Resort, scheduled to open in 2016. Outside of Disney, Matt continues to create and direct shows with Burglars of Hamm (*Resa Fantastiskt Mystisk, Easy Targets, Land of the Tigers*). The Burglars' latest show *The Behavior of Broadus*, recently finished a critically acclaimed run at Sacred Fools Theater, received seven LA Drama Critics Circle Award nominations, and won five Stage Raw Los Angeles Theater Awards, including Musical of the Year.

COURTNEY ANNE BUCHAN (Production Coordinator) is a director, social media theatrical consultant, and arts administrator. She has been the social media manager for countless productions and companies in LA, including, Bootleg Theater, Mine is Yours Theater Company, Drive Theatre, Moving Arts, Noho Arts Center, and Theatre Movement Bazaar. She has directed workshops, readings, and full productions at The Road Theatre Company, Pepperdine University, and Front Range Theatre Company. Courtney is a member of the Road Theatre Company, where is she a producer of their Summer Playwrights Festival. She has also directed for the LA based company, Four Clowns. Her international work includes acting in the Fringe First Award winning world premier of, *Why Do You Stand There in the Rain?*. She is a graduate of Pepperdine University, where she received her B.A. in Theatre Arts, emphasis Directing. www.CourtneyBuchan.com

JULIETTE CARRILLO A graduate of the Yale School of Drama, Juliette has directed critically-acclaimed premiere and revival productions in theaters across the country including Oregon Shakespeare Festival, Mark Taper Forum, South Coast Repertory, Yale Repertory, Denver Theater Center and Seattle Repertory. As a member of the Cornerstone Theater ensemble, she has developed work for and with various communities such as the Los Angeles River community, the addiction and recovery community, the Hindu community and senior and their caregivers. She was an Artistic Associate and Director of the Hispanic Playwright's Project at South Coast Repertory for seven years.

ANNE CATTANEO (Honorary Chair, LCT LAB Founder), is the dramaturg of Lincoln Center Theater and the creator and head of the Tony Award Honor nominated Lincoln Center Theater Directors' Lab. A three term past president of Literary Managers and Dramaturgs of the Americas, she is the recipient of LMDA's first Lessing Award for lifetime achievement of dramaturgy. She has worked widely as a dramaturg on classical plays with directors such as Bartlett Sher, Robert Wilson, Adrian Hall, Jack O'Brien, Robert Falls, Mark Lamos and JoAnne Akalaitis. As the director of the Playworks Program at the Phoenix Theater during the late 1970's, she commissioned and developed plays by Wendy Wasserstein (*Isn't it Romantic*) Mustapha Matura (*Meetings*) and Christopher Durang (*Beyond Therapy*). For the Acting Company, she created two projects: *Orchards* (published by Knopf and Broadway Play Publishing) which presented seven Chekhov stories adapted for the stage by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller and Samm-Art Williams, and *Love's Fire* (published by William Morrow) responses to Shakespeare sonnets by Eric Bogosian, William Finn, John Guare, Tony Kushner, Marsha Norman, Ntozake Shange and Wendy Wasserstein. Her own translations of 20th Century German playwrights include Brecht's *Galileo* (Goodman Theater 1986 starring Brian Dennehy) and Botho Strauss' *Big and Little* (Phoenix production starring Barbara Barrie, published by Farrar, Straus and Giroux.) She is currently on the 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."

DOUGLAS CLAYTON (Steering Committee) is a performer, playwright, director, producer and long standing leader in the arts community. Douglas received his undergraduate degree in Business Administration and Theatre from USC, did graduate work in performance at Florida State University/The Asolo Conservatory, and is currently attending the UCLA Anderson School of Management in the Executive MBA program. He has been nationally recognized in the American non-profit theatre for his work as the Director of Programming and Operations for LA STAGE Alliance, and currently serves as the Managing Director of Long Beach Opera. Douglas will be relocating to Chicago in summer 2015. (AEA, SDC) DouglasClayton.com

GREGG T. DANIEL (Associate Producer) recently directed a revival of Alice Childress *Wedding Band* for the Antaeus Company. *W.BAND* won the 2014 Stage Raw Theatre Awards in The Best Revival & Best Ensemble category. Gregg directed the New Jersey premiere of Katori's Hall's, *The Mountaintop* for Cape May Stage. He received a Best Director Nomination from the NAACP Theatre Awards for the West Coast premiere of Kwame Kwei-Armah's, *Elmina's Kitchen*. The production won in the NAACP's Best Ensemble category in 2013. Other credits include a production of Lee Blessing's *Cobb* at the Group Repertory Theatre, also for GRT, he's directed Tom Stoppard's translation of *Heroes* and Frank McGuinness's *Someone Who'll Watch Over Me*. Gregg is a graduate of NYU's Tisch School of the Arts. He is the Artistic Director and founding member of Lower Depth Theatre Ensemble. For LDTE, he has directed the West Coast premiere of Mustapha Matura's *Three Sisters After Chekhov*. For further info on the company, visit them at www.LowerDepthTheatreEnsemble.org

SCOTT DAVIDSON is a multiple award winning director, writer and actor originally from the West Coast. He is a graduate of the prestigious Professional Actor Training program at U.S.C. where he studied with individuals like Anna Deavere Smith, Duncan Ross and Stephen Book. Scott is the founding Artistic Director of two Professional Theatres for Family Audiences: The Laguna Playhouse Youth Theatre and Serendipity Theatre Company at the Coronet, both of which have been recognized by the American Alliance for Theatre and Education with the "Most Outstanding Children's Theatre in America" Award. In addition to working for his own companies Scott has directed and performed for numerous theatres and Performing Arts Centers on the East and West Coast. His extensive work in arts and education led him to the Long Beach Civic Light Opera where he served as the Education and Outreach Director, overseeing and implementing a wide variety of arts in education programs which serviced over twenty thousand people annually in both Los Angeles County and Orange County. Scott's productions have been recognized on "Best of the Year" lists and "Critic's Choice" lists in both Los Angeles and Orange County. He has garnered awards and accolades from the L.A. Times, The Orange County Register, Drama-Logue, The Valley Theatre League, A.A.T.E., L.A. Parent and I.A.T.A. In 1990 his production of *Troubled Waters* represented the United States at the International Children's Theatre Festival in West Germany and was subsequently invited to be performed in Russia. Scott was a guest director for the 1993 I.U.P.U.I. Bomberman Playwriting Competition in Indianapolis. His production of *If You Give A Mouse A Cookie* toured nationally. His production of *To Kill A Mockingbird* won the MOSS HART AWARD for North/Eastern Regional Theatre. As a professional acting coach he has worked with young performers on the sets of numerous commercials, tv shows and film shoots including: *Duet*, *Highway to Heaven*, *The A-Team*, *Marilyn and Me*, *Beverly Hills 90210*, *Gimme A Break* and many others. Scott is an active member of A.S.S.I.T.E.J. and A.A.T.E. He has been involved with A.A.T.E. for many years where he has served in numerous capacities including 2nd Vice President. His work for the organization has included assignments to the Executive Board, the Nominating Committee, Conference Site Selection and Contract Negotiation, the Awards Committee, Annual Board Meetings, Planning Retreats and three years as the Chairman of the Professional Theatre for Young Audiences Committee. Scott has presented panels at a number of conferences and his work has appeared in professional journals for Theatre and Young People. He co-edited a monograph on Education and Outreach programs in Professional Theatres for the National Corporate Theatre Fund and the American Alliance for Theatre and Education. His adaptations of *Little Women* and *The Velveteen Rabbit* have been performed by Theatres across the U.S. including The Dallas Children's Theatre, Children's Theatre of Charlotte, The Rainbow Company Children's Theatre, Northern Stage and others. Currently Scott is residing in Chicago where he serves as the Director of Theater for American Girl. He is settling into Mid-Western life and continues to appear professionally in regional theatre when time allows.

COL. MARTIN W. DORN holds a Master of Military Studies from Marine Corps University Command and General Staff College, and a Master of Strategic Studies from the U.S. Army War College. After attending the Military Intelligence Transition and Advance Courses at Fort Huachuca, Arizona, he was assigned to III Corps at Fort Hood with an initial assignment as Deputy G-2, 13th COSCOM. Colonel Dorn served as the Captains and later the Majors Military Intelligence Assignments Officer at the Human Resources Command. His next assignment was Executive Officer, 532nd Military Intelligence Battalion, 501st Military Intelligence Brigade, Yongsan, Korea. Colonel Dorn was then assigned as an Intelligence Team Chief and later Military Executive Officer to the Deputy Director of the Defense Joint Intelligence Operations Center at the Defense Intelligence Agency, Washington, D.C. He assumed command of the Indianapolis Recruiting Battalion in 2007 and later deployed to Afghanistan as the Chief of Operations in the Information Operations Directorate, International Security Assistance Force Joint Command. Colonel Dorn's awards and decorations include the Defense Meritorious Medal, the Joint Meritorious Unit Award, Afghanistan Campaign Medal, Global War on Terror Expeditionary Medal, the Global War on Terrorism Service Medal, and the Expert Infantryman's Badge. Colonel Dorn and his wife have two sons.

HEIDI DUCKLER is the Artistic Director and founder of Heidi Duckler Dance Theatre. Since its inception in 1985, she has choreographed more than 200 original dance works at unique sites in Australia, Germany, Russia, Hong Kong, Montreal, New York, Miami, Atlanta, Las Vegas, Portland, Seattle, and consistently throughout Southern California including Los Angeles City Hall, Lincoln Heights Jail, the Los Angeles River, the Herald Examiner Building, Barlow Respiratory Hospital, and the former Ambassador Hotel and Dunbar Hotel. Titled "the reigning queen of site-specific performance," by the L.A. Times, her work has been commissioned by Brisbane Festival, Miami Light, Grand Performances, REDCAT, Aben Dans in Denmark, Brookfield Properties, the opening of the Reed College Performing Arts Center, the Hong Kong Youth Arts Foundation, among others. She earned a BS in Dance from the University of Oregon and an MA in Choreography from UCLA. Duckler has received a COLA Award from the City of Los Angeles Department of Cultural Affairs and the California Arts Council Choreography Fellowship. Duckler was awarded a National Endowment for the Arts American Masterpiece Award for her signature work, *Laundromatinee*. Duckler participated in the Los Angeles County Arts Commission's Arts Leadership Initiative and the City of Los Angeles Mayor's Cultural Master Plan Advisory Committee. She has recently been honored with the Los Angeles Women's Theatre Festival's Maverick Award and LA Weekly's Best Site-Specific Dance Company Los Angeles. Last year, Heidi Duckler Dance Theatre was a recipient of the Dance/USA and the Doris Duke Charitable Foundation's Engaging Dance Audiences initiative. In 2014 - 2016 HDDT was accepted into the LA Arts Commission Civic Arts Program as a leader in innovative public art. A choreographer who has consistently infused nontraditional sites with performance for nearly 30 years, Duckler builds upon the never-ending urban motion of the city to animate bodies, enliven total environments, and engage citizens on the ground. Through site-specific dance that engages the public in its process and presentation, Duckler's work crafts moving, meaningful creative interdisciplinary experiences across Los Angeles and beyond

HOLLY POE DURBIN is an entertainment costume designer, author and speaker based in Los Angeles. She has designed for theater, opera, themed entertainment and independent film. She is currently designing a new production titled *Shiv* for the Boston Court Theater, and *Peter and the Starcatcher* for Playmakers Repertory Theater in Chapel Hill, N.C. Past projects include *Romeo and Juliet* for Shakespeare Center of Los Angeles, *Death of a Salesman* and *Three Days of Rain* for South Coast Repertory, *Opus* for Repertory Theater of St Louis and Portland Center Stage, *Shipwrecked!* for the Cincinnati Playhouse, *Top Secret* for the New York Theater Workshop, *The Power of Darkness* for the Mint Theater in New York, *Sky Girls* for the Old Globe Theaters, *Motion Picture Madness*, the original gateway attraction for Universal Studios Japan, and Chekhov's *The Wood Demon* for the Mark Taper Forum and the Playhouse Theatre in London. She published a monograph in 2014 documenting The Costume Designs of Ann Roth, and is part of a team of writers creating a new textbook on The Art of Costume Design. She is the head of graduate MFA costume design studies for UC Irvine.

SARAH ELGART has been on the forefront of dance in Los Angeles as a choreographer, director, and producer for many years. Known most recently for her large scale, site-specific productions, Elgart's work engages audiences by transforming and catalyzing bus terminals, airports, museums and more with movement, music, and media, to make magic out of the mundane, and allow viewers to see "old places with new eyes". Working frequently under the name Sarah Elgart/Arrogant Elbow, she has done numerous site-specific projects including a downtown LA rooftop dance lit entirely by a hovering helicopter, and created new works with commissions from

organizations including the City of Los Angeles Department of Cultural Affairs, Los Angeles World Airports, The Getty, BodyTraffic and more. Elgart's productions have been offered up to audiences – frequently gratis – at seminal LA sites including The Music Center, Los Angeles International Airport (LAX), The Skirball Center, The Bradbury Building, Museum of Contemporary Art Santa Barbara and LACMA, and this summer she will take her work to Mass MOCA collaborating with Nels Cline of Wilco and painter Norton Wisdom as part of the Solid Sound Festival. In addition to her live work, Elgart has choreographed extensively for film, commercials, and television, working with noted directors including JJ Abrams, Catherine Hardwicke, Fredrik Bond, David Lynch and others. Sarah worked for years in various capacities with Dance Camera West, where she was pivotal in the production of the AFI and LA premiere of Wim Wender's Academy Award Nominated film *Pina*, as well as in introducing live site-specific dance to the organization's annual dance film festival. Elgart has worked extensively in communities both teaching and creating dance based and film works, from maximum- security women inmates to children facing critical illness and at risk youth for many years. In the 1990's she was known for her work with MADRES (Mothers and Daughters Reaching Empowered States) a group of transitional homeless women with whom she collaborated on creating original performance works using gesture and raw movement. In 1990 she started La Boca Performance Space at the Sunshine Mission Casa de Rosas, one of LA's oldest shelters, and MADRES works were produced by venues including the Getty, Mark Taper Forum, and the European Culture Capital in Antwerp, Belgium in 1992. She continues to be active in exploring dance in the foreground of community and commerce, and is currently working on a new large-scale, community site work for 2016. A DGA director, Elgart has directed music videos for recording artists including Mia Doi Todd and Angela Luna and in 2011 directed an Emmy nominated PSA for Legal Aid Foundation of Los Angeles. In 2009, she produced "Put it in a Book", a short film by award winning director Rodrigo Garcia starring Kerry Washington and Michael Ealy. In addition to her regular choreography work, Elgart currently writes a weekly column called ScreenDance Diaries about the intersections of dance and film for the international on line magazine Cultural Weekly.

SHELDON EPPS has been Artistic Director of the renowned Pasadena Playhouse since 1997. Before beginning his tenure at the Playhouse he served as Associate Artistic Director of the Old Globe Theatre for four years. He was also a cofounder of the Off Broadway theatre, The Production Company. Mr. Epps has directed both plays and musicals at many of the country's major theatres including the Roundabout, Manhattan Theatre Club, the Guthrie, Playwrights Horizons, Seattle Repertory Theatre, Arena Stage, and the Goodman Theatre. He conceived the highly acclaimed musicals *Play On!* and *Blues In the Night*, which both received Tony Award nominations. He directed productions of both of those shows on Broadway, in London, and at theatres throughout the world. He also co-directed the Broadway production of *Baby It's You!*, which had its world premiere at The Pasadena Playhouse. He also has had a busy career as a television director helming episodes of shows such as *Frasier*, *Friends*, *Everybody Loves Raymond*, *Girlfriends* and many others. Mr. Epps received the James Irvine Foundation Leadership Award for his efforts and accomplishments at the Pasadena Playhouse. Under his leadership the Playhouse has earned distinction for productions of artistic excellence, critical and box office success, and highly praised theatrical diversity.

ERNEST A. FIGUEROA (Steering Committee, Founder) has been a dedicated director, producer, actor and playwright in theatre, film and television throughout the country. As a founding director of Directors Lab West he has served on the Producing Steering Committee for the past fifteen years from 2000 to the present. He was a member director of Lincoln Center Theater Directors Lab in New York in 1998 and was invited to present at Lab in 1999. He represented the Lincoln Center Theater Directors Lab directing the New York premiere of *Dos Corazones* at the American Living Room Festival @ HERE. Since 2008 Figueroa has served as Producer at the state-of-the-art Broad Stage, a 535-seat presenting house where he assists on the programming and coordinates production of the season that includes notable artists in all genres. He served as Artistic Director of The Group Rep at the Lonny Chapman Theatre in North Hollywood from 2009- 2010 and as a Director and performer with the second longest running show in Los Angeles, the *American Girl Revue* from 2004-2006. He was the Associate Artistic Director for the Sacramento Theatre Company from 1996 – 1998 where he also served as casting director and literary manager. He is on the Board and currently works as a Director and Producer with Classic and Contemporary American Plays - an outreach program founded by actress Bonnie Franklin's. In 2001, he was honored as a Drama League Fellow serving as the Associate Director on *Blue* starring Phylicia Rashad, first working on the production at the Roundabout Theatre Company in New York, then working on the production at the Pasadena Playhouse, the Arizona Theatre Company, Coconut Grove in Florida, and the Paper Mill Playhouse starring Leslie Uggams. He received his M.F.A. in Directing from the University of Hawaii at Manoa, and his B.A. in Speech and Theatre Education from McPherson College in Kansas. Figueroa is a Member of the Stage Directors and Choreographers Society.

JOHN GILKEY has performed internationally for more than thirty years in circus, variety, comedy clubs, theater and television. He has played a lead role in four Cirque Du Soleil productions; *Quidam*, *Dralion*, *Varekai*, and *Iris*. For each of these shows John developed and performed totally original characters and routines. With Cirque Du Soleil alone John has performed live for more than four million people. John also directed the clown troupe in Franco Dragone's spectacular water show, *Le Reve*, at the Wynn Hotel and Casino in Las Vegas. John has consulted on multiple films for Pixar Studios including the Oscar winning film *Ratatouille*. John continues to create challenging and experimental theater in Los Angeles, California with his school, The Idiot Workshop, and performance troupe, Wet The Hippo. This collaboration with local actors, comedians, improvisers, and musicians recently played to sold out crowds and was nominated from a pool of hundreds of shows as Best Comedy in the 2013 Hollywood Fringe Festival.

RYAN HEFFINGTON is a choreographer, artist, and director who seamlessly weaves between the commercial, art, music and concert worlds with his unique style of choreography. From heartfelt emotional content to campy humor, Ryan's work sews a story that is human and accessible to audiences. Major credits include two 2015 Grammy Video of the Year nominees - Sia's "Chandelier" and Arcade Fire's "We Exist" - and winning an MTV VMA for Best Choreography for "Chandelier". Other notable collaborations include work with music artists such as FKA Twigs, Florence + The Machine, Sigur Ros, Lykke Li, Muse, Ke\$ha, Little Dragon, and Icona Pop. Companies that Ryan has worked with include Nike, eTrade, Joe Boxer, American Airlines, Evian, Target, Acura, Absolut Vodka, and many many more. Heffington's movement influences range from the avant garde to Hollywood film classics. It is through these inspirations that Mr. Heffington creates movement ranging from organic pedestrian choreography to synced visual spectacles that can wow a live audience of thousands.

ANDREW HOROWITZ is a critic and curator who currently lectures on contemporary cultural production at UC San Diego. He is founder of the website Culturebot.org and Culturebot Arts & Media, a non-profit dedicated to critical cultural discourse on, and from the perspective of, the arts. He is a 2014 recipient of the Creative Capital | Warhol Foundation Arts Writers Grant for his research project, *Ephemeral Objects: Art Criticism for the Post-Material World*. Previously he has served as Director of Public Programs for the Lower Manhattan Cultural Council where he curated The River To River Festival, Producer at Performance Space 122 and, from 2007-2009, co-curator of the PRELUDE Festival at the Martin E. Segal Theater Center at the Graduate Center at CUNY. Other curatorial projects include *The Future At The End Of The World* at the Farley Post Office (December 2012) and *Ephemeral Evidence* at Exit Art Gallery (May 2012).

EDGAR LANDA (Associate Producer) is a longtime member of Son of Semele Ensemble and has appeared in and directed many SOSE productions including the world premieres of *King Cat Calico Finally Flies Free!* by Aaron Henne, *Preludes & Fugues* by John Glore and the critically acclaimed musical adaptation of *Animal Farm*. Earlier this year he directed Trish Harnetiaux' *If You Can Get To Buffalo* for SOSE and *The Metamorphoses* for USC and in June he will be directing *A Midsummer Night's Dream* for Thin Air Shakespeare in Jackson Hole, WY. Edgar is a recipient of the LA Stage Alliance Ovation Awards for Direction and Fight Choreography. He has created violence and mayhem for theatres large and small including Center Theater Group, South Coast Rep, The Getty Villa, The Wallis, San Diego Rep, Cornerstone Theatre, The Theatre @ Boston Court and LA Women's Shakespeare Company. He has been a guest director at Cal State Long Beach, LMU and USC. Recent acting credits: *Love's Labour's Lost* and *Mother Courage* at Shakespeare & Company (Lenox, MA). Edgar is an alumnus of the Lincoln Center Theater Directors Lab & the Directors Lab West and is a graduate of the USC School of Theatre where he currently serves on the faculty and is the resident fight director for the school. He is a proud member of AEA and supporter of the Los Angeles intimate theatre community. In addition, Edgar is an extreme endurance athlete/racer—follow his racing adventures at mymuddyshoes.com.

TANYA KANE-PARRY directs and choreographs theatre, opera and dance and is the Artistic Director and co-founder of Opera del Espacio. Credits include *Tosca Jumps!*, a multimedia adaptation of Puccini's opera (EdgeFest/LATC, Highways, Luckman Intimate); *Supreme Being* by Richard Foreman; *Romeo and Juliet(a)*, a Spanglish Re-Mix with Quantum Theatre, and a touring production of *Ubu Roi* in Brazil. She has directed *Carmen* (Pacific Repertory Opera), *The Coronation of Poppea* (CSULA) and *The Medium* (CSULA). At Long Beach Opera she choreographed *The Man from Atlantis*, *The Clever One* and *Moscow, Cherry Town*. At Los Angeles Opera she was the Assistant Director on *Madama Butterfly*, *The Barber of Seville*, *Carmen*, *The Broken Jug*, *The Dwarf* and *The Merry Widow*. With Barcelona director, Joan Font, she worked on *The Barber of Seville* (Houston Grand Opera and remount at the Houston Miller Outdoor Theatre and at L'Opera National de Bordeaux), *L'Italiana in Algiers* (Houston Grand Opera) and *Cinderella* (LA Opera, Opera Omaha). With Opera del Espacio, she directed/choreographed *I've Fallen/Clap Off!* at Highways Performance Space; *The Way Of Water* by Caridad Svich at Cal State LA, Bootleg Theatre, Cal Poly Pomona, Hollywood Fringe and South Coast Rep's SCRamble; *Meet Me @ Metro II and III*; *Space: The Final Frontier* presented at SOSE as part of the Company Creation Festival; multiple site-specific performances at the Downtown Art Walk, Brewery Art Walk, Echo Park Art Walk, The Series at the Standard and more. Recent works includes the avant-garde multimedia opera *The Wall: A Musical Misdeed*; an extracted semi-staged *Don Giovanni* with the Bakersfield Symphony; semi-staged production of Phillip Glass's *Civil War's Rome* with the LA Phil. This September she will remount Joan Font's *The Barber of Seville* at the Liceo Opera in Barcelona.

MICHAEL KASS is a storyteller, writer, performer and coach based in Los Angeles. As an actor, he has appeared in over 50 shows in Chicago and Los Angeles with theaters including the Tony Award Winning Lookingglass Theater, Steppenwolf Theater Company and LA's Odyssey Theater and Son of Semele Theater Ensemble. As a storyteller, he has won a couple of MOTH StorySlams and been featured on podcasts including Taboo Tales, I Love a Good Story and Storyworthy. His solo show, *Ceremony*, has toured nationally and received awards including Outstanding Solo Performance at the San Diego Fringe Festival and Best of Fringe at the Hollywood and San Francisco Fringe Festivals. Michael is also a mentor with the Creative Visions Foundation, helping creative activists around the world bring their visions to life, and works as the Story Coach at NationBuilder, a tech startup in downtown LA.

LARISSA KOKERNOT is a founding member of Chalk Repertory Theatre where she has directed *Three Sisters*, *Family Planning* (Ovation Awards for Best Play in an Intimate Theatre and for Director), *Stray*, *Full Disclosure* and *Mommune* and *Uncle Vanya*. Work at other Los Angeles theaters includes *Gruesome Playground Injuries* for Rogue Machine and *FUBAR* at Theatre of Note. Larissa has directed regionally with companies such as Eye of the Storm, Indiana Repertory, Ten Thousand Things, the Guthrie, California Rep, La Jolla Playhouse and Oregon Shakespeare Festival where she was the 2007 Phil Killian Directing Fellow. Larissa has an M.F.A. in Directing from the University of California, San Diego. She lives in Los Angeles with her husband, Karl Gajusek, and their sons Kade and Nicholas.

STEPHAN KOPLOWITZ is an award winning director/choreographer known for his work on stage, film and creating original site-specific multi-media works for architecturally significant sites. Since 1984 he has created 67 works and has been awarded 47 commissions. He is the recipient of a 2004 Herb Alpert Award in the Arts (Dance), a 2003 Guggenheim Fellowship in Choreography, a 2000 New York Dance and Performance Award, "Bessie" for "Sustained Achievement" in Choreography and six NEA Choreography Fellowships from (1988-97). His work for the stage has been produced and commissioned for eight seasons at NYC's Dance Theater Workshop (now NY Live Arts) from 1987-2006 and has toured to several venues in the US. He has created a body of text-based work that is a true integration of dance and theater such as *Thicker Than Water* (featuring Stuart Hodes), *War With the Newts* (by Karel Copek) created in collaboration with award winning playwright David Lindsay-Abaire. In addition, he has been produced by Dancing in the Streets, the American Dance Festival, "Serious Fun" at Lincoln Center, Jacob's Pillow Dance Festival, the Bates Dance Festival, London's Dance Umbrella Festival, Choreographic Center, Essen, Germany, Dance Place of Washington D.C., and many other venues. He recently created a site touring company, Stephan Koplowitz: TaskForce, with residencies and performances in Idyllwild and Los Angeles in 2008 and Plymouth, UK in 2009 with an upcoming residency in Houston in 2012. He is contributor and featured in the first book on site-specific choreography, *Site Dance*, published by Florida University Press (2009). This summer, through La MaMa Umbria International he will offer two workshop/ residencies in site-specific creation and as part of the Directors Symposium in Spoleto, Italy lamama.org/programs/la-mama-umbria. In 2014 he premiered a major site-specific promenade event for the re-opening of Sullivant Hall at Ohio State University, entitled *Sullivant Travels* featuring 11 different performances in interactive media, immersive theater, film, site and aerial dance. It was named by Columbus Alive as one of 2014 "best" dance events. Other recent works: In the Los Angeles' on the Red Line of LA Metro (Red Line 2013), the Milwaukee Art Museum as part of Summer Dances at the University of Wisconsin, Milwaukee (2013) and in Houston, TX for (the Water Wall, 2012), he collaborated as choreographer with composer John King on his new multi media opera based on Stéphane Mallarmé's poem *Un Coup de Dés Jamais N'Abolira Le Hasard* (A Throw of the Dice will Never Abolish Chance), which premiered at the CalArts Modular Theater, 2010. Internationally, his work was performed at the Spoleto Open Festival, Spoleto, Italy (2012), Plymouth, England, Dartington (2009), L'Espace, Centre Culturelle in Hanoi, Vietnam (2005) the Kokerei Zollverein Factory (1999, Essen Germany), at the British Library (1998) and at London's Natural History Museum (1996) both commissioned by the Dance Umbrella Festival. After 23 years of living in NYC, and teaching at various schools and universities, Koplowitz, in 2006, moved to Los Angeles to direct as dean and teach at The Sharon Disney Lund School of Dance at CalArts. koplowitzprojects.com | youtube.com/user/lanycart

JESSICA KUBZANSKY has been the Co-Artistic Director of The Theatre @ Boston Court in Pasadena since its inception in 2003. As such, she and her Co-Artistic Director, Michael Michetti, have been responsible for all the artistic content of the theatre. The Theatre @ Boston Court has produced over 40 mainstage productions as well as numerous New Play Festivals and readings, and won countless awards and honors in its 11-year history. Recently The Theatre @ Boston Court was one of only ten theatres nationwide to be granted a prestigious American Theatre Wing Award. Her most recent productions for Boston Court were the New York premiere of Sheila Callaghan's *Everything You Touch* as a co-production with Rattlestick Playwrights Theatre and True Love Productions at the Cherry Lane, and *Rill*, her own three-person re-envisioning of Shakespeare's *Richard II*. Kubzansky directs a great deal of new work. Recent world premieres include Sheila Callaghan's *Everything You Touch*, Michael Elyanow's *The Children*, Jordan Harrison's *Futura*, Laura Schellhardt's *Courting Vampires*, Salamone/McIntyre's *Gulls* (a musical adaptation of *The Seagull*), Mickey Birnbaum's *Bleed Rail*, Carlos Murillo's *Unfinished American Highwayscape #9 & 32*, Jean-Claude van Itallie's *Light*, Cody Henderson's *Cold/Tender* (all at The Theatre @ Boston Court); elsewhere, Jen Haley's *Breadcrumbs* (Theater 150), Julie Hébert's *Tree* (EST/Inside the Ford), Bob Clyman's *Tranced* (Laguna Playhouse), Bryan Davidson's *War Music* (Geffen Playhouse and prior to that, The Echo/Playwrights' Arena at LATC), Tom Jacobson's *The Orange Grove*, an adaptation of The Cherry Orchard (Playwrights' Arena), Salamone/McIntyre's *Moscow* (Chekhov Now, CRACK, Los Angeles, Edinburgh, etc.), Carol Wolf's *The Thousandth Night* with Ron Campbell (around the country and internationally), also, Sheila Callaghan's *Kate Crackernuts* (24th St. Theatre). Kubzansky is passionate about many styles of theatre. Other recent work includes: (current) *Pygmalion* (Pasadena Playhouse), James Still's *I Love to Eat* (Portland Center Stage), *The 39 Steps* (La Mirada Theatre for the Performing Arts), Julia Cho's *The Language Archive* (East/West Players), Theresa Rebeck's *Mauritius* (Pasadena Playhouse), *The Glass Menagerie*, *Toys in the Attic*, *Heartbreak House* (The Colony Theatre), Tennessee Williams' *Camino Real* and Hare/Brecht's *Mother Courage* with Camille Saviola (T@BC), *Amy's View*, *The Servant to Two Masters*, *Loot* (International City Theatre), *Dancing at Lughnasa* (La Mirada Theatre for the Performing Arts), *A Moon for the Misbegotten*, *Joined at the Head* (The Laguna Playhouse), *Pirates of Penzance* (The Boston Public), Vaclav Havel's *The Memorandum*, *Burn This* (Odyssey Theatre) *Lulu* (Pacific Resident Theatre), *The House of Blue Leaves*, *The Mandrake* (West Coast Ensemble), *The Triumph of Love* (Marivaux/Wadsworth), *Anatol* (Buffalo Nights) among many many others. She is a Shakespeare freak; other favorite productions of the bard include *Macbeth* (Antaeus Company), *Hamlet* with Leo Marks and *The Winter's Tale* (Theater 150), *The Two Gentlemen of Verona* (Illinois Shakespeare Festival), *Measure for Measure* (A Noise Within), a mixed Scottish and American site-specific production of *Macbeth* for the Edinburgh Fringe, *Twelfth Night* (Grand Canyon Shakespeare Festival) etc. Kubzansky has also had the privilege of developing new work with Bill Cain, Luis Alfaro, Sheila Callaghan, Aditi Kapil, Julia Cho, Frances Ya-Chu Cowhig, Diana Son, Zayd Dohrn, Peter Sinn Nachtrieb, David Wiener, Ken Urban, Christina Anderson, and many other astonishing playwrights in many new play development settings, including Ojai Playwrights Conference, Portland Center Stage JAW Festival, South Coast Rep's Pacific Playwrights Festival and NewSCRipts, the Playwrights Center of Minneapolis, the Taper Labs, and many others. Kubzansky teaches graduate playwrights and directors at UCLA, has her MFA in Direction from the California Institute of the Arts, and her undergraduate degree in Creative Writing from Johns Hopkins and Harvard. She has

received numerous awards and honors, among them the Los Angeles' Drama Critics' Circle's Margaret Harford Award for Sustained Excellence in Theatre. Proud member of SDC.

JENNY LESTER A Native Angeleno, is a recent graduate of Point Park University in Pittsburgh where she earned a BFA in Musical Theatre. Last year, she could be seen on the stage as The Widow Quinn in *The Playboy of the Western World*, as well as *not* seen off the stage, directing a site-specific production of Stephen Karam's *Speech and Debate*. Most recently, Jenny was awarded a grant to produce a mixed media adaptation of Gabrielle Zevin's cult indie film, *Conversations with Other Women*, for which she produced and directed both the film and theatrical components. Jenny can often be found in living rooms across North America originating the role of Emilia in the first English translation of the German play, *Happy*. Jenny's butt (literally) can be seen on the cover of David Caudle's *The Sunken Living Room*. More work at jennyulisalester.com; more patter on twitter @thejennylester.

ALAN MANDELL is known for his roles in the works of Shakespeare, Beckett, and others, as well as productions on and off Broadway, throughout California and in Europe. He acted, directed, and was General Manager at both the San Francisco Actor's Workshop and the Repertory Theatre of Lincoln Center. After co-founding the San Quentin Drama Workshop, he toured France and Germany with the original productions of Samuel Beckett's *Waiting for Godot* and *Endgame*, directed by the playwright, and then performed *Endgame* at Dublin's Abbey Theatre, and in London and Italy. He subsequently re-created Beckett's direction for the filming of *Endgame*, in which he played the role of Nagg. He was Consulting Director for Los Angeles Actors' Theatre where he directed and acted in Beckett's Company, as well as *Rockaby*, *Ohio Impromptu*, *Footfalls*, Charles Marowitz's *Artaud at Rodez*, and Harold Lieberman's *The Throne of Straw*. He also served as Consulting Director for Los Angeles Theater Center, directing *A Rich Full Life*, *The Birthday Party*, *Happy Days*, *The Caretaker*, and Strindberg's *The Dance of Death*, and appearing in *The Film Society*, *Antony and Cleopatra*, *Sarcophagus*, and *The Illusion*. While at LATC, he inaugurated a major Poetry Literary Series featuring such poets as Allen Ginsberg, Yevgeny Yevtushenko, W.S. Merwin, Lawrence Ferlinghetti, Adrienne Rich, and Nobel Prize-winner Czeslaw Milosz, among others. He co-produced a major revival of *A Streetcar Named Desire*, starring Rosemary Harris at Lincoln Center, and Lois Nettleton on Broadway and at the Kennedy Center, as well as the Off-Broadway production of *I am Woman* starring Viveca Lindfors. Among his countless stage appearances are Prospero in *The Tempest* and Shylock in *The Merchant of Venice* at The Grove Shakespeare Festival, *Denial* at the Long Wharf, *The Road to Mecca* and *The Cherry Orchard* at South Coast Repertory, the title role in *King Lear* at Orange County Shakespeare Festival, *The Price*, *Waiting for Godot* and *The Cherry Orchard* at the Mark Taper Forum, *The Royal Family* and *12 Angry Men* at the Ahmanson Theatre, and *He Hunts* at the Geffen Playhouse. His film roles include Hedwig and the Angry Inch, The Marrying Man, *Endgame*, *Midnight Witness*, and *Shortbus*. He appeared on television in *Blind Ambition*, *Dark Victory*, *Enemies*, *79 Park Avenue*, and *Eight is Enough*. Mr. Mandell is the recipient of LA Weekly's first Lifetime Achievement Award.

CHRISTINE MARIE is a visual artist and director creating original lo-fi spectacles of large-scale cinematic shadow theater and installation. She seamlessly integrates performers, objects and hand-made special effects to elicit connections with concepts, phenomenology and history in emotional and visually stimulating experiences. Christine Marie strives to break new ground within her form while being intrinsically tied to ancient art forms and the metaphysical exploration of light. She is pioneering the use of 3D/stereoscopic shadow theater by inventing lights that project 30' shadows that move into cubic space. Her work as a director and designer has been presented at The Geffen Playhouse, South Coast Repertory, REDCAT, Radar LA, Z Space and the ACT Costume Shop Theater. She studied Wayang Kulit traditional shadow puppetry in Bali and is a former, fifteen year member of ShadowLight theater. Christine Marie received an MFA from the California Institute of the Arts in Integrated Media, Puppetry and Theater. She lectures and conducts workshops for theater companies, film studios, universities and schools. She has taught shadow animation at Pixar and consulted for DreamWorks studios. Christine Marie is a TED Fellow. She also directs, designs and edits for film and video design. She has worked with shadows for over fifteen years and has a life long commitment to the form. She has taught shadow theater for over a decade and is passionate about arts education. Her latest original work *4TRAINS* premiered at Yerba Buena Center for the Arts in December 2014 and will tour in 2016. ChristineMarie.com

MARYA MAZOR is an award-winning director of theatre and film. Marya recently directed *Ivy & Bean* at South Coast Repertory, *The English Bride* at the Road Theatre, and *Time Stands Still* at The Chance Theater as well as *Aladdin* for Walt Disney Imagineering Creative Entertainment. Other recent productions include the world premiere of Brian Nelson's *Overlooked* at The Chance Theater and Churchill's *Mad Forest* at the Open Fist Theatre, both to critical acclaim. Her hit production of Albee's *The Goat* was named Best Play of 2011 by OC Weekly. She was one of eight women chosen to participate in the AFI Directing Workshop for Women, where she directed *The Winged Man*, featuring Ana Ortiz, written by Academy-Award Nominee Jose Rivera (*Motorcycle Diaries*) (available on Amazon). Marya has also directed productions and workshops at The Long Wharf, New York Stage & Film, Nada, Dixon Place, the Main Street Theatre, Circle X, the Boston Court, Berkeley Repertory (in association with the Asian American Theatre Co.), and many others. Marya founded Voice & Vision, a professional theater in New York City, and served as its Artistic Director for ten years. She received NEA/TCG Directing Fellowship and holds an M.F.A. in directing from Yale.

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

JANET MILLER (Steering Committee) Janet Miller is a producer, director, choreographer and educator. Her original choreography has been showcased Off-Broadway at the Westside Theatre in *The Marvelous Wonderettes*. She received a Lucille Lortel Award nomination for Outstanding Choreographer for this production. Janet garnered a LA Stage Alliance Ovation nomination for her work on *TMW*, a BackStage West Garland, a Los Angeles Drama Critics Circle Award for Best Choreography, a BroadwayWorld LA Award nomination for Best Choreography and was part of the team that won the Ovation Award for Best Intimate Musical in 2007. She also received a Garland and a LADCC choreography award for *Winter Wonderettes*. Ms. Miller was thrilled to choreograph the European Premiere of *TMW* for Teatro Franco Parenti in Milan, Italy. Janet has staged her award winning step touch extensively throughout the US, most notably at Northlight in Chicago, San Jose Repertory Theatre, Capital Repertory in Albany, NY, Sacramento Music Circus, Pittsburgh CLO, The Plymouth Playhouse in Minneapolis, Cabrillo Music Theatre in Thousand Oaks, CA, Moonlight Stage Productions in Vista, CA, McCoy Rigby Entertainment, and The Merry-Go-Round Playhouse in Auburn, NY. Good People Theatre Company just celebrated their two-year anniversary and Janet serves as Producing Artistic Director. GPTCo has six productions under their belt thus far, *A Man of No Importance*, *Barrymore* (2x) *The Fantasticks*, *Closer Than Ever*, and *Marry Me A Little*. The shows have been well received in Los Angeles by both critics and spectators, garnering wonderful notices, as well as inclusion in several year-end roundups for Best Production and Best Director, and LA Weekly nominations for Best Musical Production, Best Musical Director, and Best Director-Musical for *AMONI*. *AMONI* and *Barrymore* were both Ovation Recommended, and *Barrymore* received a 2013 Ovation nomination for Best Actor. Janet was the Resident Director for Phantom Projects Theatre Group, housed at the La Mirada Theatre for the Performing Arts. In 2010, she had the honor of directing Lydia R. Diamond's adaptation of the Toni Morrison book, *The Bluest Eye* to critical acclaim. The following season, Phantom remounted this production at the Miles Playhouse in Santa Monica for a successful run. Also for Phantom Projects, she has helmed *The Miracle Worker*, *The Crucible*, *Of Mice and Men*, *To Kill a Mockingbird*, *The Complete Works of William Shakespeare (abridged)* *Grapes of Wrath*, *The Giver* and *The Importance of Being Earnest*. Ms. Miller has worked on both coasts on such shows as *Side By Side By Sondheim*, *South Pacific*, *Guys and Dolls*, *Kiss Me Kate*, *Jesus Christ Superstar*, *Anything Goes*, *Baby*, *The Fantasticks*, *Annie Get Your Gun*, *Dames At Sea*, *Charlie Brown*, *Urinetown*, *Bat Boy*, *The Musical*, *The Odd Couple*, *The Nerd*, *The Man Who Came To Dinner*, *The Rimers of Eldritch*, and *Taming of the Shrew* to name a few. Her preferred style of dance is tap, which she has taught and choreographed worldwide in China and Thailand. She was one of the founding members of Golden

State Theatre, the Family Theatre of La Mirada, for eighteen years, directing and choreographing over 50 original productions. Janet is the recipient of the 2003 Excellence in Art Award for Drama from the city of Torrance, where she was the Artistic Director/Resident Director at the Torrance Theatre Company for seven years, directing sixteen shows during her tenure. JM holds a B.A. in musical theatre from CSUN, and an M.A. in theatre from CSULA. She is adjunct faculty at CSUN, CSULA and Cerritos College. Ms. Miller is a proud member of SDC. janetmiller.net | goodpeopletheaterco.org

PAUL MILLET is the Artistic Director of Unbound Productions, a Los Angeles based theatre company that creates new works from literary source material and stages them in alternative venues. Along with his two partners, Paul created *Wicked Lit* in 2008 and *History Lit* in 2011. Both projects feature a cycle of three short plays produced together as a single theatrical event. Unbound's newest project, *Mystery Lit*, is currently in development with a fully staged reading of the first *Mystery Lit* play set to be presented at the Huntington Library this June. For Unbound, Paul has directed *Las Lloronas* (WL14), *The Doll* (Mayfield Senior School), *The Lurking Fear* (WL13), *The Masque of the Red Death Experience* (WL13, also conceived), *Count Magnus* (WL12), *The Body Snatcher* (WL11, also playwright), and *The Chimes* (WL10, WL11) at Mountain View Mausoleum & Cemetery; *A Ghost Story* for the 2011 TCG National Conference at the Los Angeles Millennium Biltmore Hotel; and *The Legend of Sleepy Hollow* (WL09) and *The Fall of the House of Usher* (WL09, also playwright) at Greystone Mansion. Paul directed *The Yellow Wallpaper* as a part of *History Lit* at the Pasadena Museum of History and co-directed (with Jeff G. Rack) *Charles Bukowski: Back at Barney's* (2012), a spontaneous flash performance of poetry. Paul also adapted *The Tell-Tale Heart* for ScareLA at the LA Mart. Other credits include the world premiere of Albie Selznick's show with magic, *Smoke & Mirrors* (16-month run at The Promenade Playhouse in Santa Monica and The Road in North Hollywood); *Jump/Cut* (West Coast Premiere) at the Arena Stage for the Arts in Hollywood; *Incorruptible* and *Southern Comforts* (Los Angeles premiere) at Theatre 40 in Beverly Hills; *Driving Miss Daisy*, *The Curious Savage*, and *The Prisoner of Second Avenue* at the High Street Arts Center in Moorpark; Václav Havel's *The Memorandum* for Vox Humana, *Southern Comforts* at the Indian Wells Theatre; and the two original one-acts, *Alpha Best* and *Best Chance*, *Chance Best* for *Variations on a Theme: The Best* at The Chance Theater. As a former member of the Eclectic Company Theatre (ECT), Paul directed the critically acclaimed productions of *Don't Dress for Dinner*, *Spike Heels*, *A Weekend Near Madison*, the world premieres of *Exmagare* and *The Unsinkable Bismarck*, as well as the late night serial *Ambition*. Paul is a proud member of SDC, TCG, and LA Stage Alliance.

CRICKET S. MYERS earned a Tony Nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo* on Broadway. Off Broadway designs include *The Marvelous Wonderettes*. She has also designed regionally at La Jolla Playhouse, The Ahmanson, The Mark Taper Forum, Berkeley Rep, Arena Stage, South Coast Rep, The Kirk Douglas Theater, Pasadena Playhouse, and the Geffen Theater. Other selected L.A. designs include NoHo Arts Center, Ghost Road Theater Company, The Celebration Theater, Ford Amphitheater, The Colony Theatre and Circle X. She has earned 17 Ovation Nominations, as well as winning The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC and a Garland Award.

MARK NASSAR wrote the screenplay, *A Line in the Sand*, a film directed by Jeffrey Chernov and starring Jon Bernthal, in which he also had a principal role. In 2008, the film won Best Feature and the Audience Award at the The Santa Monica International Film Festival - Best Feature at The Montana International Film Festival - Audience Award at The Bridge Festival in Vancouver and winner for Best Actor at The Naperville Independent Film Festival. It was selected for the Santa Fe International Film Festival, the Boston International Film Festival, and the London Independent Film Festival amongst many others. In February 2009, at the George Lindsey UNA Film Festival it won Best Narrative Feature and the Grand Jury prize at the Canada International Film Festival. Mark is the co-creator of *Tony n' Tina's Wedding*, the longest running Off-Broadway comedy in New York City history. He originated the role of "Tony," when the play debuted in NYC and presented the role in cities across the country including Los Angeles, Chicago, Boston and San Francisco. Mr. Nassar has written plays and screenplays and is also an actor, having worked in theater, TV and film. As an actor he has worked with directors, Paul Mazursky, James Brooks and Christopher Guest. His New York company, the Downtown Theater Club has produced three of his plays to great success: *Johnny Boy's Graduation*, *The Mayor's Limo* and *Birdy's Bachelorette Party*. Mark received a Drama-Logue Award for his performance in *The Mayor's Limo*, which was also nominated for New Best Play at the LA Weekly Awards in Los Angeles. It is published by Samuel French. At one point Nassar had three of his plays running simultaneously Off- Broadway, employing over 40 equity actors. *Johnny Boy's Graduation*, an interactive play about a party for a guy getting out of prison has ran in Chicago from 2010 to 2014 with great success. Called "The Hottest Show in Town" by Rick Kogan of the Chicago Tribune and WGN radio. Mr. Nassar attended the Djerassi Artists Residency in Woodside, California, where he completed a new play, *Shouting in the Wilderness*. At present, Mark and his producers are searching for venues in Los Angeles for a new interactive play called *The Bobby Dallas After-Party* – a take on the red-carpet Country-Western scene.

DAN O'CONNOR has been teaching, directing, and performing improvisation for over 20 years. He is an internationally recognized teacher and improvisation innovator. He is a founding member of BATS Improv in San Francisco and the founder and Artistic Director of Impro Theatre in Los Angeles. He created, produced, and hosted the improvisational World Cup Comedy for NBC/PAX. His television directing credits include *Sons and Daughters* for ABC and *Campus Ladies for Oxygen*. He was also the improv director and a writer for *The Wayne Brady Show*. For Impro Theatre, he directs the *Jane Austen UnScripted* (Oregon Shakespeare Festival, Broad Stage, Throckmorton Theatre, Theatre Asylum, North Coast Rep); *Sondheim UnScripted* (Melbourne Fringe, Odyssey Theatre); *The Western UnScripted* (the Falcon Theatre) and *Shakespeare UnScripted* (Oregon Shakespeare Festival, Carrie Hamilton Theatre@the Pasadena Playhouse). He is currently directing *Chekhov UnScripted* at the Impro Studio in Los Angeles and will be directing *Sondheim UnScripted* at Garry Marshall's Falcon Theatre in August. He has taught for the writing programs at DUKE and UCSB. He was an adjunct professor for USC 's BFA program and has also taught in the MBA Program for the University of Texas McCombs School of Business and recently presented at TEDx Napa Valley about improvisation and life. Dan has been a coach and teacher for the Cirque du Soleil casts of *Saltimbanco*, *Corteo*, *LOVE* and *Zumanity*, and the acting company of the Oregon Shakespeare Festival in Ashland. He has been a consultant and trainer for many corporations including PricewaterhouseCoopers, KPMG, The Walker Group, Ernst and Young, SCA TORK, Bank of America, Wells Fargo, Cadence, Cisco, Foundry, Charles Schwab, MGM Grand, Clarke, DOW, iMedia and Kyocera. He was selected to represent the US at the Improv World Cup in Germany during the the real World Cup in 2008. He trained at the American Conservatory Theatre and graduated from the Webber Douglas Academy of Dramatic Art in London.

DOUG OLIPHANT (Associate Producer) is an LA-based theatre director, movement director and fight choreographer and serves as artistic director for Drive Theatre Company. Recent directing credits include *Eurydice* (Ophelia's Jump Productions), *Rite of Seymour* (Drive Theatre), *Suburbia* (Pacific Resident Theatre), *The Sound of Silence* (OC-Centric New Play Fest), *44 Plays for 44 Presidents* (Drive Theatre), *Bluenose* (Mammoth Lakes Repertory Theatre), a rock album adaptation *There is Truth, Love is Real* (Hollywood Fringe), and *Betty's Summer Vacation* (Central Connecticut State University). Recently developed/directed new play readings with playwrights James McLindon, Kirsia Rein (The Blank Theatre), Larry Pontius (Skylight Theatre), Greg Machlin (SkyPilot Theatre), and Nahal Navidar, Cort Brinkerhoff, Annette Lee, Megan Breen (The Vagrancy). He's assistant directed for Garry Hynes at Center Theatre Group, Jessica Kubzansky at South Coast Rep, David Esbjornson, Sean Daniels, Steve Cosson and Jerry Dixon at the Eugene O'Neill Theater Center, and Ron Sossi at The Odyssey Theatre. Doug has created movement for productions at CalArts, Skylight Theatre, The Vagrancy, and the Los Angeles Theatre Ensemble, as well as choreographing or consulting on fights at Center Theatre Group, Pasadena Playhouse, Odyssey Theatre, The Vagrancy, and Chapman University, among others. He was the 2009 recipient of The Kennedy Center's ACTF regional and national SDC Directing Fellowship Award. BFA from Central Connecticut State University, trained at the O'Neill Theater Center's National Theater Institute and the St. Petersburg State Theatre Arts Academy (Russia). Associate Member, SDC. DougOliphant.com

DOYLE OTT is a director, performer, and dramaturg based in the San Francisco Bay Area, where he serves as Artistic Director of the Fairyland Youth Theatre and lectures on theatre at Sonoma State University. Recent directing credits include *the Miraculous Journey of Edward Tulane*, *Go Dog, Go!* (both for the Bay Area Children's Theatre), *The King Stag* for Curtain Theatre, *Great Divide* at Sonoma State, and *Three Wolves and a Lamb* for Playwright's Foundation. He has performed with SF Shakespeare, Foolsfury, Golden Thread, Make-A-Circus, Lunatique Fantastique, and many other companies. In addition to directing and performing, he frequently works on new scripts as a playwright, dramaturg and translator, and is a company member of Playground. He has written, directed and devised nearly 50 fairy tale plays for young performers, translated several of Gozzi's plays from the Italian, and is the author of the first English-language study of circus education, and has

presented and published academic work on circus, Shakespeare, and physical theatre internationally. As part of his work as an authorized Feldenkrais practitioner, Doyle has been investigating methods of training for equilibristic performance.

NICK A. OLIVERO is the founding Artistic Director of Boxcar Theatre, and the Creative Director of The Speakeasy. Since 2005, Mr. Olivero has produced more than sixty productions for Boxcar, and has won numerous awards. His premiere production, *21/One: Twenty-One Shows in One Hour* won the 2005 "Best of the Fringe" award at the San Francisco Fringe Festival, and Boxcar was named "Best New Company." In 2007, The Bay Times named his production of *True West* as one of the top ten productions of the year. Since its founding, Boxcar has received more than twenty nominations from the Bay Area Theatre Critics Circle, and in 2011 Mr. Olivero won a BATCC award for "Best Scenic Design" for *Clue*. Other noteworthy hits include *Where the Sidewalk Ends* (2009), *Rent Boy Ave.* (2009), *Little Shop of Horrors* (2011), and *Hedwig and the Angry Inch* (2012-13). Mr. Olivero has extensive experience producing site-specific and immersive theatre. He produced Edward Albee's *The American Dream* in living rooms and furniture stores, Tina Howe's *Museum* in several Bay Area museums, as well directing productions on a moving bus, a beach, an elevator, and a variety of outdoor public spaces. One of his noteworthy designs required trucking in two-and-a-half tons of sand for his 2006 production of the play *Zen* at the Magic Theatre. In 2011 (while attending DLW) his controversial production of *Little Shop of Horrors* closed down the street outside the theatre as the cast sang "Skid Row" and the Dentist rode up on a motorcycle. Mr. Olivero's latest immersive production, *The Speakeasy*, ran for five months and 75 sold out performances. When the building was sold in June of 2014, the production was prematurely closed. A 9,000 sq ft abandoned theatre in North Beach is being remodeled and will house *The Speakeasy* with an open date in early 2016. The Speakeasy is an illegal 1923 prohibition bar, an illicit casino, and vaudeville cabaret. Alongside thirty-five actors, patrons can "choose-your-own-adventure" and follow story lines or enjoy being in the club environment. The production balances drama, dance, meta-theatrical moments, and one-on-one's keeping patrons on their toes. Because it does not repeat during its three hours, it is impossible to see the entire show in one evening, allowing audiences to come back and see what they missed.

JONAS OPPENHEIM is a playwright, director, and producer whose work has been seen in New York at PS122, Ontological-Hysteric, Ensemble Studio Theatre, La MaMa, Brecht Forum, and the Ohio Theatre; in Los Angeles at Sacred Fools, the Freud Theater, 24th St. Theater, Highways, Luckman Arts Complex, Theatre of NOTE, Miles Playhouse, Art|Works, and EST-LA; and in backyards, basements, parks, parking lots, and at presidential conventions around the U.S. His work has received multiple L.A. Weekly Awards, the Peterson Emerging Playwright Award, and the John Golden Playwriting Prize. He has appeared in disguise on Fox News and been reviewed by the Secret Service. He is founder and artistic director of the Imagination Liberation Front and recently founded the L.A. Political Theater Forum. He is member and former co-artistic director of Sacred Fools Theater Company and a teaching artist with the Virginia Avenue Project. He lives in Los Angeles with his wife, son, cat, objects, and memories.

TANYA KANE-PARRY directs and choreographs theatre, opera and dance and is the Artistic Director and co-founder of Opera del Espacio. Credits include *Tosca Jumps!*, a multimedia adaptation of Puccini's opera (EdgeFest/LATC, Highways, Luckman Intimate); *Supreme Being* by Richard Foreman; *Romeo and/ly Juliet(a)*, a *Spanglish Re-Mix* with Quantum Theatre, and a touring production of *Ubu Roi* in Brazil. She has directed *Carmen* (Pacific Repertory Opera), *The Coronation of Poppea* (CSULA) and *The Medium* (CSULA). At Long Beach Opera she choreographed *The Man from Atlantis*, *The Clever One* and *Moscow, Cherry Town*. At Los Angeles Opera she was the Assistant Director on *Madama Butterfly*, *The Barber of Seville*, *Carmen*, *The Broken Jug*, *The Dwarf* and *The Merry Widow*. With Barcelona director, Joan Font, she worked on *The Barber of Seville* (Houston Grand Opera and remount at the Houston Miller Outdoor Theatre and at L'Opera National de Bordeaux), *L'Italiana in Algiers* (Houston Grand Opera) and *Cinderella* (LA Opera, Opera Omaha). With Opera del Espacio, she directed/choreographed *I've Fallen/Clap Off!* at Highways Performance Space; *The Way Of Water* by Caridad Svich at Cal State LA, Bootleg Theatre, Cal Poly Pomona, Hollywood Fringe and South Coast Rep's SCRamble; *Meet Me @ Metro II and III*; *Space: The Final Frontier* presented at SOSE as part of the Company Creation Festival; multiple site-specific performances at the Downtown Art Walk, Brewery Art Walk, Echo Park Art Walk, The Series at the Standard and more. Recent works includes the avant-garde multimedia opera *The Wall: A Musical Misdeed*; an extracted semi-staged Don Giovanni with the Bakersfield Symphony; semi-staged production of Phillip Glass's *Civil War S Rome* with the LA Phil. This September she will remount Joan Font's *The Barber of Seville* at the Liceo Opera in Barcelona.

TINA KRONIS is the co-founder and artistic director of Theatre Movement Bazaar, an award winning theatre company producing original works that merge dance, theatre, cinema, and heightened physicality to create uniquely provocative storytelling. Ms. Kronis currently serves on the faculty of the Theatre School at California Institute for the Arts and Los Angeles City College Theatre Academy. She is currently directing TMB's latest work now playing at the Bootleg Theatre - - *BIG SHOT: A.K.A. This Is Not The Godfather*, a vaudevillian dance-theatre riff on the Godfather films and novel. TheatreMovementBazaar.org

ERIKA BETH PHILLIPS is an actress/teacher/director/playwright originally from New York City who currently resides in San Diego, CA. She is a co-founder and core member of 3rd Space Theatre Collective which brought Erik Ehn's *Thistle* to the Soulographie Festival at La MaMa in 2012. Through 3rd Space, Erika Co-created, directed and performed *Jackie and the Beans Talk*, a new modern fable hanging on the plot pins of the classic Jack story. *Jackie*, set on an RV parked outside a shopping mall in Downtown San Diego, won Best Site-Specific Performance at the 2014 San Diego International Fringe Festival. Through La Jolla Playhouse, Erika led the *Excavating Escondido* project which brought together over 40 students from rival high schools to mine the questions: Who are you, Where are you from... and does it matter?, culminating in an hour-long walking theatre piece that took its characters and audience on a journey through local history, questions of civic engagement, and unused outdoor spaces in the California Center for the Arts / Grape Day Park campus. She is currently overseeing the development of a new walking theatre piece set on the campus of the Preuss School at UCSD. Erika is a Teaching Artist for La Jolla Playhouse, The Old Globe, Playwrights Project, Young Audiences, New Village Arts and Mainly Mozart. She leads playwriting sessions with some of San Diego's most disenfranchised populations including students in the Juvenile Court and Community School system as well as Foster Youth. Her play, *K is for Key*, based on the true events of a former foster youth's flirtations with crime was produced at CSUSM's New Play Festival in the Fall of 2011. As a performer, her UK credits include the London West End cult musical, *From Hell She Came*, Caryl Churchill's *Hot Fudge* and Jonathan Marc Sherman's *Women and Wallace*, on the London Fringe, and tours with *Romeo and Juliet* and *A Christmas Carol*. In New York: Off-Broadway with *Downtown Dysfunctionals* (Zipper Theatre) and *Hidden Voices* (Minetta Lane); as well as special appearances for *Radio City Entertainment*, and *The Love Talker* (Playwright's Horizons Lab). Elsewhere, her credits include the Regional Premiere of the Wendy Kesselman adaptation of *The Diary of Anne Frank* (Stage One), *Mauritius* (Salem Repertory Theatre), and several performances at the Hangar Theatre in Ithaca, NY. Around San Diego, she has worked with Lamb's Players: *Brownie Points*, *South Pacific*, *Hello Dolly!*, *An American Christmas*; Mo'olelo Performing Arts Company: *Extraordinary Chambers*, *A Piece of My Heart*, and *Since Africa*; *Stone Soup* (Miss Julie); and *The Welk* (The Scarlet Pimpernel).

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

DIANE RODRIGUEZ Diane Rodriguez is a multi-disciplinary theater artist. She is an Obie Award winning actor, anthologized writer, regional theater director, and Associate Artistic Director at the Center Theatre Group (CTG), Los Angeles and co-curated with Mark Murphy and Mark Russell the RADAR LA Festival in 2011 and 2013. She began her career as a leading performer with the seminal ensemble El Teatro Campesino. In 2012 and 2013 her first full-length play, *Living Large in a Mini Kind of Way*, was produced in Chicago at Teatro Luna and 16th Street Theater, respectively. She is currently President of the Theatre Communications Board and a recent Presidential appointee to sit on the National Council on the Arts. In the scope of her career, Ms. Rodriguez has played a major role in advancing feminist presence in the arts and fostering the visibility of Latina/o theater on the American stage. Ms. Rodriguez is understood by those in the profession to be the most powerful Latina in the American Theater. In January of 2015, President Obama appointed Diane for the National Council on the Arts, a body that advises the agency policies and programs. As President of the Theatre Communications Group (TCG) Board, she plays a major leadership role within the American theater. TCG is the national organization for American theatre, whose membership includes 700 theaters and affiliate organizations and more than 12,000 individuals nationwide. TCG is also the nation's largest independent publisher of dramatic literature (with 10 Pulitzer Prize plays in their titles) and they publish the magazine *American Theatre* as well as *Artsearch*, viewed as essential sources for a career in the arts. Ms. Rodriguez is also Associate Artistic Director for Center Theatre Group, Los Angeles, whose stages include the Ahmanson Theatre, the Mark Taper Forum, and the Kirk Douglas Theater. In this position, and previously when she held the position of Associate Producer/Director of New Play Production, she has helped to increase the diversity of voices included on the season program and promoted the development of a new generation of playwrights. From 1995 – 2005, Ms. Rodriguez served as co-director with Luis Alfaro of the Latino Theater Initiative at the Mark Taper Forum. Chantal Rodriguez's recent monograph, *The Latino Theatre Initiative / Center Theatre Group Papers, 1980 – 2005* (UCLA Chicano Studies Research Center), is devoted to the work Ms. Rodriguez developed during this period and the profound influence of the LTI on shaping the landscape of theater in Los Angeles and nationwide. In 2013, Ms. Rodriguez joined 65 leaders in Latina/o theater to participate in the Latino Theater Commons, the first gathering of Latino theater artists since 1986. This summer her new play, *The Sweetheart Deal*, will be featured at CARNAVAL a festival of new Latino plays to take place in Chicago. Ms. Rodriguez's creative work is included in the edited collection *Puro Teatro: A Latina Anthology* (University of Arizona Press, 2000). Her work has been the focus of discussion in three significant scholarly books: *El Teatro Campesino: Theater in the Chicano Movement* by Yolanda Broyles-Gonzalez (University of Texas Press, 1994); *Chicano Drama: Performance, Society and Myth* by Jorge Huerta (Cambridge University Press, 2000); and *Domestic Negotiations: Gender, Nation, and Self-Fashioning in US Mexicana and Chicana Literature and Art* by Marci McMahon (Rutgers University Press, 2013) with an entire chapter there devoted to Ms. Rodriguez's work, "Redirecting Chicana/Latina Representation: Diane Rodriguez's Performance and Staging of the Domestic."

SEEMA SUEKO is the Associate Artistic Director of The Pasadena Playhouse, a position she's held since January 2014. Prior, she was the Executive Artistic Director of Mo'olelo Performing Arts Company, an Equity company she co-founded in San Diego, and Visiting Artistic Associate at Arena Stage in Washington, DC. Directing and acting credits include: The Pasadena Playhouse, Mo'olelo, The Old Globe, Yale Repertory, 5th Avenue Theatre, Indiana Repertory, San Diego Repertory, and Native Voices. As a playwright, she has been commissioned by Mixed Blood in Minneapolis and CENTERSTAGE in Baltimore. Seema was named by *American Theatre* magazine as one of 25 theatre artists nationwide who will have a significant impact on the field over the next quarter century. Born in Pakistan and raised in Hawaii, she is a member of SDC and holds an M.A. in International Relations from the University of Chicago.

SABRA WILLIAMS has received international acclaim for her work as an artist and founder of The Actors' Gang Prison Project. After establishing a body of work as an actress and television presenter in the United Kingdom and internationally, Sabra became an "alien of exceptional ability" upon her arrival to Los Angeles in 2002. In 2004 she was honored with an invitation to serve as a company member of The Actors' Gang (Tim Robbins, Artistic Director). Since then she has performed leading roles in many plays at the Los Angeles theater and on company tours around the United States. Sabra's film and television credits include *Mission Impossible 3*, *Injustice*, and *Three Rivers*. Based in part on her experience of working in prisons in the United Kingdom with The English Shakespeare Company and The London Shakespeare Workout, Sabra created The Actors' Gang Prison Project and currently serves as the program's director in addition to serving as the company's Director of Outreach, overseeing prevention programs for at-risk youth and gang members. Sabra has established strategic program partnerships between The Actors' Gang and such organizations as Inner-City Arts and Homeboy Industries. As the only Comprehensive Arts Provider recognized by the California Department of Corrections and Rehabilitation, The Prison Project has held classes at The California Institute for Men, The California Institute for Women, The California Rehabilitation Center and New Folsom Prison and is currently in the midst of a statewide expansion. The program has been featured by the British Broadcasting Corporation, Los Angeles Times, New York Times, and National Public Radio, as well as many other publications, articles, and radio and television shows. Sabra represented the Prison Project in the United Kingdom through a grant from the Los Angeles Department of Cultural Affairs and The British Council. In 2014, The Martin Luther King Westside Coalition gave their Community Light Award and California Lawyers for the Arts gave their Artistic License Award to The Prison Project for the work. 'Working with people who understand the power of the Arts to effect social and inner transformation is crucially important to me.'

DIANA WYENN (Steering Committee) is a Los Angeles-based director, choreographer, and performer with a socially-driven multidisciplinary practice which extends into theater, dance, film, mobile apps, and multimedia performance. Dedicated to the development of new work for the stage, she is an associate artist with Ghost Road Company and Theatre Dybbuk; co-founded Circle Readings—a new play development program; served on the host committee for Theatre Communication Group's Annual National Conference in 2012; presently serves on the steering committee of Directors Lab West; and sits on the board of directors for the LA Downtown Arts District Space (LADADSpace) for which she is also a co-founder of its future performing arts incubator at the Arts District Center for the Arts (opening Spring 2016). She has received recognition in Los Angeles for her direction and choreography for *Evidence Room*, *Open Fist Theatre Company*, *Sacred Fools*, *Unknown Theater*—where she also served as associate artistic director from 2006 to 2008—and independent productions, as well as national accolades for her direction of solo shows by Michael Kass and Kristina Wong, among others. Reaching *beyond the proscenium*, Wyenn also shared her own story about living with Type 1 Diabetes via a series of v-blogs called "Life By the Numbers," and in 2012 she responded to the second closure of the 405 Freeway (Carmageddon II) by partnering with Metro, the City of Los Angeles Department of Cultural Affairs, and hundreds of LA-based artists and arts organizations and spearheading ARTmageddon, a two-day citywide celebration of the arts in Los Angeles. Her BFA in Drama is from New York University, and she is a proud associate member of the Stage Directors and Choreographers Society. DianaWyenn.com

LUKE YANKEE served as Producing Artistic Director of both the Long Beach Civic Light Opera (one of the largest musical theatres in America) and the Struthers Library Theatre (an historic landmark in northwestern Pennsylvania). On Broadway, he worked as assistant director on *Grind* (directed by Harold Prince), *The Circle* with Sir Rex Harrison, *Light Up the Sky* with Peter Falk and New York City Opera's *Brigadoon* with Tony Roberts. Off Broadway, he directed *The Cherry Orchard* with Cynthia Nixon and *High Infidelity* with John Davidson. Other directing credits include *Driving Miss Daisy* with Eileen Heckart, *Nite Club Confidential* with Barbara Eden, *Man of La Mancha* with Robert Cuccioli, *Love Letters* with Edward Asner, Joanna Gleason, Sally Struthers and former California Governor Pete Wilson, David Mamet's *Oleanna* (Carbournell Award nomination as Best Director), the 30th anniversary production of *Waiting for Godot* at the Coconut Grove Playhouse, and a bilingual tour of *Cyrano De Bergerac*. Luke has directed, written and produced corporate and special events in venues ranging from Radio City Music Hall to the ms Crystal Symphony. He wrote the critically acclaimed plays, *The Last Lifeboat*, *A Place at Forest Lawn* (both published by Dramatists Play Service) and *The Jesus Hickey*, which was produced in Los Angeles starring Harry Hamlin. His critically acclaimed memoir, *Just Outside the Spotlight* is published by Random House, with a foreword by Mary Tyler Moore.

STEVEN YOUNG is Principal Lighting Designer and Director of Design for Visual Terrain's California office. Current and recent projects include a new themed attraction in Hollywood, opening in summer 2015; six new theme park attraction and one restaurant for the Wanda Wuhan theme park in China; the Dragons Wild Shooting theme park attraction at Lotte World, South Korea; the USA Pavilion at the World Expo in Yeosu; and the historic re-creation of the Capitol Theatre in Fort Edmonton Park. Past projects include: Aquarium of the Pacific retail; numerous live shows for AMDA; the Goretorium themed attraction in Las Vegas; the King Kong 360° 3D attraction at Universal Studios Hollywood; Rivera restaurant, Los Angeles; Choctaw Casino Resort Durant, Oklahoma; the Barnas Brannstasjon (Firefighter attraction) Kongeparken,

Norway; and the Beyond All Boundaries 4D cinema experience at the National World War II Museum. Steven's prior portfolio includes designs for Cat In The Hat - Dark Ride, Universal Studios Islands of Adventure; Riddler's Lair and Maverick, Magic of the West, Warner Bros Movie World Australia; and Looney Tunes - Dark Ride West, Warner Attraction for LEGOLAND parks in California, Windsor, and Denmark. Steven received two Illumination Engineering Society North America (IESNA) Awards of Merit in 2014 for Pacific Collections retail store, Aquarium of the Pacific, Long Beach, California; and Dragons Wild Shooting Interactive Ride, LoHe World Adventure, Seoul, South Korea. In 2011, Steven was awarded with IESNA Awards of Merit and Excellence for Hard Rock Cafe Tampa, Tampa, Florida and Choctaw Casino Resort Durant, Durant, Oklahoma. He also received a 2011 Thea Award for his work on the Barnas Brannstasjon (Firefighter attraction) Kongeparken, Norway, and a 2009 Thea Award for Beyond All Boundaries at the National WWII Museum, New Orleans, Louisiana. Steven has done theatrical design for productions in Los Angeles, New York, Coconut Grove, Buffalo, Winnipeg, Cincinnati, and Pasadena. In 2004, Steven was honored by the Los Angeles Drama Critics Circle with the Angstrom Lifetime Achievement Award. Steven holds a Master of Fine Arts in Theatrical Design and Production from University of Cincinnati, CCM, and a Bachelors of Fine Arts in Theatre from Indiana State University.





San Quentin Drama Workshop on a break from rehearsal in London, L TO R: David Hare, Alan Mandell, Samuel Beckett and friend.

Beckett in Prison

By Jim Farber

IT WAS DECEMBER 1974 — one of those monochromatic winter days in Paris when the sky, the streets and the river all seem to turn the same shade of gray.

Rick Cluchey (the founder of the San Quentin Drama Workshop) and I, a longtime friend of the company, were on a mission. Our goal was to find 38 Rue Saint Jacques in the Luxembourg district — the home of Samuel Beckett. Our mission was to deliver an invitation to Beckett to attend the company’s production of *Endgame* that would be performed that night.

With a certain amount of fumbling we found the apartment and left the invitation. And although Beckett chose not to attend, he did send a representative who reported back that the production was certainly worthy of his attention.

Cluchey and Beckett had never met. But Beckett was well aware of the San Quentin Drama Workshop and its unusual relationship to his plays. The delivery of that invitation set in motion a chain of events that resulted in Beckett personally directing Rick in *Krapp’s Last Tape* in Berlin in 1977, and then the famous San Quentin Drama Workshop productions in Paris of *Krapp’s Last Tape*, *Endgame* and *Waiting for Godot* a decade later — the only time Beckett directed an American theatre company.

Flashback:

On the night of November 19, 1957, Rick Cluchey was locked in a cell in San Quentin Prison serving a life sentence for armed robbery and kidnapping (though the circumstances had been questionable).

At that same time members of the Actor’s Workshop from San Francisco were preparing to perform Samuel Beckett’s *Waiting for Godot* in the prison’s massive dining hall, their stage erected, ironically, on the spot where the prison’s gallows once stood.

Alan Mandell, then a lanky young man in his late 20s, was the company’s manager.

“There were about 1,500 inmates there,” Mandell remembers. “So the play began and it was amazing; you could hear a pin drop. Herb Blau (the company’s principal director) had explained to them that the play was about what we do while we’re waiting — waiting for Godot — which for some people represents the end and nothingness; for others it may be God and salvation. Well, these guys really understood what waiting was about. At the end there were screams and shouts and applause. It was astounding.”

Locked in his cell, Cluchey was unable to see the performance, but he could hear it piped in over the prison’s P.A. system. The effect it had on him was palpable. And in the months that followed Cluchey and a small group of inmates formed the San Quentin Drama Workshop. They asked Alan Mandell if he would coach them, which he did on Monday nights from 1958 until 1965. The first play staged by the fledgling company was *Waiting for Godot*.

With the aid of Mandell and Blau, Cluchey’s case came under review, and with due consideration he was released on parole. In its new incarnation, outside the walls of San Quentin, the company flourished and gained particular notoriety for its productions of the plays of Samuel Beckett.

It was at this time that Mandell became a formal member of the company, which toured extensively around the U.S. performing principally on college campuses. In addition to the plays of Beckett, the company also gave performances of Cluchey’s hard-hitting prison drama, *The Cage*.

In the early 1970s, in an attempt to expand its audience, the company moved to Europe and based itself in Edinburgh, Scotland. December of 1974 found them in Berlin, where after performances of *Endgame* they boarded the train to Paris. And that brings this story full circle, back to that gray day when Samuel Beckett and the San Quentin Drama Workshop crossed paths for the first time. ●

—Following a long career as an arts feature writer and critic for the Copley Newspapers and Media News, Jim Farber is now a contributing theatre, music and travel writer for Creators Syndicate and SanFranciscoClassicalVoice.com. He is also curating the Autry National Center’s 2014 exhibition: “Route 66 and the Way West.”

DirectorsLabWest.com

@DirectorsLabW

#DirLabW