

January 28, 2010

Dear Director,

Thank you for your inquiry about the Lincoln Center Theater Directors Lab. **Applications must be postmarked or brought to the theater by February 27, 2010.** We do not accept any applications by fax or email. We will notify all applicants of their admittance to the Lab on March 29 by email.

**The dates for this year's Lab are Monday, June 14 to Friday, July 2nd, 2010.**

The Lab takes place in the rehearsal rooms here at Lincoln Center Theater. The Lab will be working a **six-day week from 10am to 10pm**. The days off will be Monday June 21 and Monday June 28. A schedule of activities will be circulated on the Lab's first day. We will not know the exact list of all sessions until very shortly before the Lab begins. Because of the round-the-clock nature of the Lab, if you find you are only partially available during these weeks, please apply in another year and let a space go to someone who can attend. If you are accepted and if you drop out before we begin without a substantial reason (illness or major job offer) you will not be admitted in future years. Please do not apply frivolously or ask us to hold a place "just in case." We plan our activities during May and June around the directors we accept and it throws our activities into confusion if you walk away. This is not like applying to college: it's a professional situation. We want to accept people who can commit to coming for the full Lab experience. So look at your schedules carefully.

Since some of you will be traveling in from other cities, there is the possibility of securing housing (if you don't know a friend here with a spare couch) by subletting from past Lab participants in the New York City area. When you are accepted we can provide information to the out-of-town directors about exploring these options.

The Lab is not open to the general public. It is free of charge. The Lab will be accepting approximately 75 new directors this year. Lab directors are directors committed to working professionally, who have been in the field a couple of years. The Lab is not designed for students or directors who have recently graduated from school. It is not designed for directors who plan to return to school. It works best for directors who have finished their training completely and are in the field to stay. We welcome directors with academic training, and without. We are interested in directors from varied artistic traditions and also from countries outside the U.S. Most of the LCT Lab directors are in their 20's and 30's and others have come into the field a little later in life from other jobs in the theater.

Each year the Lab does something different. We have explored the question of style in theater, investigated the craft of Shakespearean interpretation, work-shopped plays written in the past in other countries with master directors from those cultures (Molière with Jacques Lasalle of the Comédie Française, Yuan Drama from 780 A.D. China with Shi-Zheng Chen, South African Township Theater with Duma Ndlovu), looked at

political theater in the present and the past, at forgotten directors such as Granville-Barker and Michel St. Denis and their approach to directing, and conducted countless panels and discussions with both Lab Directors and Master Artists on practical and philosophical subjects in our field. The 2005 Lab was devoted to the director/playwright working relationship and the 2006 Lab asked the question, "Is it not true that all artistically groundbreaking theaters have been created by young friends banding together and NOT by young artists penetrating existing institutions?" So that Lab focused on how young artists collaborate today after exploring the artistic aims and methods of predecessors such as Joan Littlewood, African Grove Theater, Eva le Gallienne, Jacques LeCoq, Artaud's Theatre d'Alfred Jarry, Steppenwolf Theater, Federal Theater Project, The Group Theater, The Berliner Ensemble, Augusto Boal, MAT, Joint Stock, Peter Brook's International Center of Theatre Research and Herbert Blau's SF Actor's Workshop. We have asked "How do playwrights and actors communicate in the creation of new work today? Do they communicate directly, or is the director always in between? Do young writers today understand the actor's process as well as writers did in the past? Do directors understand it as well as they would like to?" In 2007, our work began with five month-long workshops of new plays with each room led by the writer, each with a director and designer at their side. Their presentations in that Lab's first week formed the basis for our discussion. In 2008, we began to brainstorm a new international initiative, which might see directors traveling to other countries to direct.

A complete Lab Archive which lists each year's Lab directors, actors, playwrights, designers, and guest artists and includes a description of all the sessions over the years can be seen at <http://www.lct.org/directorsLabPastLabs.htm>.

Last year, the 2009 Lab posed two questions: or rather one question with two faces:

\*What play exemplifies your innate theatrical identity –a play you love that speaks to and for you personally and to the world you come from?

\*What is a play that is foreign to you personally – but yet fascinates you? Would (and how would) you approach directing such a play? Should you? Who would be its audience?

And which ultimately makes the best theater? Were the great productions that you have seen and loved as a theater-goer, from the former or latter category?

### **The 2010 Directors Lab**

The 2010 Lab will take the themes of the 09 Lab a step further and also begin some hands-on work with the new international initiative that we are starting. When we direct a play in another country, we arrive with our own cultural conventions: what makes a good play, the way we work with actors and conduct rehearsals. We discover that each culture has its own conventions – some radically different from ours, some very similar. How to understand these differences, and find a profound and artistic way of working cross-culturally is the aim of our new project. We have almost 1000 directors now who have shared the Directors Lab experience of rehearsal room exploration. With this in common, starting in the Fall-Winter of 2010-11, we plan to

invite a small number of directors to choose a collaborator (a writer, designer, choreographer, dramaturg etc) and a play they wish to explore. We have reached out to our alumni Lab directors at home now in theaters around the US and the world who would like to invite a Lab director to be in residence for a few weeks to explore their play with local actors and present their work to a local invited audience (Lab-style) at the end of rehearsal. The Lab Alum at the host theater would act as producer/facilitator.

When we began to talk about this international program, it was suggested that we all chose plays from our own cultures that centered on religion – religious plays from the past, plays dealing with religion. It's a subject of passionate immediacy in today's world, and all of our theaters arose from roots in religious rituals. We love the idea of American actors in Seattle, say, exploring a Coptic Egyptian play with an Egyptian director and designer.....or an American director with a writer/adaptor of Hawthorne traveling to Japan. Or a new version of the Second Shepard's Play, or the Danish play "Within the Walls" rehearsing in Pretoria. Or the Dybbuk explored in a theater in the Irish countryside.

Thus, this June in the Lab we plan to do a dress rehearsal, a dry run of this larger idea : directors exploring plays familiar to them and directors exploring plays far from them, along with a couple of religious play investigations.

We plan to invite to the Lab a variety of theater people (directors, designers, actors, writers) who will rehearse such projects. Some of these people will be established artists, some will be younger and less well-known. Some will be you. Some will be American and some will come from other countries. The Lab will observe and share these rehearsal processes and many different ways of working will be presented to you to reflect upon. Panels, speakers, group work and as much activity as we can design to get you on your feet, will complement the other sessions.

On the final page of our actual application, we ask you to share with us what you know and what else you might bring into the Lab: both your own work and the work that has inspired you so far. We hope to draw upon your own knowledge – from your training and past experiences – about methods, traditions and artists you have worked with or have always HOPED to work with. Each of you comes to us with your own sensibility and aesthetic, but you also bring with you a trail from the past – from the actors, directors, designers, teachers you've interacted with, who in turn incorporated ways of working from the generation that molded them. We want both you and your artistic ancestors in the Lab. Finally, we look to you - the Lab members - for the new ideas that speak specifically to today.

#### DETAILS

You are welcome to apply to the Lab and to attend all sessions. You are also welcome to attend the Lab and lead a specific session. We will be drawing the ideas for Lab sessions from the plays you suggest, and the questions and comments you give us in your applications. If there is an idea you would like to discuss in conjunction with our theme this year, a panel discussion on a topic that interests you, or a master artist you

feel we should invite, please tell us and we will ask you to organize that session with us or lead a rehearsal investigation into that work.

We will be sorting through these ideas and putting the Lab together during May and June. As in most years, the Lab schedule will be finalized several hours before the Lab begins!

Please find the application attachment that accompanies this email. Print it out, complete it, and return the non-shaded portions to Lincoln Center Theater. No letters of recommendation are required. **THE APPLICATION MUST BE POSTMARKED OR BROUGHT TO THE THEATER BY SATURDAY FEBRUARY 27, 2010.** We do not accept applications that are faxed or emailed. We will notify you via email on MARCH 29. Please note that every year we send emails out and we always get some returned, so please make sure we have your current working email and that it can get through your spam filter. If you have questions that this letter and the application do not answer, please leave us a message at (212) 501-3203 or email [labassistant@lct.org](mailto:labassistant@lct.org).

We thank you for your interest in the Directors Lab and we look forward to receiving your application.

Sincerely,

Anne Cattaneo  
Director  
LCT Directors Lab

André Bishop  
Artistic Director  
Lincoln Center Theater

## 2010 LCT DIRECTORS LAB

### WHAT THIS APPLICATION IS AND HOW TO FILL IT IN

The Lab is hard to describe. For some of you who have heard of us or been referred by former Lab members, the best insights will come from them. This page is meant to give you some idea of what we are looking for from you and we hope it will help as you fill in your application.

We do not see the Lab as a place for career advancement or resume building. We see it as a place to grow, meet other directors and think and explore. One of our most pressing concerns is to find directors with hands-on experience: directors who are out there through thick and thin making art – in early career stages. Not people who think they might LIKE to direct, but people actually directing. Equally important for us is finding passionate people who are making very different kinds of theater, so when we bring you all together there will be a wonderful range of theater experiences in the room. Some of you have gone to school, some of you haven't. Some of you have backgrounds well informed about theater history, others do not. Some of you are “in the business” and know a lot of people, others do not. Some of you are working in community theater, in churches, in regional theaters, assisting big name international directors, organizing festivals, creating multi-disciplinary work, doing Broadway touring companies, making transitions into directing from design, acting or stage management. We want all of you. Our creed in the Lab is that when we focus on a subject (the later plays of James Baldwin, French director Louis Jouvet, Yiddish theater techniques, Goethe's rules for actors, South African Township theater, interpreting Shakespeare, Hal Prince) one-third of the Lab thinks that person is God, one third of the Lab has never heard of them and one third is somewhere in between.

We love directors who come into the Lab thinking they like one kind of theater and have their course of life slightly diverted in some unexpected way. We feel the Lab's success has come from members who are busy working and find that they want or need to grow, to know more, or branch out into something they don't know as well. The Lab is perfect for people like you. It's the opposite of a showcase – it will push you into exploring what you DON'T already know.

Finally, we are looking for people who can take the time to really think about what they are doing. Why do you like the plays you do? Who are you doing them for? What kind of peer artists do you like to work with? Who do you dream of working with? What kind of theater means something to you and can you express this vision to others – actors, designers, etc?

So we will look at your resume to see what kind of plays you've been doing, and what kind of a life you've been making for yourself in the profession. Again, we are looking for many paths, and many different artistic sensibilities. We then ask for your role models and what inspired you at key moments in your life – this is to give us a snapshot of your life in the theater so far. We ask you to describe three ideal projects that you would like to make happen – write these as personally as you can so we sense who you are and where you are coming from artistically. If you don't know all the details yet about how you will approach your next three projects, write your questions or what you hope these productions will allow you to explore. All this will help us gather a passionate, committed and thoughtful group. No letters of recommendation needed. **Print out the application form, and please type so we can read what you've written.** Write as much as you want. Think hard, have fun and be yourself.

[Do not return this page with your application]

# 2010 LCT DIRECTORS LAB APPLICATION

(Print out and return by mail the following pages postmarked by **Saturday Feb. 27**)

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

DAY PHONE (\_\_\_\_\_) \_\_\_\_\_

EVE PHONE (\_\_\_\_\_) \_\_\_\_\_

CELL PHONE(\_\_\_\_\_) \_\_\_\_\_

EMAIL \_\_\_\_\_

## PLEASE INCLUDE A RESUME WITH THIS APPLICATION

HAVE YOU APPLIED TO THE LAB BEFORE? YES \_\_\_\_\_ NO \_\_\_\_\_

ARE YOU CURRENTLY A STUDENT? YES \_\_\_\_\_ NO \_\_\_\_\_

PROJECTED YEAR OF GRADUATION \_\_\_\_\_

HAVE YOU SUBMITTED AN APPLICATION THIS YEAR TO RETURN TO GRAD SCHOOL

YES \_\_\_\_\_ NO \_\_\_\_\_

HOW MANY YEARS HAVE YOU BEEN DIRECTING PROFESSIONALLY? \_\_\_\_\_

### List three directors you admire:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

**Describe a theater experience that changed you - or your perception of what theater is or can do.**

**YOUR NAME** \_\_\_\_\_

**Describe three projects that interest you artistically: the three projects you would ideally like to direct over the next couple of years.** What are the plays? Where would you like to do them? How would you approach them? Who would be your artistic collaborators? We circulate these descriptions to the other Lab members as part of your artistic profile. Please type! Write as much as you want and feel free to use another page if needed.

**PROJECT #1:**

**PROJECT #2:**

**PROJECT #3:**

## **FOR THE 2010 LAB**

- 1 What is a play that you know from the inside out, that is from the world you come from, that is “you” – your culture and your belief system and your generation? A play that you could direct with your hands tied behind your back, as it were.
- 2 What is a play that interests you but you have not directed because you suspect it is far from you personally and culturally, yet one which you think you might have an idea about (in interpretation or process?) Why does this play interest you?

How would you direct these plays given a production budget and a theater of your choice?

Where would you present each and who would be your artistic collaborators?

Use additional space as needed. Please type.

**Play #1**

**Play #2**

### **Religious Play**

Please include with your application a play dealing with religion – it can be an old play, or a contemporary play. Here in the west we think of the medieval plays - a play like *Everyman* is performed at Salzburg every year - and in a good modern production these plays have resonance of both an old and new kind. Would each of you spend some time and think about this - and start to look for a religious play that means something to you. It should be one that embodies a strong religious impulse in the past or present in the culture that you come from - if your own personal views preclude a religious identity - or your own religious beliefs if you have them yourself. I'd like to leave this at this level of vagueness - i.e. not specify what time period this play has to come from, what defines religious beliefs etc. Is this Hroswitha von Gandersheim or "St. Joan," "The Road to Damascus," "Doubt," or an adaptation of "Das Kapital?" I would strongly urge you to stay with a play - something with some theatrical heritage and bona fides - rather than a "take" on a text. But then there WAS Brook's Mahabharata.....

### **MY RELIGIOUS PLAY IS**

**By**

**My thoughts about this play are:**

## 2010 LAB SESSION LEADER IDEA PROPOSALS

**This summer in the Lab, thinking about what I know how to do and what I haven't yet had the opportunity to explore or try in my life as a director, I would like to:**

**Discuss:**

**Lead or see a panel on:**

**Share a method I am finding useful or fertile:**

**or**

**Find out more about the following one that I have only heard about :**

**Explore the play \_\_\_\_\_ written by \_\_\_\_\_.**  
**If this is a new play, please send a copy with this application. and a bio of the writer.**  
**Does the writer know that you are submitting his/her play? \_\_\_\_yes \_\_\_\_no**

**Invite the following theater artist(s)**

**Know more about:**

**Share my knowledge about:**

***DO NOT RETURN THIS PAGE WITH YOUR APPLICATION***

APPLICATION MUST BE BROUGHT TO THE THEATER OR POSTMARKED  
**BY FEBRUARY 27, 2010:**

Lab Dates are June 14<sup>th</sup> -July 2<sup>nd</sup>, 2010

Please send by mail or drop at the stage door (open daily from 9am-11pm)

Directors Lab

Lincoln Center Theater

150 West 65th St.

New York, NY 10023

Application Check List:

Resume enclosed

Script enclosed if submitting play not widely known.

Non-shaded pages of application (attach extra sheets if you need more room)

**PLEASE DO NOT FAX OR EMAIL YOUR APPLICATION**

Information or questions?

Web [www.lct.org/dirlab/](http://www.lct.org/dirlab/)

Email [labassistant@lct.org](mailto:labassistant@lct.org)

Phone (212) 501-3203