

Dear Director,

Thank you for your inquiry about the Lincoln Center Theater Directors Lab. **Applications must be postmarked or brought to the theater by March 9, 2009.** We do not accept any applications by fax or email. We will notify all applicants of their admittance to the Lab on April 20 by email.

**The dates for this year's Lab are Monday, July 20 to Saturday, August 8, 2009.**

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 July 27 and Monday August 3. 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. Suddenly in the last year or so, 5 or 6 directors have done this and we want instead to accept people who can commit to coming. 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 are returning 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. Many 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.

We have recently finished (after literally months of work) a complete Lab Archive which lists each year's Lab Directors, actors, playwrights, designers, and guest artists and includes a list of all the sessions over the years. It is being built now and will be ready to be viewed by late spring.

### **The 2009 Lab**

This year, the Lab will be centering around two questions: or rather one question with two faces:

\*What is your innate theatrical identity -the theater that speaks to and for you personally and to the world you come from in the widest context of that word?

or

\*What can you identify as theater that is foreign to you personally - and would (and how would) you approach directing a play from this "other" theater.

Should you? Who would its audience be? And which ultimately makes the best theater? Your work with what you know or what you approach from a distance as a stranger? Looking at great productions that you have seen and loved as a theater-goer, were they, do you think, from the former or latter category for the director who created the production?

We plan to examine the questions that emerge from this discussion in a practical way, as they relate to directors of one sex directing plays by another, of one race directing plays by another, of one country and culture directing plays by a writer from another one. And how this ties into understanding acting traditions, the assumptions and history behind styles of writing and their performance traditions and of course, content.

We plan to invite to the Lab a variety of theater people (directors, designers, actors, writers) who will rehearse projects dealing with this question. 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 our actual application on page 4, we ask you to share with us what you know and what 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 many 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, 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 it to Lincoln Center Theater. No letters of recommendation are required. **THE APPLICATION MUST BE POSTMARKED OR BROUGHT TO THE THEATER BY MONDAY MARCH 9, 2009.** We do not accept applications that are faxed or emailed. We will notify you via email on APRIL 20. Please note that every time we send emails out 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

## 2009 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]**

# 2009 LCT DIRECTORS LAB APPLICATION

(Print out and return by mail the following pages postmarked by **Monday, March 9**)

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 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 will 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 2009 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 has interested you but you have never directed because you suspect it is as far from you personally and culturally as it can get, yet one which you think you might have an idea about (in interpretation or process.) Why does this play interest you?**

**Describe both projects and how you would approach them if given a production budget and a theater of your choice. Where would you do them and who would be your artistic collaborators. Use additional space as needed. Please type.**

## 2009 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 \_\_\_\_\_.**

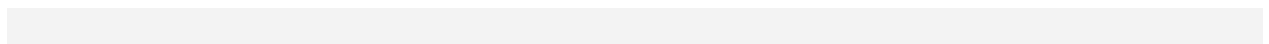
**If this is a new play, please send a copy with this application. and a bio of the writer.**

**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 MARCH 9, 2009:**

Lab Dates are July 20-August 8<sup>th</sup>, 2009

Please send by mail or drop at the stage door of”:

Directors Lab  
Lincoln Center Theater  
150 West 65th St.  
New York, NY 10023

Application Check List:

- Resume enclosed
- Script enclosed if submitting new play
- 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