

December 21, 2016

Dear Director,

Thank you for your inquiry about the Lincoln Center Theater Directors Lab. **Applications must be postmarked on, or brought to the theater by February 6, 2017.** We do not accept any applications by fax or email. We will notify all applicants of their admittance to the Lab on March 13 by email.

**The dates for this year's Lab are Monday, June 26th to Saturday, July 15<sup>th</sup>, 2017.**

The shaded pages that follow are a description of the Directors Lab – its way of working and the specifics of the 2017 schedule. Following this introduction is the application itself. It is only the application (which is on non-shaded pages that you can copy and paste into a word document) that needs to be returned when you apply.

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 Tuesday July 4<sup>th</sup> and Wed. July 12<sup>th</sup>. 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 then 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 sessions around the directors we accept and it throws our activities into confusion if you walk away. This is not like young people applying to college: it's a professional situation. Like an actor who commits to a production, the Lab's work relies on the directors' participation in all its activities. 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 housing options. We wish we had a plane to pick you all up and a hotel to house you. We don't have either.

The Lab is not open to the general public. There are no outside observers. Its work is totally private. It is free of charge. The Lab will be accepting approximately 65 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, the Yuan Drama masterpiece *The Orphan of Zhao* from 780 A.D. China with Shi-Zheng Chen, *Black Codes from the Underground* a US/South African Township hybrid 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 approaches to directing, and conducted countless panels and discussions with both Lab Directors and Master Artists on practical and philosophical subjects in our field. The 2010 Lab was devoted to an exploration of religious plays and the sacred in theater. In 2012, the Lab explored comic plays and how they are performed. We have focused on the development of new plays and looked at the audiences who attend our productions and how best to connect to them. The list of topics is so long, it's best to go to our website where you will find (or may have already found!) 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. It can be found at <http://www.lct.org/directorsLabPastLabs.htm>

#### DETAILS

Lab Directors are welcome to attend all Lab sessions. Each director in 2017 might be leading a room in rehearsal working with one of the selected projects. Directors are also welcome to lead a specific Lab activity. We will be creating Lab sessions from ideas you suggest throughout this application, and especially on page 10. We call these activities "Shared Sessions." It's a way to introduce artists you admire, or techniques you work with to the other members of the Lab. If there is an idea you would like to discuss in conjunction with our theme this year, a technique you are finding useful, a panel discussion on the topic of our Lab that interests you, a play you think we should explore on its feet in rehearsal, or a master artist you feel we should invite to help us delve deeper this summer, please tell us and we will ask you to organize or moderate that session.

We will be sorting through the ideas of the accepted Lab directors and putting the Lab schedule together during the spring. As in most years, the Lab schedule will be finalized several hours before the Lab begins!

The application is a non-writable PDF. You may convert the application to a word document or type your answers in a separate document. The form isn't so important; your thoughts are. Print the application out, and return the non-shaded portions to Lincoln Center Theater. No letters of recommendation are needed.

**THE APPLICATION MUST BE POSTMARKED OR BROUGHT TO THE THEATER BY MONDAY FEBRUARY 6, 2017.**

We do not accept applications that are faxed or emailed. We will notify you via email on MARCH 13. 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 we 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). If you live in a country whose mail service shuts down in February - Chinese New Year, Carnival etc. - email us and we will make arrangements.

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

Sincerely,

Anne Cattaneo  
Director  
LCT Lab

André Bishop  
Artistic Director  
Lincoln Center Theater

P.S. As you will see in the application that follows, your ideas make up the Lab. This application asks you to identify the work that interests you today as a director - work made by you and work made by others you admire. These plays and people will comprise the subject matter of our 2017 Lab: Making Theater in a Time of Change. Please type your application so we can read what you have to say. This application is not a test - we don't expect everyone to have answers for everything. We hope that regardless of how it turns out, you will benefit from thinking about all the questions in the application. They are questions all artists have had to ask for centuries and ones you are all facing now. How can we answer them today? We urge you to share these questions with other artists you are working with, and admire, and bring all the thinking and passion you can into your application. If you speak another language, feel free to find someone to translate what you are writing. It's hard to write in another language and we want to know who you are!

## 2017 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. No one will get a job directing a show here at LCT. 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, or direct more, 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 theaters you have founded, in churches, in established regional theaters, assisting big name international directors, organizing festivals, creating multi-disciplinary work, doing Broadway touring companies, directing opera, 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, Augusto Boal, 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 that follows, 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 – shaded pages are for you to keep.]**

## 2017 LCT DIRECTORS LAB APPLICATION

Part 1 – About you.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

COUNTRY \_\_\_\_\_

TELEPHONE # (\_\_\_\_) \_\_\_\_\_

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 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.**

**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? Please type! Write as much as you want.**

**PROJECT #1:**

**PROJECT #2:**

**PROJECT #3:**

### Taking Your Projects to the Next Level.

List three things you need to do to realize the projects on the previous page, or others you only dream of doing. The three things might range from “get a renewal of my theater’s lease until 2020” “I need to meet more writers of non-traditional musicals” “I need to connect with more potential audiences in my community – specifically audience who are ...” “I need time to rest and reflect with other people who ....” “I need to build up my theater’s board of directors....” “I think X is a great writer today and I want to work with her/him on a new play about X,” “I need to know more about.....” “I need the community/government to allow my theater’s work.” “I need to find a place to produce these projects.” “I need better collaborators, specifically.....” “I need to find the audiences who will respond to these plays.” “I need to find new plays that will challenge and reconstitute my audience.”)

1.

2.

3.

Now return to the list directly above and note below for each item, which ones you can do yourself-and which ones someone or something else needs to give you. Who’s giving to you now? What are they giving? Why are they? Why are you getting or not getting the items you need? Who would give them to you? Why? Write your thoughts below at any length.

1. \_\_\_ I can do this. \_\_\_ I need help doing this. Describe.

2. \_\_\_ I can do this. \_\_\_ I need help doing this. Describe

3. \_\_\_ I can do this. \_\_\_ I need help doing this. Describe

**Part Two  
The 2017 Directors Lab**

**Making Theater in a Time of Change**

**The Lab is going to do some hands-on thinking about this idea when we meet this summer. What we are going to be looking at will come from the ideas you put in your applications and some that I will throw into the mix. This is an application that you need to spend some time thinking about, and it might be more fruitful to think about it with your friends and colleagues before you write it down – the writers, actors, designers you are working with as you fill out the application. It’s going to be hard to do this application at the last minute, which is why we are posting it earlier than usual. Let’s all assume that none of us knows the answer to any of the questions we are going to pose in the application itself – and that together as a great entity (with fellow Lab members and guests) we will try to shed some light on them. This summer of 2017 is going to be a Lab for people who want to change, to think in new ways and to figure a lot of things out. In 2017, we are BY A LONG SHOT, not the first theater -makers to live in times of change. Art has been created in and in response to moments of change many, many times in the past. And so often - or perhaps always? -the art that has come down to us from these moments in history has remained potent while the specific circumstances that gave rise to it (though still visible in the work) have faded.**

**Here are some guiding principles which show how we’re going to approach this idea:**

**PROCESS**

**The microcosm is the macrocosm. The circle you create as you approach a production will transfer itself to the rehearsal environment you create, which will translate into the interaction your production has with its audience- and who is the audience? The macrocosm is the world that attends and responds to your work. The microcosm is the world you create in the room. Does this mean that if you create as a collective, it will have a different vibe than if you create as a visionary artist/autocrat? Who has the authority and freedom to speak and contribute in your room? There can be freedom in a rehearsal room – the free exchange of ideas among collaborators – and there can be censorship in the rehearsal room – for artistic, personal or political reasons. How does this come about? How does it affect the work? Does one way produce better results? And then, in the macrocosm, how you identify, reach out to and play to an audience (of what size?) will continue the enlargement of your vision. Are you reaching now the audience you want? Who are they? Who are they ideally? How do you get them to your production? How do they feel once they are there? Challenged? Loved? Will they come back? Why?**

**The 2017 Lab is going to focus on the work that you are doing now- it will focus primarily I suspect on new plays and writers, but also with new ways to approach what we’ll call classical plays, musicals, devised work and operas. And let’s include the work that you haven’t yet done but would like to do in the immediate future.**

**Much of the Lab this summer will focus on choice – the specific choices you make in terms of how you work, how you choose your collaborators, how deeply you understand what you’re working on, how you position yourself in a community. The choices you are making, consciously or unconsciously, can illuminate what you are able to create.**

**One of the big issues facing us today is that of communication – people with different ideas and ways of working making something together or, as audiences, experiencing something together. This is something that the theater has always done well. Should there be diverse viewpoints in the rehearsal room where the contributions of all are incorporated into the work, or does the work have more force if everyone has the same ideas and way of working? What structure of creating works best for you?**

### **Making Theater in A Time of Change**

**I've made a grid below comprised of plays/author/directors from the past. My examples are from the past for two reasons. 1. I hope they are provocative and diverse. Google any names you don't know. Ponder what their time of change was, what each of these theater people did for themselves and what others gave them (see previous page.) 2 The summer is going to be about you and the projects you suggest at the end of this grid. . Don't feel the plays I have written in below and the venues they have played in are a model I am looking for. On the contrary. I'd like you to add 5 entries of your own – they can be works from today (I'd like some of them to be!) that other artists have created that you admire or are interested in, or plays that you are working on yourself, or they can also be examples from the past. Let's get a mix in. Above all, they don't have to be well-known works or ones that have already achieved a success.**

**Here are some examples of what I mean by “from microcosm to macrocosm:” the artists who created the work and the world that received it.**

<b>Artist</b>	<b>Organizational/Collaborative</b>	<b>Mission/Time</b>	<b>Audience</b>	<b>Support</b>
Shakespeare	Group realization of author's play	History rewriting/16 <sup>th</sup> & 17 <sup>th</sup> Century	City of London	BO and noble patronage
Meyerhold	Single directorial vision	Experimental art /Stalinism	Educated St. Petersburg	Government
Group Theater	Group creation	Make audible voices of/ Depression	NYC Immigrants	Box Office (BO)
Gibson Kente	Directorial vision	Life under Apartheid	Township residents	BO
Rodgers and Hammerstein	Collaborative Artistic vision	US identity in/post WWII	USA	BO
Aristophanes	Author vision	Conservative political protest	City of Athens	City/Archon
T. Kushner: Angels in America	Author vision	identity awareness/ post WWII/ which demographic?	USA	Development by grant \$ and then BO
Brecht	Author vision	Political opposition/ Hitler	Leftists	BO and later DDE gvt.
Jonathan Larson/Rent	Author vision	Lifestyle change 1980's	Gen X	Development by grant \$ and then BO
Augusto Boal	Mentor and collective	Social change	Villages	In kind
Hair	Author vision	Lifestyle change 1960's Vietnam era	Bway	BO
Living Theater	Directors vision with collective	Lifestyle & political change/1960's	OOB	BO

Federal Theater Project	Producer (Hallie Flanagan)	History rewriting/ Depression	Unemployed	Government (WPA)
Moliere	Author vision	17 <sup>th</sup> Century Church control	City of Paris	Patronage of King
Langston Hughes	Author vision	Political/social/racial consciousness raising	Bway and US small town	BO
Hamilton	Author Vision	Political/social/racial consciousness raising	Bway	Development by grant \$ and then BO
Falsettos & The Normal Heart	Authors' vision	AIDS Awareness	OB	Development by grant \$ and then BO

### Part 3 – Your Thoughts for the 2017 Lab

Please note your own examples below of plays you feel have responded or are responding to their time. Write as much as you like using the guidelines in the grid above. You don't have to fill in the grid, if that's too complicated to manage on your computer. Listing the 5 examples below the grid is fine. Who should create the play in what kind of creative environment? Who will support the play? Who will attend the play? The projects you list below may be being created in hope- they do not have to be already achieved. But HOW could they be realized? Tell us examples of plays that belong here that are playing today!

Artist	Organizational/Collaborative	Mission/Time	Audience	Support

Here are the five plays and my thoughts on how they are living in/responding to/potentially changing the people who see them:

And finally: Who would you like to talk with or have in the rehearsal room this summer helping you on your journey to find the answers to all these questions in the application above? Who's doing well right now creating important theater that is speaking to our time? Who has done this in the past? Think big. This can be anyone. An actor you feel might understand how to play the kind of plays you want to direct. A designer. A famous director you admire. A playwright. A dramaturg. An expert from outside the theater – a historian, a psychoanalyst, a scholar? Feel free to suggest as many people as you want.

Who should come in to the Lab that others should know?

**2017 LAB SESSION LEADER IDEA PROPOSALS**

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

**Discuss:**

**Lead or see a panel on:**

**Share a method I am finding useful or fertile that has helped me unlock a play:**

**or**

**Find out more about the following method that I have only heard about or a theater where plays are done that speak to our time:**

**Invite the following people who might have interesting ideas to share on this subject:**

**Know more about:**

**Share my knowledge about:**

**I think this play would be a perfect play to investigate this summer:**

**Print this application out. Carry it around. Show it to your friends.**  
***DO NOT RETURN THIS PAGE WITH YOUR APPLICATION***  
***This is a reference sheet for you once you have mailed the application.***

APPLICATION MUST BE BROUGHT TO THE THEATER OR **POSTMARKED** FROM ANYWHERE IN THE WORLD BY **FEBRUARY 6, 2017**:

Lab Dates are June 26<sup>th</sup> – July 15<sup>th</sup>, 2017

Please send by mail or drop at the stage door (open 7 days/week from 9am-11pm)

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

**APPLICATION CHECK LIST:**

Resume enclosed

Page 5: Contact info, three directors you admire, a theater experience that changed you and three projects you would like to direct.

Page 6: Three things you need to take your projects to the next level and how to achieve them..

Page 9: Five theater events from microcosm to macrocosm with your thoughts about them and suggestions of people who should be invited this summer to the Lab.

Page 10: Shared Session ideas

Script enclosed of a play the Lab should look at. This can be a play you have suggested anywhere in the application. If it's a well-known play, assume we have it. If not, please enclose the play and please ask the author's permission to send it with your application.

Attach extra sheets to all pages since you will need room to ponder all these questions - extra sheets encouraged. Please type. Handwriting (we have found) is rarely legible.

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

Information or questions? We're here!

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

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

Phone (212) 501-3203