

Dear Director,

Thank you for your inquiry about the 2019 Lincoln Center Theater Directors Lab. **Applications must be postmarked on, or brought to the theater by March 11, 2019.** We do not accept any applications by fax or email. We will notify all applicants of their admittance to the Lab on April 8 by email.

The dates for this year's Lab are Monday, August 5th to Saturday, August 24th 2019.

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 Wednesday, August 14 and Wednesday, August 21. 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 or end 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 applying to college: it's a professional situation. Like an actor who commits to a production, the Lab's work relies on the directors committing to participate in all our activities. 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.

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 70 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, 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 contemporary 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've looked at audiences and what plays connect with them. In 2015 we did a Lab on complicated plays and widely different ways to approach 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 is here: <http://www.lct.org/directorsLabPastLabs.htm>

The 2019 Directors Lab Models of Collaboration

What makes up a successful creative collaboration in the theater? Rules? Freedom? Safety? Lack of safety? Access to deep and personal emotions that can be revealed and guided into unique artistic unity? In your profession, who knows how to do this well? How do theater-makers find others who want to join the team? The creation of great theater has ranged from productions led by rigorous tyrants to collective creations with no roles defined at all. Which have resulted in the best work? Or perhaps, which works lend themselves to being created by which means? How are collaborative teams made - both in theater and in other areas of life? Who does this well? Are there guidelines for creating innovative and productive creative spaces in other professions? What are they? How do you know, as you go along, if a rehearsal process is free and un-self-censored? Should it be? Our Lab this summer will draw on your experiences: the rehearsals you have led yourselves, the rehearsals you have observed and ones from the past you have read about, to explore many models of collaboration.

DETAILS

Lab Directors are welcome to attend all Lab sessions. You are also welcome to lead a specific Lab activity. We will be creating the Lab sessions from the ideas you suggest - especially on the last page of this application. If there is a theater new or old you feel passionately about, a technique you've found fruitful, a theater experience that gave you a new insight about what theater can or should do, or a production you directed you're proud of, if there is a panel discussion on a topic that interests you, or a master artist you feel we should invite, or a theater or an artist you've heard about but don't know well, please tell us and we will ask you to realize that session with us.

We will be sorting through the ideas of the accepted Lab directors and putting the Lab schedule together during June and July. 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. This application is a non-writable PDF. You may convert the application to a word document so you can type your answers in a longer format. You can use PDF conversion websites like www.pdfword.com, www.pdfonline.com, or other similar sites. 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 MARCH 11, 2019.** We do not accept applications that are faxed or emailed. You're welcome to email labassistant@lct.org when you have mailed your application from a far-away foreign country and we can look for it and contact you if it hasn't arrived after a few weeks. We always confirm the receipt of applications- though mail even from the US sometimes takes a week or so, so give us a small window to do this.

We will notify you about your admittance to the Lab via email on APRIL 8. 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.

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, you and your thoughts are very important to us. Your ideas will make up the Lab. Please type your application so we can read what you have to say. 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! Take the time to think deeply about the questions we are asking.

2019 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. 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.]

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 print out these pages as part of your artistic profile so Lab Members get to know each other. Please type! Write as much as you want.

PROJECT #1:

PROJECT #2:

PROJECT #3:

For the 2019 Lab

For this application, please choose 5 questions that interest you from the ones below. Please copy the questions into a word document and respond to them, writing as much as you like. To make your application stronger, feel free to show your questions to a fellow theater artist you admire and you're welcome to present the answers as a dialogue with your colleague, I am not looking only for happiness: i.e. perfectly successful experiences, with triumphant results. I am looking for the knots we face in making theater and how to untangle them.

Have you ever been in a happy and creative theater collaboration? Please describe.

Was the production that resulted as successful as the rehearsal process?

Do you know if the other members of the creative team felt as you did? How do you know?

Did the audience feel something special about this production as a result? What?

Is there a director, or more than one director, now or in history you feel has or has had a special gift for collaboration? Do you know how s/he works? Could you describe what they do, or could you use this application as an excuse to meet up with a director you have only heard about and ask them about their process?

What techniques make for a good collaboration?

How defined should roles be in a rehearsal room, and who sets these definitions?

Is there a difference/divide between having fun in rehearsals and creating something meaningful and lasting that will connect with the public?

How do you deal with difficult feelings or ideas that are the central themes or subjects of certain plays? How freely or deeply can collaborators in a rehearsal room go to explore them?

Are there rules you know and like to guide rehearsals? What are they and who made them?

Are there other areas of life you know – business, sports etc.- that have guidelines for collaboration and communication that can be useful to theater people? What are they?

Bonus Question:

Can you think of an artistically successful (in your definition) piece of theater that resulted from an extremely strict, hierarchal process? A similarly successful piece that resulted from a non-structured collaboration? In an early career, you may not have yet had personal experience with this last questions – just asking. Reference what you know of past theater productions or traditions, if you'd like, and speculate!

2019 LAB SESSION LEADER IDEA PROPOSALS

This summer, thinking about what I have experienced – both positively and negatively - in rehearsal collaborations, I would like to:

Discuss:

Lead or see a panel on:

Share a method I am finding useful or fertile

or

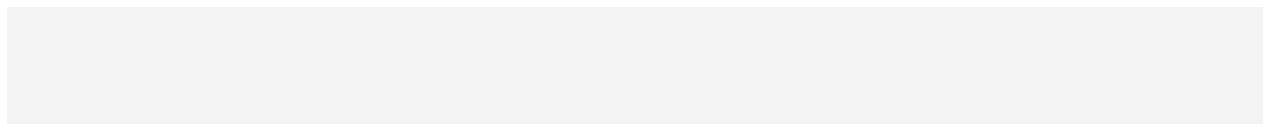
Find out more about the following method that I have only heard about or a theater where work of this kind happens:

Invite the following people who I feel have expertise and experience in fostering different kinds of good rehearsal collaborations:

Know more about:

Share my knowledge about the following collaborative techniques:

Explore a play I know that lends itself to collaboration: Please list title and author and send the play with this application, if the play is not well-known.



DO NOT RETURN THIS PAGE WITH YOUR APPLICATION

APPLICATION MUST BE BROUGHT TO THE THEATER OR POSTMARKED FROM ANYWHERE IN THE WORLD BY **MARCH 11th, 2019:**

Lab Dates are August 5th - 24th, 2019

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

Script enclosed of a new or classical play that offers interesting possibilities of collaboration (if you are suggesting one).

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

PLEASE DO NOT FAX OR EMAIL YOUR APPLICATION – many new emails to LCT are filtered out and not received. That's why we use mail.

Information or questions? We're here!

Web www.lct.org/dirlab/

Email labassistant@lct.org

Phone (212) 501-3203