

January 20, 2012

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, 2012.** We do not accept any applications by fax or email. We will notify all applicants of their admittance to the Lab on March 26 by email.

The dates for this year's Lab are Monday, July 9th to Saturday, July 28th, 2012.

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 16 and Monday July 23. 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 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' 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.

The Lab is not open to the general public. 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, 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, and Joint Stock In 2007 we 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?” And so our work began that year 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. The 2010 Lab was devoted to an exploration of religious plays and the sacred in theater.

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>

The 2012 Directors Lab

Each year the concerns of the Lab emerge from the previous Lab, from events in the world and from concerns that seem to be surfacing in the field. Last year, the Lab explored one deep and distinctly disturbing play, A DREAM PLAY by August Strindberg and it generated, perhaps not unsurprisingly, roiling currents of unconscious feelings in a number of our members. Perhaps a change is in order? Had we done a Lab on a wholly different play, would the Lab environment have been different? This led to thinking about cheerier plays, about comedy, and voila! A whole subject we have never before explored.

So this summer, we intend to explore the comic play – how does comedy work? We’ll consider the matter of comedy technique – in acting and obviously in directing.

Technique. That such a thing exists. That there might be nothing “stylized” or “artificial” about it, that great comic acting and directing is organic, timed and finely executed. What plays do we find funny? What, historically, are the great comic plays from our traditions? What is the state of comedy today in the theater? Does comedy – from Aristophanes, Shakespeare, to Gogol, to French farce, to Brecht farces, to classic American comedies, to Joe Orton, to Dario Fo and Pieter Dirk Uys – have a political element, right or left? Is comedy “cheery” or does it share elements of violence with other fare? What is great comic acting? How to direct comedy? Our exploration this summer, which will be led by the Lab directors and invited guests, will loop in our 2012 Lab acting company as active members since comedy is a not an intellectual subject – it’s a hands-on practice and we hope to explore it in a hands-on way. Your ideas and suggestions in the application itself – suggestions both of plays and of people – will form the basis of our work.

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.

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. Type into it, print it 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 27, 2012.** We do not accept applications that are faxed or emailed. We will notify you via email on MARCH 26. 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

2012 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]

2012 LCT DIRECTORS LAB APPLICATION

(Print out and return by mail the following pages postmarked by **Monday 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 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.

PROJECT #1:

PROJECT #2:

PROJECT #3:

FOR THE 2012 LAB

Please choose one play that you find genuinely funny

Name of Play _____

Author _____

Please choose one play from the tradition you come from that you find genuinely funny.

Name of Play _____

Author _____

Please choose one contemporary play that you find genuinely funny.

Name of Play _____

Author _____

Please find a theater colleague/friend who is not a director, whose opinions and talents you admire, and show them this page so far. Take them out for coffee and take notes.

Name of consulting colleague _____

What does “ do in the theater? _____

Type up your discussion. Take as much space as you need to tell us what you said.

(note: your admission to the Lab does not hinge on finding plays to fit all these 3 categories)

2012 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 on the subject of comedy, 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 :

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, 2012:

Lab Dates are July 9th - 28th, 2012

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 if one of the plays you discussed is not well known (email us if you want to ask if we know it.)

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

Information or questions?

Web www.lct.org/dirlab/

Email labassistant@lct.org

Phone (212) 501-3203