

ARTISTIC STATEMENT

Human beings need stories and it is my belief that theatre is the most perfect remaining storytelling vehicle. With each passing generation we lose more of our sense of mythology and past. Many people have little to no knowledge of the stories of the generations that came before them. Like sitting around a fire recounting the history of our ancestors, gathering in a theatre requires us to experience the same story together, as one being, we follow the storytellers as they take the room on a journey. I believe I am one of those storytellers, interpreting and presenting the great tales of our human experience.

It is not enough for me to sit by and hear stories told, or to empathize with others, but to actively take part in the exploration of how best to chronicle the human experience in a way that awakens an individual's mirror neurons. Theatre is for and about humans and I am endlessly fascinated by them in all their beauty and flawed complexity.

For this very reason I am most excited by cultivating new original works especially terrifyingly true accounts of humans at their lowest points. I'm magnetically drawn to the plays that inspire a visceral response. This usually translates to something that scares the life out of me. I know when a text reaches into me that way I will be able to make something memorable for an audience.

As a director I operate instinctually rather than methodically. I do not consider theatre to be academic. Instead, it is practical and visceral. How can something that is about living breathing beings be about school? Every play needs something different as does every actor. I am tasked with mining out what it is that each production needs from start to finish. I have an enormous respect for actors. Actors are so brave because to do their job well they must access personal and vulnerable places within them. It is my honor to help actors to reach into those places. I assist them as they venture into the darkness and bring it to the light in a safe and appropriate way.

I hold my collaborators to the same high standard to which I hold myself and when we are in a room we work hard. Often after a rehearsal I feel physically and emotionally exhausted simply because I go right along with the actors as they journey. I'm with them, near them, guiding them as they find truth.

When we are doing our job well we essentially become humans, examining humans so we may connect to humans in a way that stays with them. The work we do is a gift and I make it a point to remind my artistic colleagues, and sometimes myself, of that fact often. What a remarkable privilege it is.