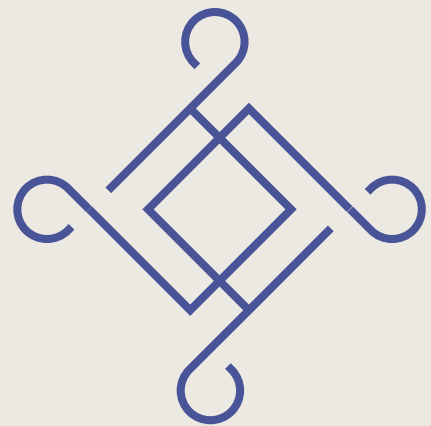


DIRECTING PORTFOLIO



SHANA LASKI

director ▫ choreographer ▫ dramaturg

Photo by DJ Corey



ABOUT ME



Talkback at Round House Theatre for their 2023 production of *Radio Golf* by August Wilson

MEET SHANA...

Hello! My name is Shana (pronounced SHAY-nuh) and I am Washington DC based theatermaker with a particular passion for new work. I prioritize projects depicting pressing American social issues like racial and class inequalities, climate change, women's rights struggles, and the rise of American fascism. My work reflects my community and values, and my personality seeps into all of my productions; my dark Jewish humor, fierce advocacy and care for the people I work with, and brash fearlessness to tackle big questions and difficult conversations.

WHAT I LOOK FOR IN A SCRIPT

- ❖ *Strong, complicated women characters*
- ❖ *Quick witted, naturalistic dialogue*
- ❖ *Socially relevant with a strong POV*
- ❖ *A glimmer of hope and faith in humanity*

DREAM PROJECTS

- ❖ *Come From Away*
- ❖ *John Proctor is the Villain*
- ❖ *Lay the Bent to the Bonny Broom*
- ❖ *Measure for Measure*
- ❖ *Sunset Artists of the American West*



Above: Photo from *Scorched* by Wajdi Mouawad

Below: Photo from *The Winter's Tale* by William Shakespeare



RESUMÉ

- [Directing Resume](#)
- [Full CV](#)

LINKS

- [Scene Study from *Who's Afraid of Virginia Woolf?* \(2019\)](#)

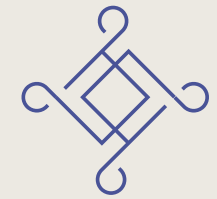


Above: Photo from *This Much I Know* by Jonathan Spector
Below: Photo from *Jennifer Who Is Leaving* by Morgan Gould



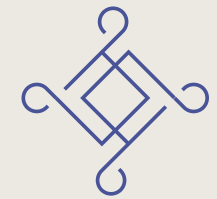
A taste of my taste

There are so many shows I'd love to direct. Here are a few fleshed out concepts for productions I'd tackle...



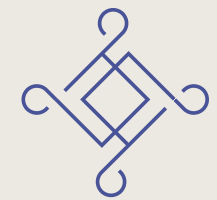
Mother Of... By Katherine Gwynn

Excerpt from Visual Research presentation



Blood of the Lamb By Arlene Hutton

Video pitch



Clue By Jonathan Lynn

Excerpt from written pitch with visual research



Photo from *Silent Sky* by Lauren Gunderson



Mother Of...
By Katherine Gwynn



Synopsis

Marian is visited by a Marian Apparition who tells them to write a play about the Blessed Virgin considering an abortion. Miryam is visited by the angel Gavri'el, who tells her she's to bear the son of God. And pomegranates keep fruiting up all around, asking them to choose.

A play about abortion, divine visions, mommy issues, daddy issues, the inherent homoeroticism of Catholic Ritual, iced coffee, and above all--choice.

Full Script

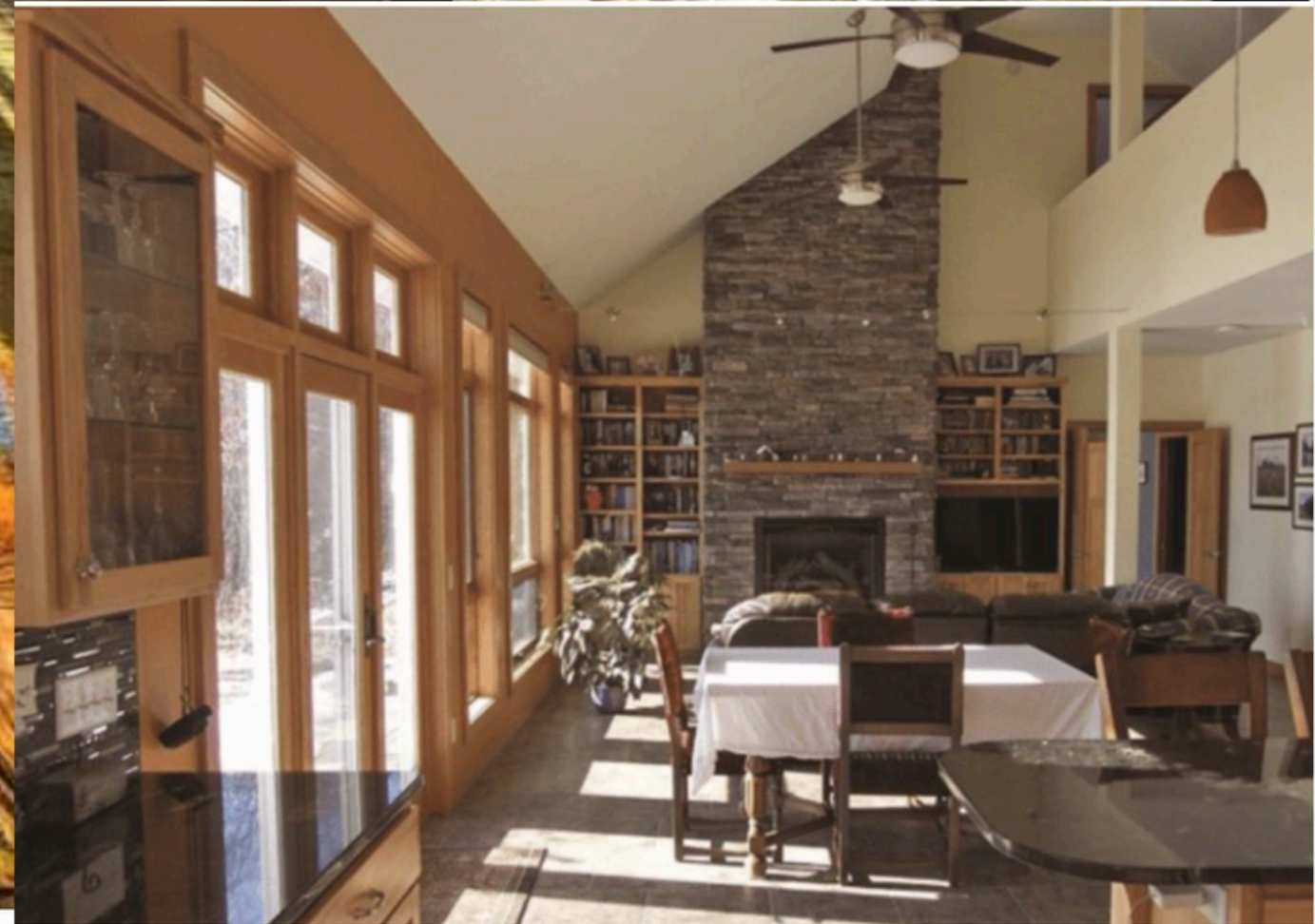
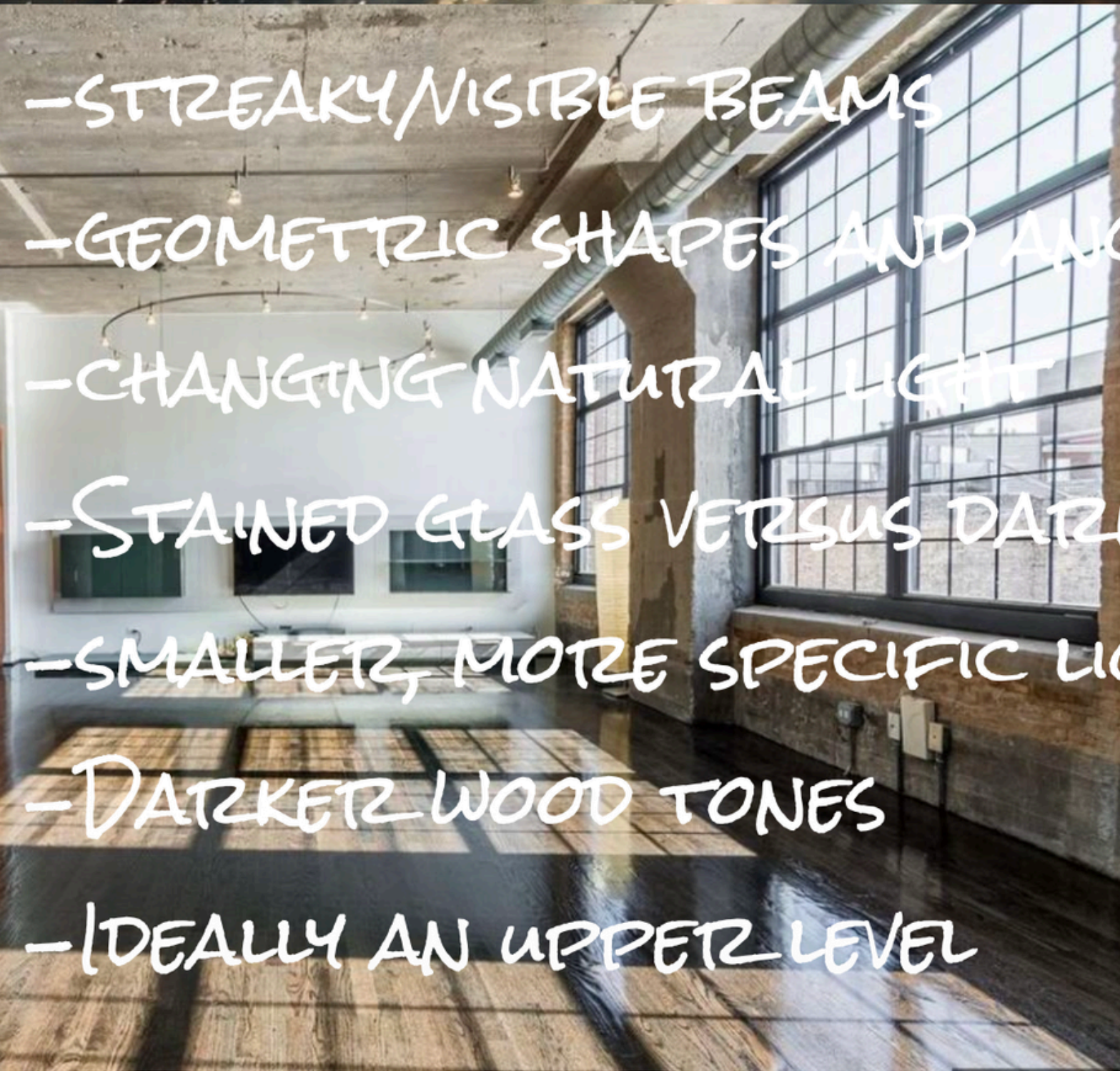
VISUALS- MITZYAM'S WORLD

- BRIGHT AND AITZY
- ORGANIC SHADOWS OF TREE SHADE, CLOUDS, ETC
- BRIGHTER, MORE SATURATED COLORS
- TEALS, DEEP REDS, YELLOWS/BEIGES/SANDS



LIGHT AND LIGHT QUALITIES— MARZIAN'S APARTMENT

- STREAKY/VISIBLE BEAMS
- GEOMETRIC SHAPES AND ANGLES FROM WINDOWS
- CHANGING NATURAL LIGHT
- STAINED GLASS VERSUS DARKER SPACE
- SMALLER, MORE SPECIFIC LIGHT SOURCES
- DARKER WOOD TONES
- IDEALLY AN UPPER LEVEL



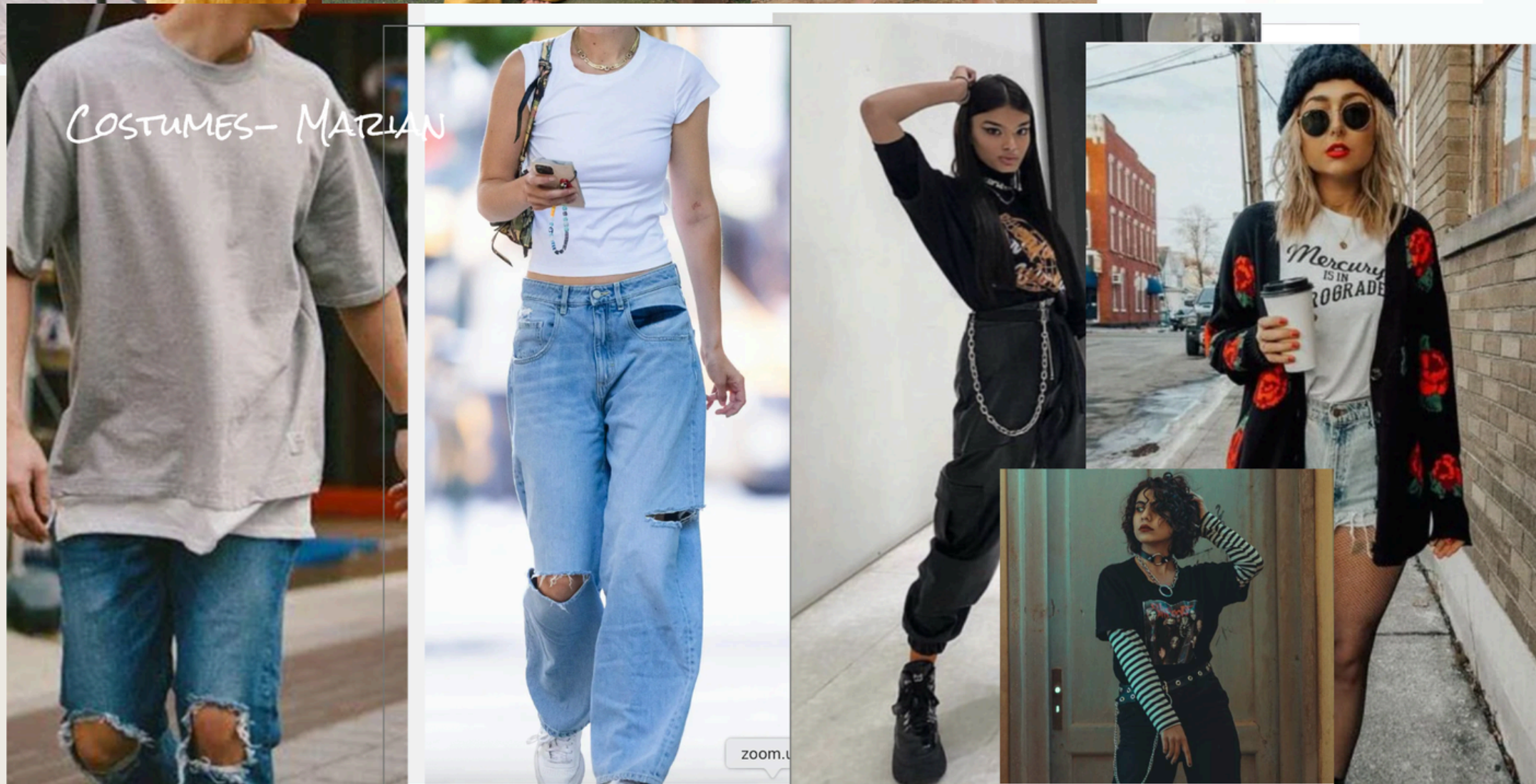
COSTUMES-MITZAM



COSTUMES-GAVRI'EL



COSTUMES-MATZIAN



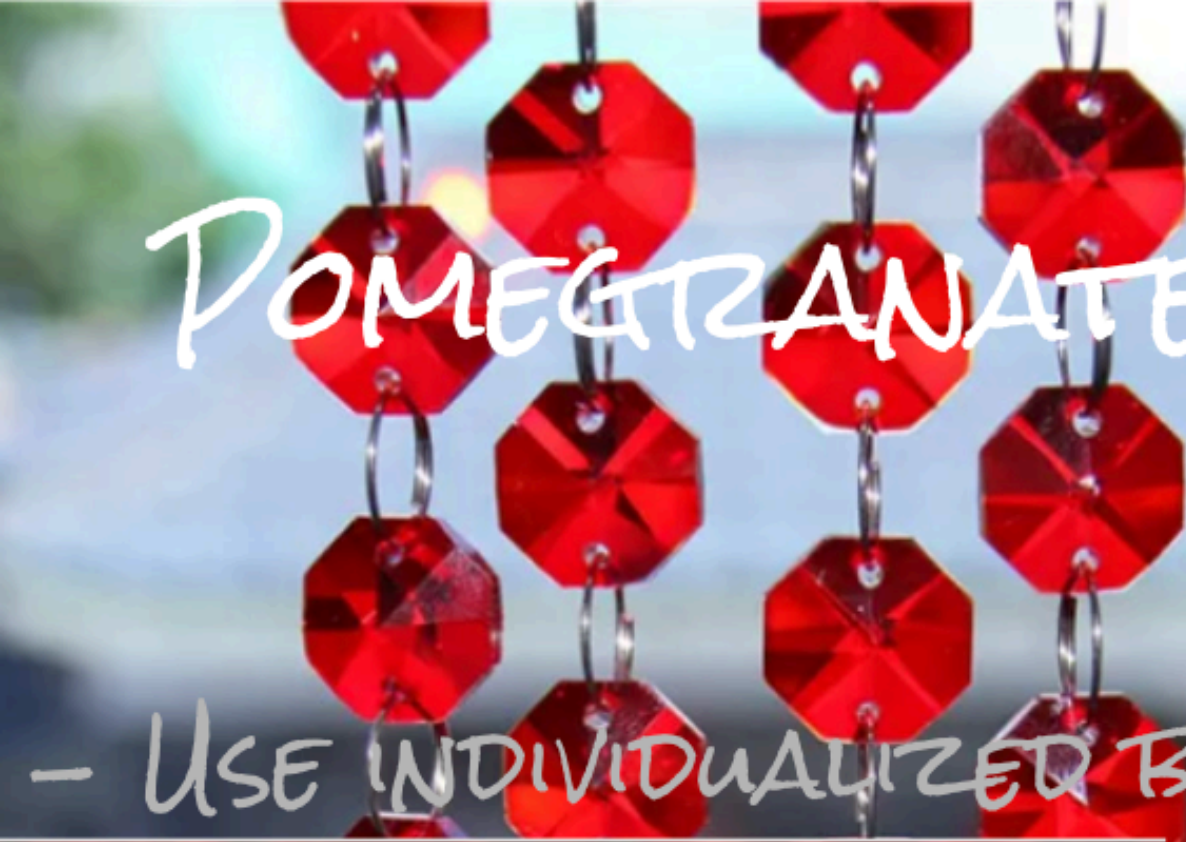
POMEGRANATE EFFECTS

- USE INDIVIDUALIZED BEADS FOR POUTZING MOMENTS

- THE DIVINE ENTITIES HAVE BEEN INCORPORATED INTO THEIR COSTUMES

- LIGHT EFFECTS FOR PILES AND LARGE SCALE POUTZING

- POMEGRANATES ON THE TREES COULD HIDE BULBS?





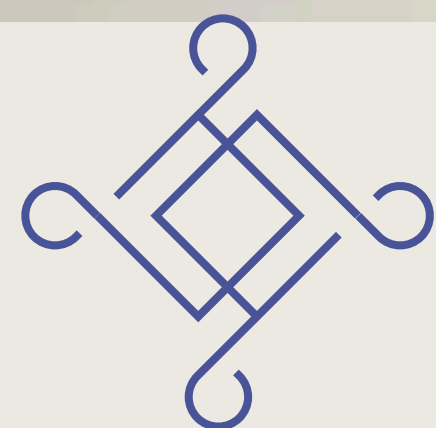
Blood of the Lamb
By Arlene Hutton

Synopsis

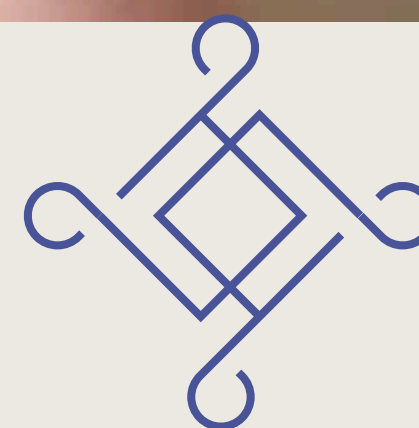
In a time about two days from now, Nessa, traveling from LAX to JFK, finds herself diverted to Dallas. Trapped in a room with Val, a lawyer, Nessa just wants to leave on the next plane out. But this is Texas, and Nessa is pregnant and Val is on the phone with legislators who are pulling the strings. With new laws in place Nessa will not be allowed to leave the state until she after she gives birth, even though both women know the fetus is deceased and Nessa's life is in danger. Can Val be persuaded to go against her convictions, putting her own job and future career on the line in order to help Nessa escape? A political thriller.

Full Script





Watch the pitch



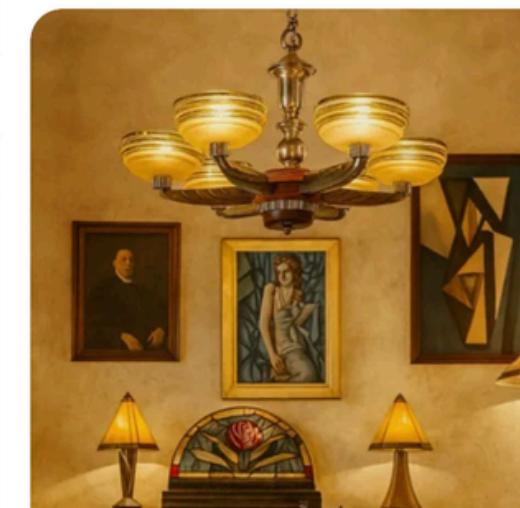
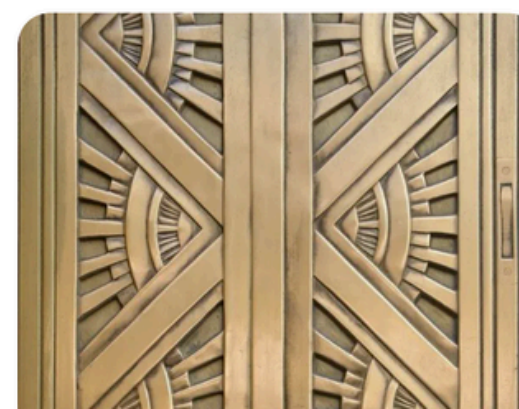
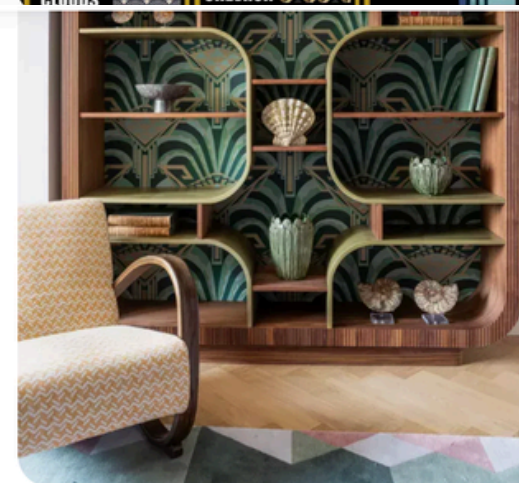
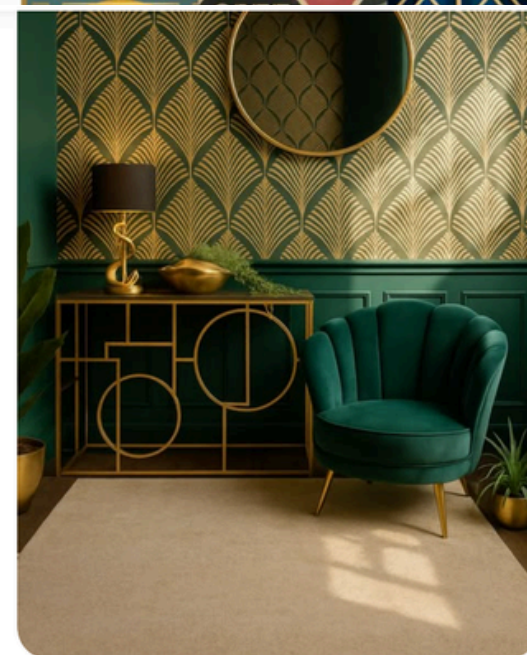
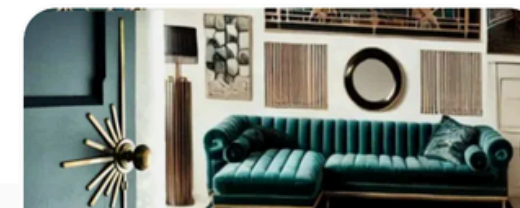
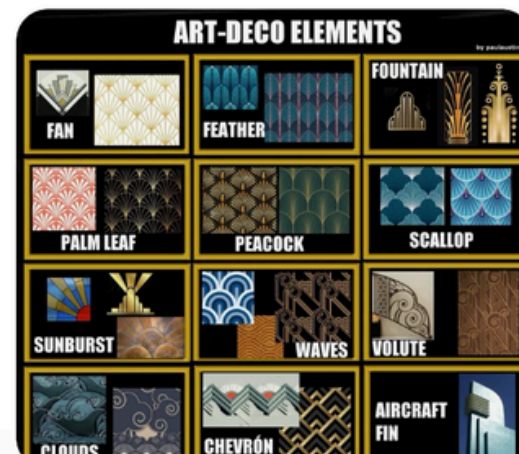
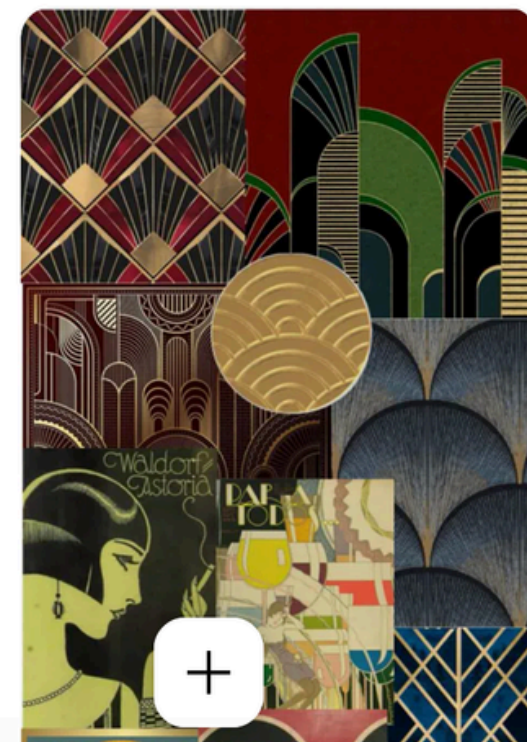
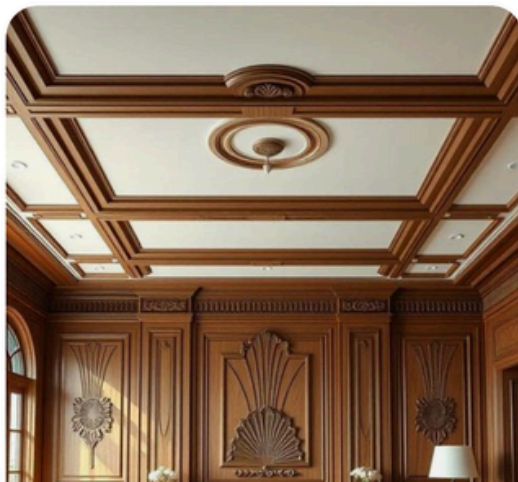
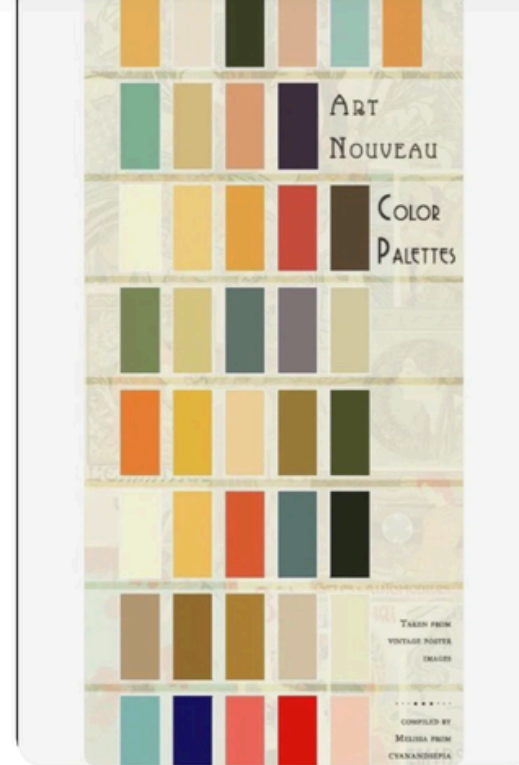
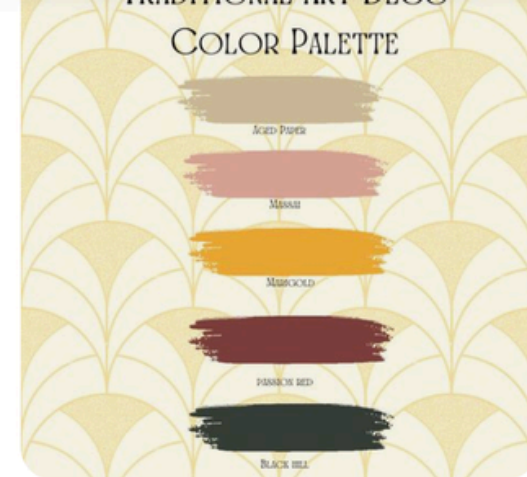


Clue
By Jonathan Lynn

Synopsis

It's a dark and stormy night, and our cast of oddball characters has been invited to a very unusual dinner party. Each of the guests has an alias, the butler offers a variety of weapons, and the host is, well, dead. So whodunit? Join the iconic oddballs known as Scarlet, Plum, White, Green, Peacock and Mustard as they race to find the murderer in Boddy Manor before the body count stacks up. Based on the cult classic film and the popular board game, Clue is a madcap comedy that will keep you guessing until the final twist.





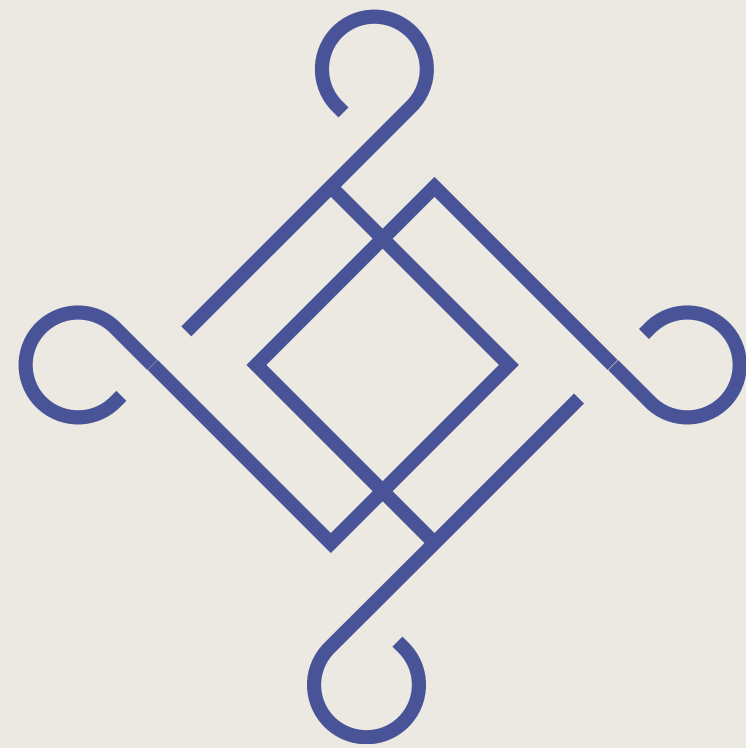
Because of the visual reputation of the movie and board game, I'm interested in maintaining some of the iconic looks of each of the spaces that we move through in the show, but I really want to **bring the house to life** as a sort of additional character by utilizing distinctive stylings and movement. The movie leans heavily into the 1950s with its references to communism and the Red Scare, but I would be interested in **exploring the unabashed opulence of the 1920s for the sonic, visual, and political world** for these characters to inhabit—leaning into the reckless actions of the rich and powerful. The house in the movie relies on a creepy, antique, neglected feeling to the rooms, but I want there to be vibrancy through a **rich, saturated color palette**. For visual details, I'm interested in treating the floor like the board game's tile grid and gilding the rooms with flourishes reflective of old leather-bound books to pay homage to the novel genre that started it all. The gilding will also mirror the art-deco style architecture of the time that also relied heavily on metallic embellishments. Costumes would be similarly embellished and bedazzled; gowns with an emphasis on their color either in beading or fabric, while the men sport an accessory of their signature colors.

Using easily moving set pieces like **periaktoi would create new spaces quickly, fluidly, and with a whirlwind of momentum** that will keep up the break-neck pace of the show. Utilizing both actors and crew members to maneuver the pieces will allow for visual intrigue for the audience while also making transitions fast, safe, and mirror the frantic running that is so crucial to the movie's comedy and storyline. I'm most interested in the ways this will **create unique locations and spatial opportunities** for interstitial spaces like corridors, staircase, etc. Along with the periaktoi will necessarily be a variety of two-way doors to utilize during the “split up” investigation and other moments of surprise entrances and exits. With well executed and planned choreography, the “walls” of the periaktoi and doors can create new room shapes for each location while simultaneously masking the setting up of others in another part of the stage...

I see this as **a deeply musical show** and... I think that interplay between the musician and Wadsworth and the cast is very exciting. In combination with recorded music, I'd be interested in utilizing **a keyboardist as punctuation to the action on the stage** and recorded music for more ambiance. The movie relies on crooners and barbershop quartets on records, but I'd be interested in **gramophones and jazzy stylings heavy on harpsichord, horns, and strummed strings**. Some examples could be Sophie Tucker, Ethel Waters, etc. I also see the recurring musical “buttons” of the show growing in ridiculousness over the course of the reveals, ramping up with the shock of the characters.

Visual References Here: <https://pin.it/1EomyINNB>

VISIT MY WEBSITE



[www □ shanalaski □ com](http://www.shanalaski.com)