

**ANTHONY BYRNES**

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June 15, 2011

Paul Backer, Director of Undergraduate Voice and Movement  
University of Southern California, School of Theatre, DRC  
1029 Childs Way  
Los Angeles, 90089-0791  
[pbacker@usc.edu](mailto:pbacker@usc.edu)

Dear Professor Backer:

I am writing to apply for the adjunct Lecturer in Movement opening in the undergraduate program.

For the last 14 years I have dedicated myself to two parallel journeys in the theater: one beginning with the body, the other beginning with the text.

The work with text is exemplified by my work as Associate Producer for New Play Development at Center Theater Group and continues in my work as a creative producer and teacher. I have helped develop over 100 new works for the theater. This intimate relationship with text, structure and dramaturgy deeply informs my physical work and provides a broader context for my teaching.

The work with the body is substantiated in my 14 years of training with the SITI Company and Anne Bogart in the Suzuki Method of Actor Training and the Viewpoints - trainings that I have taught at many levels ranging from professional working actors to high school students. Unlike many who teach these trainings after a brief encounter with the work, I am teaching based on a deep understanding of the trainings experientially, practically, and theoretically. I teach not only the formal trainings but also their history and context.

While my disciplines are not Lecoq or mask training, knowing what I do about the USC program I think Suzuki and Viewpoints would not only fit but help leverage the rest of your curriculum. I would welcome the opportunity to talk both about USC's curricular needs and how these trainings might address those needs.

Attached please find my resume, references, and teaching philosophy. If you need any additional information or have further questions please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read 'Anthony Byrnes', with a long horizontal flourish extending to the right.

Anthony Byrnes

## ANTHONY BYRNES

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E: [anthonybyrnes@mac.com](mailto:anthonybyrnes@mac.com)

Anthony Byrnes is a teacher, producer, critic, and arts administrator based in Los Angeles. He has served as the founding Artistic Director of Burning Wheel & the Umbrella Company, weekly columnist on KCRW, Director of Cultural Relations for the University of Southern California, and Associate Producer of New Play Development for Center Theatre Group. He received an MFA from CalArts, a B.A. from the University of Pennsylvania, and currently teaches at the Los Angeles County High School for the Arts.

## TEACHING EXPERIENCE

2004 - present

### Teacher

#### Los Angeles County High School for the Arts (LACHSA)

Teach two forms of movement training - the Suzuki Method of Actor Training and the Viewpoints, acting, and text analysis to the senior class at Los Angeles County's public art conservatory. The senior class comprises approximately 40 students each year.

1998 - present

### Artistic Director / Teacher

2009 - present

#### The Umbrella Company

1998 - 2009

#### Burning Wheel

Founder Artistic Director of Burning Wheel (co-founded with Kim Weild), a Los Angeles-based theatre company committed to the development of world-class theatre ensembles dedicated to the art of the theatre. In 2009, Byrnes established The Umbrella Company to continue the work of Burning Wheel. He continues to serve as the organization's artistic director.

With a mission to support and strengthen the Los Angeles theatre community through training sessions with world-class theatre artists, The Umbrella Company offers year-round training in the Suzuki Method of Actor Training and the Viewpoints. Each summer, the training year commences with a two-week intensive, SITI in LA, led by members of Anne Bogart's New York-based SITI Company. Following the summer intensive, the company offers between three and five six-week/twice a week training sessions each year. These training sessions are alternately led by Anthony Byrnes and members of the SITI Company. Since 1998, over 1,000 theatre artists (actors, directors, choreographers, designers, technicians, playwrights, and dancers) have participated in the training offered by Burning Wheel and The Umbrella Company.

1998 - present

### Intensive Workshops

In addition to his position at the Los Angeles County High School for the Arts, Anthony has been dedicated to training emerging and established performing artists in the theater community and has held numerous teaching engagements across Southern California including: California Institute of the Arts (CalArts), Loyola Marymount, CalState Northridge, CalState Fullerton, Crossroads School, Harvard Westlake, Mayfield Senior School, Lincoln Center Directors Lab West.

## RELEVANT EXPERIENCE

2010 - present

### Theatre Critic

#### Opening the Curtain - KCRW 89.9 FM

#### 2011 NEA Arts Journalism Fellow

Host of the weekly radio column Opening the Curtain for KCRW. Airing weekly during NPR's All Things Considered, and available for podcast through iTunes, the show focuses on the theater of Los Angeles and Southern California with the aim to not only provide a critical voice for the theatre community but also highlight the trends and issues that the community confronts. Past shows are available at [kcrw.com/theater](http://kcrw.com/theater). KCRW is Southern California's leading National Public Radio affiliate reaching 550,000 listeners weekly.

2006 - present

### Producer

#### USC Under Construction/New Works Play Festival

Oversee, coordinate and manage the annual festival featuring the work of graduating MFA playwrights from the University of Southern California. The two week festival, which yields three to four original scripts each year, employs professional directors and actors to bring the plays to life in readings for a public audience.

**RELEVANT EXPERIENCE (CONT.)**

2009 - 2010

**Producer**

**Louis & Keely: Live at the Sahara**

Producer and general manager for award winning, Broadway-bound, Los Angeles born musical, Louis & Keely: Live at the Sahara. Following their eight month run at the Geffen Playhouse, which earned \$1.4 million in a 135-seat house, Anthony oversaw re-writes of the script with dramaturg Tom Bryant, brought on Tony award winning director John Rando, produced a New York script retreat, and contributed to the strategic planning for the production's artistic journey to Broadway.

2007 - 2009

**Director of Cultural Relations**

**University of Southern California**

Served as the liaison between the University of Southern California and the Los Angeles arts community. Oversaw the creation, development and implementation of the USC**Arts** website, which provides a unified portal for the five arts schools and the cultural offerings of Los Angeles and the university. The site resulted in usc.edu/arts becoming a top level domain at the university. Responsibilities included curation of Experience LA! as part of the University's Visions & Voices arts and humanities initiative. Experience LA! brought USC students to existing cultural events throughout Los Angeles. Conceived of as a way of promoting artistic engagement, cultural literacy and encouraging the next generation of arts patrons, the program drew from across the university's diverse undergraduate and graduate student body. Each event was designed to contextualize the work of art with either pre-show lecture or post-show discussion with the artist or an expert in the field. Events ranged from the Wooster Group's Hamlet at Redcat, ABT's Swan Lake, to Los Angeles's 99-seat theater community, walking tours of Los Angeles architecture focusing on the work of Thom Mayne and Frank Gehry, Agamemnon at the Getty Villa, Danny Hoch at the Kirk Douglas Theater, Essa Pekka Salonen's final concert at Disney Hall, and the opening of the Broad Contemporary Art Museum (BCAM) at LACMA.

1997 - 2005

**Associate Producer of New Play Development**

**Center Theatre Group (CTG) - Mark Taper Forum & Kirk Douglas Theatre (KDT)**

For Center Theatre Group, produced, with Luis Alfaro, the Taper, Too, New Work Festival, and Play Development activities at the Kirk Douglas Theatre, Ivy Substation, the evidENCE room, and the Actor's Gang from 1999 to 2005.

Associate Produced the Inaugural Season of six world-premieres at the Kirk Douglas Theater. Highlights from New Play Development include Nancy Keystone's Apollo, Universes' Slanguage, The Square (a collaboration of ten playwrights led by Chay Yew and directed by Lisa Peterson), Alec Mapa's Mapa Mia, Kia Corthron's Slide Glide, Jessica Goldberg's Good Thing and Sex Parasite, and Luis Alfaro's Breakfast, Lunch, & Dinner. Produced the work of Jessica Goldberg, Kia Corthron, Universes, Luis Alfaro, Alec Mapa, Culture Clash, Lynn Manning, Sunil Kuruvilla, Chay Yew, Jerry Quickley, Nancy Keystone, Charles L. Mee, among others. As Associate Producer of New Play Development for CTG, produced, co-ordinated, and oversaw over 100 readings and workshops of new work for the theatre.

In addition to producing work for CTG, served as the Project Coordinator/Manager for the renovation of both the IVY SUBSTATION and the KIRK DOUGLAS THEATRE. Served as the lead project coordinator on a \$450,000 Ivy Substation renovation partnership with the Culver City Redevelopment Agency. The project consisted of architectural modifications to an existing theatre/community center to adapt it into a functional 99-seat theatre with full accessibility. The plan, generated by Anthony Byrnes with Matt Chaney of Steven Ehrlich Architects, consisted of several permanent additions and a series of semi-permanent additions to enhance the aesthetic, functional, and performative aspects of the space.

For the KIRK DOUGLAS THEATRE, served as Project Coordinator for CTG. The KIRK DOUGLAS THEATRE is an adaptive re-use of a 1947 streamline moderne movie theatre in the heart of Culver City. The new theatre houses a 317-seat theatre, which was completed on schedule and on budget in October of 2004 for \$12.1 Million. Anthony began working on the project in 1997 during its early conceptual stage. As the project progressed, Anthony shepherded the project through all stages leading initial budgeting and programming studies, the architect selection process, and design development with Theatre Projects Consultants and Steven Ehrlich Architects. He negotiated the Disposition and Development Agreement and Lease Agreements, and finally, during the construction phase served as project coordinator and daily representative for CTG. Following construction, Anthony was in charge of the commissioning and outfitting of the theatre for its inaugural season. Anthony worked under board member Ron Arnault, Managing Director Charles Dillingham, and Artistic Director Gordon Davidson.

# ANTHONY BYRNES RESUME

## EDUCATION

- 1994 - 1997      **California Institute of the Arts**  
Master of Fine Arts - Acting
- Acting:** Lew Palter, Robert Benedetti, Ferdinand Lewis, Craig Belknap, Jules Aaron, Rodger Henderson, A.C. Weary  
**Directing:** Jules Aaron, Lew Palter, Craig Belknap, Robert Benedetti  
**Voice:** Fran Bennett, Irene Connors  
**Speech:** Claudia Anderson  
**Singing:** Chris Somma-DeMore  
**Movement:** Sherry Tschernisch, Karen McDonald  
**Fencing/Stage Combat:** A.C. Weary, J. Allen Suddeth, Marty Pistone  
**Dramaturgy & Text Analysis:** Ferdinand Lewis
- 1989 - 1994      **University of Pennsylvania**  
Bachelor of Arts  
Major: English, Art History  
Graduated with Honors

## ADDITIONAL EDUCATION & TRAINING

- 2011              **NEA Arts Journalism Fellow**
- 2005              **Mary Overlie**  
Workshop in the Six Viewpoints in Los Angeles
- 2000 / 2002      **Tina Landau**  
Intensive training workshops in The Viewpoints and Composition in New York.
- 1992              **Odin Teatret, Holstebro, Denmark**  
Month-long Intensive Physical & Vocal Workshop with Roberta Carrieri & Eugenio Barba focusing on the theatre of Eugenio Barba & Non-Western Theatre forms.

## REFERENCES

### Luis Alfaro

Playwright  
213.740.3302  
[luisalfaro@me.com](mailto:luisalfaro@me.com)

### Anne Bogart (or any member of SITI Company)

Artistic Director, SITI Company  
212.868.0860  
[adbogart@me.com](mailto:adbogart@me.com)

### Lois Hunter

Chair, Los Angeles County High School for the Arts, Theater Department  
323.343.6579  
[Lhunter2@verizon.net](mailto:Lhunter2@verizon.net)

ADDENDUM

PRODUCING CREDITS

FOR CENTER THEATER GROUP

PRODUCTIONS:

TITLE	WRITER	DIRECTOR	VENUE
<i>Apollo</i>	Nancy Keystone	Nancy Keystone	Kirk Douglas Theatre
<i>Distant Shore</i>	Chay Yew	Robert Egan	Kirk Douglas Theatre
<i>Flight</i>	Charlayne Woodard	Robert Egan	Kirk Douglas Theatre
<i>Paris Letter</i>	John Robbie Baitz	Michael Morris	Kirk Douglas Theatre
<i>Perfect Wedding</i>	Charles L. Mee	Gordon Davidson	Kirk Douglas Theatre
<i>Slanguage</i>	Universes	Jo Bonney	Taper, Too @ The Ivy Substation
<i>Sex Parasite</i>	Jessica Goldberg	Chay Yew	Taper, Too @ The Ivy Substation
<i>Slide Glide</i>	Kia Corthron	Valerie Curtis Newton	Taper, Too @ The Ivy Substation
<i>Breakfast, Lunch, &amp; Dinner</i>	Luis Alfaro	Michael Garces	Taper, Too @ The Ivy Substation
<i>Mapa Mia!</i>	Alec Mapa	Chay Yew	Taper, Too @ The Ivy Substation
<i>Chavez Ravine</i>	Culture Clash	Lisa Peterson	Next Step @ the evidENCE Room
<i>Living Out</i>	Lisa Loomer	Lisa Peterson	Next Step @ the evidENCE Room
<i>I Remember Mapa</i>	Alec Mapa	Chay Yew	Next Step @ the evidENCE Room
<i>Good Thing</i>	Jessica Goldberg	Neel Keller	Taper, Too @ the Actors' Gang
<i>Rice Boy</i>	Sunil Kuruvilla	Chay Yew	Taper, Too @ the Actors' Gang
<i>Weights</i>	Lynn Manning	Robert Egan	Taper, Too @ the Actors' Gang
<i>Circumference of a Squirrel</i>	John S. Walch	Mark Rucker	Taper, Too @ the Actors' Gang

WORKSHOPS & READINGS:

TITLE	WRITER	DIRECTOR	VENUE
<i>Citizen 13559</i>	Naomi Iizuka	Chay Yew	ATW @ The Ivy Substation
<i>BFE</i>	Julia Cho	Chay Yew	ATW @ The Ivy Substation
<i>Iggy Woo</i>	Alice Tuan	Nancy Keystone	ATW @ The Ivy Substation
<i>Surfing (the karma of my) DNA</i>	Jodi Long	Lisa Peterson	ATW @ The Ivy Substation
<i>Worth</i>	Suzanne Lee	Neel Keller	ATW @ The Ivy Substation
<i>Live Nude Girl</i>	Ann Stocking	Luis Alfaro	Hothouse @ The Ivy Substation
<i>Live from the Front</i>	Jerry Quickley	Brian Freeman	Hothouse @ The Ivy Substation
<i>L.A. Stories</i>	Luis Alfaro, John Belluso, Brian Freeman & Chay Yew	Diane Rodriguez	Hothouse @ The Ivy Substation
<i>Iceland</i>	Roger Guenveur Smith		NPD @ The Ivy Substation
<i>Arrangements</i>	Ken Weitzman	Mark Rucker	NWF @ The Ivy Substation
<i>Chinese Friends</i>	John Robbie Baitz	Michael Morris	NWF @ The Ivy Substation
<i>Solve for X</i>	Judy Soo Hoo	Nancy Keystone	NWF @ The Ivy Substation
<i>4 Days in Red Gulch</i>	Alice Tuan	Diane Paulus	NWF @ The Ivy Substation
<i>Catwalk Confidential</i>	Robyn Peterson	Tony Abatemarco	NWF @ The Ivy Substation
<i>Live Nude Girl</i>	Ann Stocking	Luis Alfaro	NWF @ The Ivy Substation
<i>A Totally Meaningful Ritual</i>	Annie Weisman	Loretta Greco	NWF @ The Ivy Substation
<i>Malaya</i>	Chay Yew	Robert Egan	NWF @ The Ivy Substation
<i>Pyretown</i>	John Belluso	Kate Whoriskey	NWF @ The Ivy Substation
<i>Mayhem</i>	Kelly Stuart	Robert Egan	NWF @ The Ivy Substation
<i>The Gibson Girl</i>	Kirsten Greenidge	Diane Rodriguez	NWF @ The Ivy Substation
<i>Mirror Merge at the Slippery Slope</i>	Kia Corthron	Valerie Curtis Newton	NWF @ The Ivy Substation
<i>The House of Bernarda Alba</i>	Lorca adapted by Chay Yew	Lisa Peterson	Taper Lab
<i>The Return of the Brain</i>	Ann Stocking	David Schweizer	Taper Lab
<i>That Wouldn't Die</i>			
<i>Breakfast, Lunch, &amp; Dinner</i>	Luis Alfaro	Michael John Garces	NWF @ the evidENCE Room
<i>Middle Passage</i>	Lynn Manning	Robert Egan	NWF @ the evidENCE Room

# ANTHONY BYRNES RESUME

## WORKSHOPS & READINGS (CONT.):

TITLE	WRITER	DIRECTOR	VENUE
<i>I Worry</i>	Sandra Tsing-Loh	David Schweizer	NWF @ the evidENCE Room
<i>Chavez Ravine</i>	Culture Clash	Lisa Peterson	NWF @ the evidENCE Room
<i>Torn Between 2 Bitches</i>	Michael Sargent	Robert Egan	NWF @ the evidENCE Room
<i>93 Acres of Barley</i>	Ain Gordon	Corey Madden	NWF @ the evidENCE Room
<i>Slide Glide the Slippery Slope</i>	Kia Corthron	Valerie Curtis Newton	NWF @ the evidENCE Room
<i>Dutch Heart of Man</i>	Robert Glaudini	Robert Egan	NWF @ the evidENCE Room
<i>The Faculty Room</i>	Bridget Carpenter	Neil Pepe	NWF @ the evidENCE Room
<i>Catwalk Confidential</i>	Robyn Peterson	Tony Abatemarco	NWF @ the evidENCE Room
<i>Living Out</i>	Lisa Loomer	Neel Keller	NWF @ the evidENCE Room
<i>She Stoops to Comedy</i>	David Greenspan		NWF @ the evidENCE Room
<i>The Home Life of Polar Bears</i>	Hilly Hicks	Dianah Wynter	NWF @ the evidENCE Room
<i>Nowhere to Run</i>	Chris Wells & Fred Cassidy	Tracy Young	NWF @ the evidENCE Room
<i>New &amp; Still Cruzin'</i>	Alison M. De La Cruz & Denise Uyehara		ATW @ the Actors' Gang
<i>99 Histories</i>	Julia Cho	Jessica Kubzansky	ATW @ the Actors' Gang
<i>Mayhem</i>	Kelly Stuart	Robert Egan	Taper Lab
<i>36 Views</i>	Naomi Iizuka	Lisa Peterson	Taper Lab
<i>Black Butterfly</i>	Alma Cervantes, & Marisela Norte	Luis Alfaro	NWF @ the Actors' Gang
<i>The Highest Heaven</i>	José Cruz González	Diane Rodriguez	NWF @ the Actors' Gang
<i>Good Thing</i>	Jessica Goldberg	Jo Bonney	NWF @ the Actors' Gang
<i>Middle Passage</i>	Lynn Manning	Robert Egan	NWF @ the Actors' Gang
<i>The Heart of Man</i>	Robert Glaudini	Neel Keller	NWF @ the Actors' Gang
<i>Will He Bop, Will He Drop?</i>	Robert Alexander	Edris Cooper Anifowoshe	NWF @ the Actors' Gang
<i>Isthmus</i>	Roger Arturo Durling	David Schweizer	NWF @ the Actors' Gang
<i>The Home Life of Polar Bears</i>	Hilly Hicks, Jr.	Dianah Wynter	NWF @ the Actors' Gang
<i>Circumference of a Squirrel</i>	John S. Walch	Mark Rucker	NWF @ the Actors' Gang
<i>The Fair Hope Memorial</i>	Louise Schwarz	David Lee	NWF @ the Actors' Gang
<i>Dog Mouth</i>	John Stepling	Robert Egan	NWF @ the Actors' Gang
<i>Frankincense</i>	John Rafter Lee	Andrew J. Robinson	NWF @ the Actors' Gang
<i>The Giver</i>	Kim Dunbar	Shirley Jo Finney	NWF @ the Actors' Gang
<i>Gold</i>	Diana Son	Julie Hebert	NWF @ the Actors' Gang
<i>floating weeds</i>	Philip Kan Gotanda	Lisa Peterson	NWF @ the Actors' Gang
<i>Border Ballad</i>	Rubén Martinez	Colin Campbell	NWF @ the Actors' Gang
<i>The Lalo Project</i>	Diane Rodriguez & José Delgado	Diane Rodriguez	NWF @ the Actors' Gang
<i>Universes</i>	Universes	Jo Bonney	NWF @ the Actors' Gang
<i>The Circle</i>	Shem Bitterman		NWF @ the Actors' Gang
<i>The Song of Orfeo</i>	Octavio Solis, Louie Perez, David Hildalgo	Lisa Peterson	NWF @ the Actors' Gang
<i>Hortensia &amp; the Museum of Dreams</i>	Nilo Cruz	Juliette Carrillo	NWF @ the Actors' Gang
<i>Drive My Coche</i>	Roy Conboy	Diane Rodriguez	NWF @ the Actors' Gang
<i>Rice Boy</i>	Sunil Kuruvila	Chay Yew	NWF @ the Actors' Gang
<i>Hobson's Choice</i>	Steven Drukman	Ron Lagomarsino	NWF @ the Actors' Gang
<i>Mrs. Feuerstein</i>	Murray Mednick	Andrew J. Robinson	NWF @ the Actors' Gang
<i>Swing or the Identical Same Temptation</i>	Robert Glaudini	Robert Egan	NWF @ the Actors' Gang
<i>Midons</i>	Lillian Garrett-Groag	Corey Madden	NWF @ the Actors' Gang

## ANTHONY BYRNES RESUME

### WORKSHOPS & READINGS (CONT.):

TITLE	WRITER	DIRECTOR	VENUE
<i>A Shoe is Not a Question</i>	Kelly Stuart	Robert Egan	NWF @ the Actors' Gang
<i>Black White Man</i>	OyamO Charles F. Gordon	L. Kenneth Richardson	NWF @ the Actors' Gang
<i>The Body of Bourne</i>	John Belluso	Lisa Peterson	NWF @ the Actors' Gang
<i>Conjunto</i>	Oliver Mayer	Diane Rodriguez	NWF @ the Actors' Gang
<i>What Didn't Happen</i>	Christopher Shinn	Robert Egan	NWF @ the Actors' Gang
<i>Fall</i>	Bridget Carpenter	Laural Meade	NWF @ the Actors' Gang
<i>Be Aggressive</i>	Annie Weisman	Lisa Peterson	NWF @ the Actors' Gang
<i>A Shoe is Not a Question</i>	Kelly Stuart	Robert Egan	NWF @ the Actors' Gang
<i>Black White Man</i>	OyamO Charles F. Gordon	L. Kenneth Richardson	NWF @ the Actors' Gang
<i>The Body of Bourne</i>	John Belluso	Lisa Peterson	NWF @ the Actors' Gang
<i>Conjunto</i>	Oliver Mayer	Diane Rodriguez	NWF @ the Actors' Gang
<i>What Didn't Happen</i>	Christopher Shinn	Robert Egan	NWF @ the Actors' Gang
<i>Fall</i>	Bridget Carpenter	Laural Meade	NWF @ the Actors' Gang
<i>Be Aggressive</i>	Annie Weisman	Lisa Peterson	NWF @ the Actors' Gang

### DIRECTING

#### SELECTED PLAYS:

TITLE	WRITER	VENUE
<i>Antigone</i>	Jocelyn Clarke	The Shakespeare Center, Los Angeles
<i>Big Blonde</i>	Dorothy Parker	Sacred Fools, Los Angeles
<i>Dear Charlotte</i>	Joy Gregory	New York Fringe Festival, New York
<i>Archaeology</i>	Cody Henderson	New Plays Festival, Los Angeles
<i>Dirt</i>	Holly Lash	New Plays Festival, Los Angeles
<i>The Spider Play</i>	Holly Lash	Bootleg Theatre, Los Angeles
<i>Driftwood Castle</i>	Joshua Klausner	Kramer Gallery, Philadelphia
<i>Don Juan In Hell</i>	G. Bernard Shaw	Drama Lab, Boston

### ACTING

#### SELECTED ROLES:

TITLE	ROLE	DIRECTOR	VENUE
<i>Duchess of Malfi</i>	Friar, et alia	Denise Gillman	Theatre of NOTE
<i>La Bête</i>	Elomire	Denise Gillman	The Ensemble Theatre
<i>Waiting for Godot</i>	Pozzo	Denise Gillman	The Hillside Theatre
<i>Feydeau In Limbo</i>	Various Leads	Rodger Henderson & Lura Dolas	Walt Disney Modular Theatre
<i>The Love of Don Perlimplin. . .</i>	Don Perlimplin	Sebastian Trainor	The Ensemble Theatre
<i>The Tempest</i>	Ariel	Ferdinand Lewis	The Ensemble Theatre
<i>Brave New World</i>	Bernard	Robert Benedetti	Walt Disney Modular Theatre
<i>The Changeling</i>	Franciscus, Tomazo & Pedro	Gage Johnston	Walnut Street Theatre, Philadelphia
<i>Bingo Bedlam</i>	Created Role of Billy	Colin Campbell	Playworks, Philadelphia
<i>Friday Night &amp; Secret Mirror</i>	Hillard & Various Roles	Sarah Rutstein	Bedlam Theatre, Edinburgh
<i>Lunarchy: An Eclipse</i>	Created Various Roles	Colin Campbell	Richard De Marco Theatre, Edinburgh
<i>Marat/Sade</i>	Jacques Roux	Seth Rozin & Chris Hariasz	The Harold Prince Theatre, Philadelphia
<i>Burn This</i>	Pale	Sarah Rutstein	Annenberg Studio Theatre, Philadelphia
<i>The Seagull</i>	Trigorin	Jim Schlatter	The Harold Prince Theatre, Philadelphia



## ANTHONY BYRNES RESUME

### SELECTED ROLES (CONT.):

<b><i>Commercial Flights</i></b>	Created Role of UHF	Colin Campbell	The Harold Prince Theatre, Philadelphia
<b><i>Blue Window</i></b>	Griever	Samara Epstein	The Harold Prince Theatre, Philadelphia
<b><i>Who's Afraid Of Virginia Woolf</i></b>	George	Lisa Goldsmith	Annenberg Studio Theatre, Philadelphia
<b><i>Drunken Grownups</i></b>	Created Role of Al	Mark Routhier	The Aspen Theatre in the Park
<b><i>The Cherry Orchard</i></b>	Stranger, Postman	Gordon Reinhart	The Snowmass Aspen Repertory Theatre
<b><i>Learned Ladies</i></b>	Chrysalis	Kevin Heelan	George Washington Hall Theatre, Boston
<b><i>As You Like It</i></b>	Orlando	Michael Brown	George Washington Hall Theatre, Boston
<b><i>The Bald Soprano</i></b>	Mr. Smith	Mirabelle Kirkland	The Drama Lab, Boston
<b><i>Richard III</i></b>	Lord Rivers	Kevin Heelan	George Washington Hall Theatre
<b><i>A Child's Christmas In Wales</i></b>	Dylan Thomas	William Shorr	The Wheeler Opera House, Aspen
<b><i>David And Lisa</i></b>	David	Paul Rubin	Paepcke Theatre, Aspen



## **IT BEGINS WITH THE BODY**

Both of my primary disciplines, Suzuki and Viewpoints, take as their core the actor's body in time and space. They posit that what we have in common with the ancient Greeks, what we have in common with Shakespeare, what we have in common with Beckett, is the human body on stage dealing with time and space. Strip away the text, the costumes, the lights, the theatrical styles, the politics of presentation, theater's place in a specific society and what we are left with is the body.

In our culture, particularly our theatrical culture, it is all too easy to forget about the body. Too often we see actors succumb to 'the tyranny of the text.' We experience actors who can move and actors who can speak but often the act of speaking robs them of awareness of the body.

I strive to provide my students with a profound awareness of their bodies. Beginning first with awareness then moving towards a recognition of the habitual, those patterns of movement and tension that are unconscious and often idiosyncratic. Once there is awareness and recognition, we can move on to articulation and exploration.

## **PROFESSIONAL RIGOR**

### **The Devil is in the Details**

We can debate endlessly what can and can't be taught in the theater (i.e. presence, talent, inspiration, drive). What can be instilled is a sense of professional rigor. Actors can be taught how to 'show up to work' as a professional artists both physically and intellectually. I believe more than any other 'method' or skill, creating an environment that fosters this rigor and demands this presence is invaluable to the young artist.

Ultimately, professional rigor translates into respect for one's own work. Without respect for our own work how can we begin the difficult work of making art?

Like a good director or playwright who, rather than dictating, simply creates the circumstances under which drama can happen I create a classroom environment where actors are accountable and details are not only noticed but addressed. Professional rigor begins with how we deal with and approach our space. The classroom has to be transformed, if only imaginatively, into a performance space. That begins with the simple, small details: how we come to class, how we deal with all the extraneous stuff we all cart along with us, how we honor time in beginning and how we attend to time throughout. These sound like insignificant steps - 'why can't I just throw my stuff on the floor?' or 'who cares if we start five minutes late?' or 'does it matter that it takes us fifteen minutes to begin working?' - but ultimately how we begin is how we end. How act one begins determines how act five ends. By attending to the small details in the beginning, we make it possible to get to the difficult work in the middle, and the refinements in the end.

Professional rigor extends to how we work. For our training to be meaningful and to aid our students work on stage, the training should re-create the experience of being on stage. In the classroom, I try to create a clear delineation between our training - the on stage work, and discussion or notes - the offstage work. By drawing clear lines between the two, and not letting one blur into the other, we can begin to look closely at the energy, presence and focus required to be 'on stage'.

They are small, common sense details - start on time, treat the space with respect, create a sense of being on stage, demand the same level of work in the classroom that we would on stage (or said another way rehearse with the same energy with which you perform) - but they provide great clarity to the work.

## **ARTICULATION**

### **The Role of the Audience, Failure, Articulation**

The goal of any movement training, to me, is articulation.

Having helped the students gain awareness of their bodies and having cultivated a professional rigor both in how we approach work and how we work, the next goal is finding articulate and open bodies.

The first step to articulation, perhaps counter-intuitively, is learning how to watch. Often in training programs it is easy to slide into treating our time in the audience as opportunities to rest and judge (or even worse 'zone out'). I encourage the students instead to find a way of watching empathetically and to recognize that how we watch determines how we perform. In the same way that it is difficult to pronounce a sound that we cannot hear, it is very difficult for us to be articulate 'doing' when we aren't articulate 'watching.' Students quickly discover that there is as much work to be done offstage watching as on.

Watching empathetically requires that we change our relationship to failure. The temptation for the audience is to judge failure and distance themselves from it - 'boy, he sucks. Thank god that's not me.' If we watch in this way our learning stops there and we don't really see what is happening. If instead we can enter into the failure and really see what is in front of us then we can learn from it. Suddenly, failure becomes information. It is difficult for young artists to appreciate that making great art requires a different relationship

to failure. We need to be not only comfortable with failure, we need to be comfortable being seen failing (after all King Lear is not having a good day and if we play Lear we better be comfortable in the storm).

Once we have learned to watch with compassion the next step is establishing a discourse where we can talk openly and honestly about the work while at the same time respecting the individual. To create a classroom where people feel free to fail and experiment there has to be a discourse that supports this work. Here, I borrow liberally from Liz Lerman's *Critical Response Process* adapted more specifically for the classroom with an emphasis on developing the student's articulation of both their own process and developing a classroom culture of honest, supportive feedback. I believe it is important for the students to find their own voices both physically, theatrically, and intellectually.

## **THE IMPORTANCE OF DROPPING BREADCRUMBS**

### **Context as the connective tissue**

One of the challenges of teaching two trainings that are not based in a style or aesthetic, or a set of prescribed answers is how to connect that work to the larger process of the actor (or particularly in Los Angeles, how do you connect a training for theater with an actor's work in film and television without 'watering down' the training or losing the work's integrity?). Fortunately, this challenge has resulted in a teaching style that is constantly creating context and connection between the questions that Suzuki and Viewpoints pose and the actor's other work and ultimately, the broader theatrical field and performance theories.

On a simple level, this is drawing connections and bringing awareness to an actor's physical discoveries and how they relate to their voice work or acting studio. Or how the notion of dramaturgical structure, action, and beats can be understood in purely physical terms. At their core both Suzuki and Viewpoints create an experimental laboratory for the issues that a performer faces on stage. This 'laboratory' provides the perfect forum for bringing together the broader curriculum and helping a young artist recognize the matrix of connections that form their own process.

I believe deeply that actors need to be aware of not only the connections in their own process but also the broader field they are entering. Though my outside work as a producer and critic, I strive to connect my students with theatrical landscape at the same time that I am teaching them the historical and theoretical context in which these two trainings exist.

## **THE VALUE OF REPETITION**

### **If the form remains the same, it's you who's changing . . .**

As two formal trainings, Suzuki and Viewpoints are built on repetition. As artists we all begin with a blank canvas or stage. We always begin anew and have to relearn our own process, rediscover our own inspiration, and then re-create that magic with each and every performance. Repetition, then, is not just an approach but indeed intertwined intimately with the art of the stage.

I embrace this repetition in the classroom and strive to help the students understand how to stay alive inside of it, both creatively and physically. Again, the metaphor extends to the life of a play (how do you do that two show day?) or even to a whole career (how do you stay inspired after years of work?). It is why, I personally, return to train as a student in these disciplines every year as I have done for the past 14 years. We all have to return and embrace repetition.

Like with any formal training, or any platonic ideal, the value of working inside a training that presses you against unchanging forms is the awareness of where you are as an artist, in that moment, in that room. The training becomes a diagnostic for the actor to quickly locate themselves and instantly know where they are ('how's my breathing today? how's my focus? how's my imagination?').

## **TRAINING AS A FOUNDATION FOR A LIFE IN THE ARTS**

I try to instill in my students the value of returning again and again to the formal training, regardless of the discipline, in order to help them continue to grow as artists. Rather than looking at training as a goal, I emphasize that it is a life long process, that we all as artists need to find the rigor, the dedication, and the will to continue evolving. While there are undoubtedly 'goals' or 'benchmarks' to be achieved, the more important gift I can give my students is an appreciation of process and the desire to continue honing their craft for their entire career.