

PERFORMANCE PROSPECTUS

PAUL BUDRAITIS

(IN)STABILITY

FEB 3 - 7, 2011

Written and performed by **Paul Budraitis**

Directed by **Sean Ryan**

Performance text structure by **Paul Budraitis** and **Sean Ryan**

Music by **Ollie Glatzer**

Lights by **L.B. Morse**

Set design by **Sean Ryan, Paul Budraitis, L.B. Morse**

Set Construction: **Sean Ryan, Paul Budraitis, Joshua Service, Danny Herter, L.B. Morse, Mark Lynd**

"I'll Never Find You"

Song by **Paul Budraitis**

Arranged and produced by **Ollie Glatzer**

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A NOTE FROM OTB

We first began hearing about Paul Budraitis when he moved back to Seattle a few years ago after spending 7 years in Lithuania directing contemporary theater. Sean Ryan, OtB's Regional Programs Coordinator, was particularly enthusiastic about Paul's work and after seeing him perform in a 12 Minutes Max, signed on to direct and collaborate with Paul on what would eventually become *(IN)STABILITY*. We, too, were intrigued after seeing the same Max and jumped on board enthusiastically.

While we didn't know many details about what the new project would involve, we were confident about investing in a talented artist like Paul and giving him the platform and resources necessary to push artistically into new directions. In Lithuania, he worked mostly as a director. Now that he was back in Seattle, Paul's interest in challenging his creative vocabulary in many different areas – performing, directing, writing, and designing – was something we were excited to invest in. As with many of our Northwest Series artists, we felt it was important to give Paul the umbrella of our experimental context to provide him with the necessary space to not worry about musty labels and outdated expectations for what theater is supposed to be.

It's been fun watching Sean work on the project, too. His steady eye coupled with his completely open approach to collaboration made him the ideal partner to help Paul push himself aesthetically. Combined with L.B. Morse (lighting design) and Ollie Glatzer aka Mr. Zillion (sound design), the 4 have formed a kind of Pro Bowl-like art squad and we couldn't be more excited to be hosting the world premiere here this weekend.

Sarah Wilke and Lane Czaplinski

INTERVIEW EXCERPT WITH PAUL BUDRAITIS

I think the main influence from Lithuania... is that of my teacher, Jonas Vaitkus - who's a madman, genius, legendary director of the Lithuanian theater, he's also very well known in Russia - this is a man who is an **absolute maximalist**. He doesn't hold back. Theater has to be everything that it can be, because it's an opportunity. **Every performance is an opportunity to communicate with an audience.** And in his theater - he wants it to be firing on all 4 cylinders. And together with that, the way he works is very intuitive. So all this talk of intuition - I'm not going to say that it's strictly because of him, because it's something that I believe in on my own as well, but seeing him work and seeing him willing to throw out an idea... and to not cling to things and to just allow yourself that creative freedom to just keep flowing, keep moving.

When people ask me about the difference between theater there and theater here, a lot of times I'll say, it's the audience - they have an expectation that's different than the expectation here. In general what's considered **experimental theater** here is mainstream there. Which is one of the reasons that I really love working at On the Boards, because I feel like the intelligence of the audience really drives the work and inspires you to keep and inspires you to keep raising your game. **You can't get away with just anything.**

You can't get away with just kind of tired, traditional stuff. **You have to keep innovating.** That was the case over there, and I feel like that's the case here with the On the Boards audience, so I feel like it's kind of a nice coming together for me and my artistic path and getting a chance to work for this audience and this community.

[LISTEN TO THE FULL CONVERSATION](#)
WITH SEAN RYAN &
MARISSA RAE NIEDERHAUSER
ONTHEBOARDS.ORG
[DOWNLOAD INTERVIEW PDF](#)

BEGINNER'S GUIDE TO PAUL BUDRAITIS

1. Budraitis spent 7 ½ years studying and making theater in Lithuania. Originally going over there as a Fulbright Fellow, he stayed and began to study theater with such luminaries as Jonas Vaitkus before becoming a director in his own right.

2. While Budraitis is taking on the roles of writer and performer in *(IN)STABILITY*, he's frequently worked in Seattle as a director. After returning from Lithuania he worked on shows such as *King Lear* (Rough Play Productions) and *Edmond* (Balagan Theater). Read more about that in this feature on the SunBreak.

3. When Budraitis first moved to Seattle he was deeply involved in the theater scene. His work spanned from pieces at Annex Theater to Degenerate Art Ensemble, including DAE's first work in what was then OtB's new building. Watch a clip from that performance.

4. Budraitis continues to perform internationally and has been seen recently in Finnish director Kristian Smeds' *Cherry Orchard*. The site specific, multimedia piece cast performers according to not just their performance chops, but also to how their personal lives matched their characters. Last summer the performance was live-streamed as part of the prestigious Theater der Welt festival in Germany. Check out the teaser trailer for *Cherry Orchard*.

5. Budraitis is also a teacher, passing on both his knowledge of biomechanics and ensemble work. He's currently working with students at Cornish College of the Arts.

BIOS

Paul Budraitis is a director, actor, and writer, as well as a teacher of acting and stage movement. In Seattle, he has worked with Annex Theatre, New City Theatre, On the Boards, and the Degenerate Art Ensemble, among others, most recently directing *King Lear* with Rough Play Productions and David Mamet's "Edmond", with Balagan Theatre, which was recently recognized with a Seattle Times "Footlight Award".

In 2001, Paul received a State Department Fulbright grant to pursue a master's degree in theatre directing from the Lithuanian Music and Theatre Academy (LMTA) in Vilnius, Lithuania, under the mentorship of visionary theatre director Jonas Vaitkus. Upon earning his degree, Paul worked extensively in Lithuania, collaborating with the National Drama Theatre of Lithuania, the State Youth Theatre of Lithuania, the Kaunas State Drama Theatre, Oskaras Korsunovas/Vilnius City Theatre, among others. He has assisted directors Jonas Vaitkus and Oskaras Koršunovas, and most recently worked as an actor with innovative Finnish director Kristian Smeds on a contemporary re-imagining of Chekhov's *The Cherry Orchard*, performed in a small wooden cabin on the outskirts of Vilnius, and which will be performed again this May as part of the Vienna Festival in Vienna, Austria.

Paul is an adjunct instructor of acting at Cornish College of the Arts and worked as a lecturer in the acting and directing faculty of the LMTA. He has also taught the "biomechanics" technique of Russian theatre director Vsevolod Meyerhold at the LMTA, as well as to students at the Iceland Academy of the Arts in Reykjavik, Iceland and Cornish College of the Arts.

Sean Ryan has been a theater director and movement artist in Seattle since 1998. He is a member of Scott | Powell Performance, a contemporary dance company based in Seattle, WA who has performed at Dance Theater Workshop in NYC, On the Boards (Seattle), Helena Presents (Montana), The Southern Theater (Minneapolis, MN), Whitebird (Portland, OR,) Velocity Dance Center and with Pacific Northwest Ballet's Celebrate Seattle at McCaw Hall. He has danced with choreographer's Laura Curry (touring PINKK as part of SCUBA, the National Touring Dance Alliance,) Paula Josa-Jones/Performanceworks (Boston | touring internationally), Sheri Cohen and Mark Haim. He has performed dance improvisation with the radiosonde, the ROOM ensemble and independently nationally and abroad. From 1998 – 2003, he was a founding member and Managing

Director of VIA, a dance theater company under Artistic Director Tonya Lockyer, touring internationally. He ran VIA's PlayLAB series presenting monthly play readings of local, national, and international playwrights. Then from 2003-2006, Ryan worked with The Gravity Project (TGP), an interdisciplinary theater company based out of Juniata College (PA) under Artistic Director Andrew Belser. As part of the core company he performed in the TGP's inaugural performance *Nine Gates* and taught dance & theater. He has been a visiting artist at Link Vostok's International Festival of Movement and Dance on the Volga (Yaroslavl, RU,) the University of Calgary's DanceDepartment, Cornish College of the Arts, the University of Washington's Department of Dance, and Emerson College. Recent theatrical directing credits: Joe von Appen's *Shelf Life* (On the Boards NW New Works Festival); Allen Johnson's *Another You* | The Public Theater NYC, On the Boards, PICA & touring internationally; the West Coast premiere of *Crave* by Sarah Kane (Seattle); InterCut created by Charter77 (Seattle); and *Escorial* by Michel de Ghelderode (Calgary); among others. Sean has studied all modes of performance including 4 years of voice training under Kristin Linklater and other Linklater certified vocal coaches and 3 years of voice with Catherine Fitzmaurice. His movement studies include The Six Viewpoints with Mary Overlie; Skinner Releasing with Stephanie Skura; Modern Dance with Tonya Lockyer, Ellie Sandstrom, Peter Schmitz, among others; Improvisation with Lisa Nelson, KJ Holmes, Paula Josa-Jones, and Steve Paxton (founder of Contact Improvisation). Theater training includes Clown with DavisRobinson; Acting with Kathleen Donahue & Ron Jenkins (Specializing in Greek Theater,) William Ferrier, Theodore Kazinoff, Nat Warren White; Shakespeare with Kristin Linklater and directing with Dr. Maureen Shea. Currently Sean Ryan is the Regional Programs Coordinator and Facilities Director at On the Boards in Seattle, WA. Ryan is a graduate of Emerson College, Boston with a BFA honors in Performing Arts.

Ollie Glatzer is a Seattle-based sound designer and music producer whose audio creations and collaborations in conjunction with an array of artists, spans the past decade. He is currently a fulltime sound designer in the video game industry and occasionally creates dance music oddities as Mr. Zillion and Rave On It. He's received funding in the past from Artist Trust and was the recipient of a Dean's Talent scholarship to study Viola at the Oberlin Conservatory of Music in Ohio.

In addition to working with sound, Ollie is an avid drawer and devotes much of his time these days to developing his visual concepts through ink, thread, wood and oil paint.

ollieglatzer.com

L.B. Morse is a lighting, scenic and multimedia designer for theatre and dance. His work was last seen at On the Boards in *WEST*, for which he designed lighting and multimedia. Other recent design credits include *The K of D* (co-scenic design) and *Dancing at Lughnasa* (lighting design) for Seattle Repertory Theatre, and *Breaking the Code* (lighting) and *The Laramie Project* (scenery, lighting and multimedia) for Strawberry Theatre Workshop. Seattle companies he has designed for include Intiman, ACT, Seattle Children's Theatre, Seattle Shakespeare Company, The Empty Space, Maureen Whiting Dance Company, Lingo dancetheater, and UMO Ensemble, among others. L.B. is a company member of Assemblage, a unique collective dedicated to new experiments incorporating media and performance. Assemblage's ongoing project *Way Stations*, a series of interactive walking tours in urban landscapes, debuted at the 2008 Northwest New Works Festival here at On the Boards and had a tour at the 2009 Bumbershoot festival. L.B. holds a BA in Theatre Arts and a Graduate Certificate in Scenic Design from University of California, Santa Cruz and is the Associate Designer at Seattle Repertory Theatre.

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