

# Directing Portfolio

Shannon R. Davis  
from concepts to performances

# Contents

1 Mission  
2 Process  
3 Helen  
7 Adulting

9 Am I Blue?  
11 StageWrite  
13 Religomania  
14 Evening of Poe

15 Othello  
18 Manahatta  
19 Helen (at Yugen)  
20 Puppets & Poe





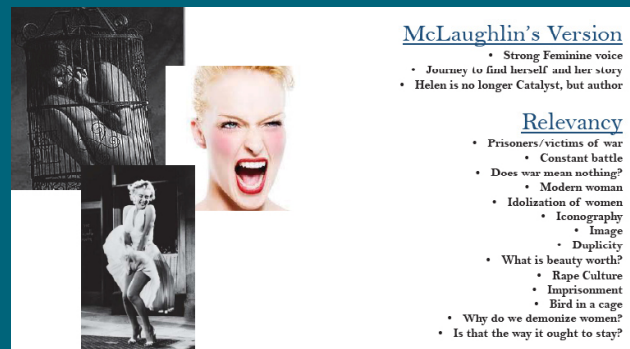
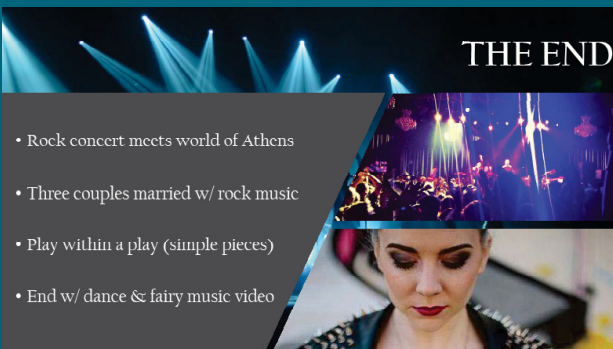
# Mission

I specialize in directing theatre for cultural and social awareness and exploring how artists can use theatre as a tool to start meaningful dialogue and inspire positive change. While directing and teaching, I draw on psycho-physical performance and mindful practice. My Native American and Saami heritages influence my blend of classic and modern drama. I create experiential performances for the stage that stimulate thought-provoking conversations. I am interested in hearing untold stories & creating space for voices without amplification. Mythology and traditional storytelling become scaffolding to challenging contemporary narratives. I explore dynamic movement, stark contrasts, and dense textual study to construct impactful theatre.

*Positive change  
through  
transformative,  
experiential  
theatre*

## IDEATE

As director, I sculpt the vision and message of my pieces. I create a holistic design through script analysis, research, dramaturgy, and familiarity with modern society. My production and artistic teams work towards a unified idea.



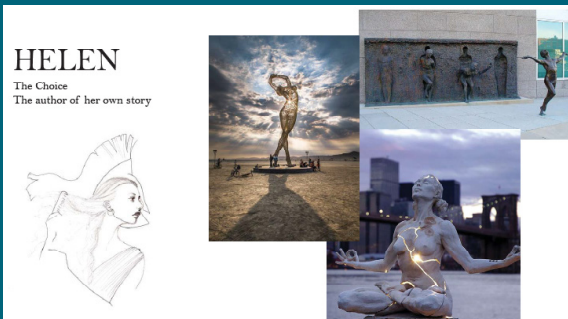
# Process

## COLLABORATE

Our collaboration begins with shared imagery. We craft the feeling and flow of the piece in visual media. Images in hand, we discuss, analyze, and expand upon the show. The early vision echos into the designs and reverberates through the production.

## REHEARSE

The actors' journey starts with more imagery. They see the current vision, contribute their ideas, and breathe life into the performance. We explore new ideas. The rehearsal room becomes a mindful space in which the actors exercise their agency and connect with the material. The work is energetic and comprehensive. Ideas get up on their feet, we move, we experiment. I work with each actor at their level and challenge them to expand.



# Helen

By Ellen McLaughlin

*I have looked at your delightful 'Helen Box' and find it all spot on. Those images of beautiful imprisonment are just the ticket. The Diamante one of the woman in the cage is one I've never seen and captures something about the play particularly well, though they all do. Fascinating. I think all the design ideas look very much on track. I urge you all to follow your instincts.*

-Ellen McLaughlin

In her email to me about my vision of her show.





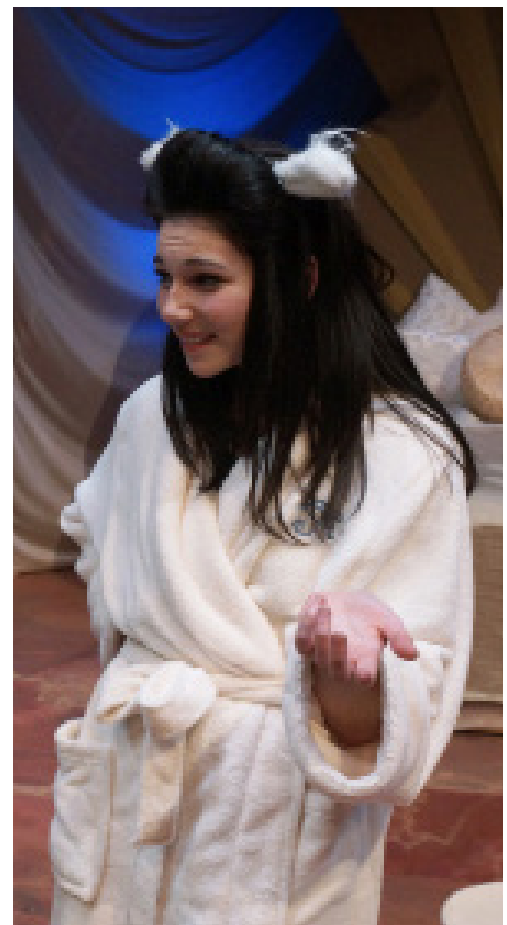
*Beautiful Mythbusting in UT's 'Helen': Director Shannon Davis does a great job of keeping the focus on the character's emotions and interplay. The play ends on a hopeful note, holding out the possibility that Helen might yet reclaim some humanity and ownership of her life. "Beauty is a hell of a thing," Helen says at one point. As UT's production shows, she's not kidding.*

-A. Conklin  
Madison Magazine



*Helen. Redefining Beauty: Artfully directed by Shannon Davis, Helen marries ancient poetry with absurdism, and a treatise on gender studies with references to pop culture, all while underlining the emptiness of superficial love, fame and power. Although the text is dense with philosophy, literary analysis and mythological backstory, the production is compelling on more than just an intellectual level. But in the play's final moment, when she considers making a stronger choice, Helen is truly beauty personified.*

-G. Rice  
Isthmus







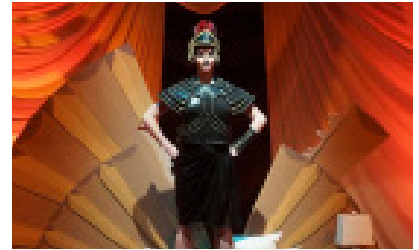
*Shannon is an inspiring and ever-evolving young director; her work defines collaboration. She invites her compatriots, designers, and actors to give input, and utilizes all available ideas to create a unique performance. 'Helen' was a thought-provoking re-envisioning that asked audiences to grapple with preconceived notions of womanhood, beauty, & storytelling.*

-Traci Gaydos

UW-Madison Office of Diversity

[www.ShannonRDavis.com](http://www.ShannonRDavis.com)





## Concept to Stage

Incorporating imagery early in the design process guides our final production. Imagery is especially helpful in communicating my vision for the 'framed moments' to my team. In rehearsal, the actors are shown these images as inspiration for moments.



# Adulting for Beginners

A new, stylized musical comedy about two millenials with one big quarter-life crisis and zero instruction manuals.

By Jennifer & Kat Hinkel. Music by Jennifer Hinkel



**World Premiere!**

*"Shannon is a joy to work with. She is a great collaborator and is deeply creative. She runs an efficient rehearsal process, smoothing any wrinkles with ease."*

-Jennifer Hinkel, Playwright & Composer

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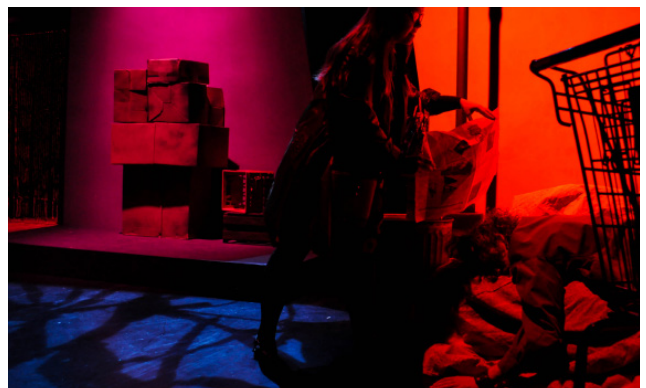
Recently previewed at Berkeley's Musical Cafe, *Adulting for Beginners'* gender-fluid story, millennial technology, catchy tunes, & ripping-good laughs earned a cult following in the Bay Area. Showcases scheduled in 2018.

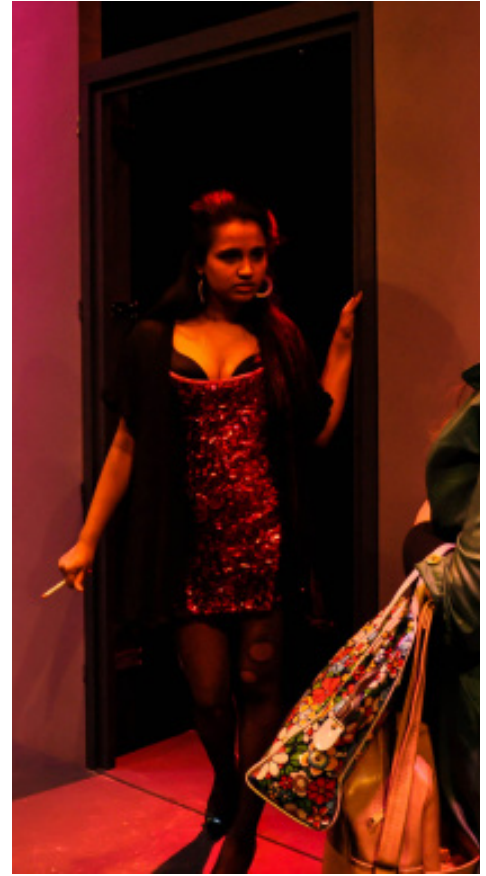


# Am I Blue?

A Southern Gothic tale set in the turbulent summer of love, 1968. Two young adults search for identity and meaning. They find eccentricities. They find each other.

By Beth Henley

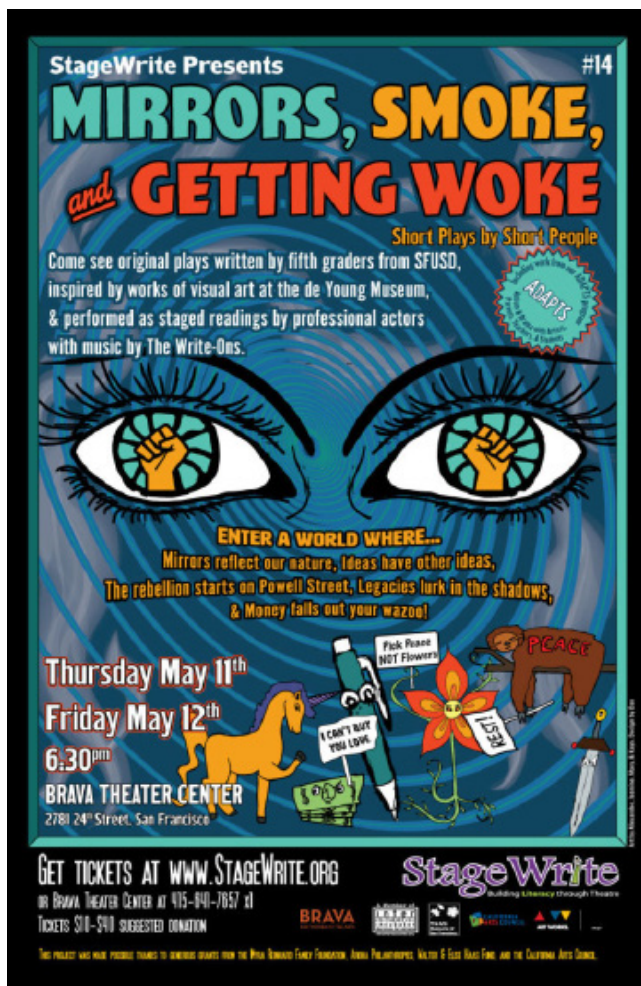






# StageWrite

Plays written by San Francisco youth, performed by AEA actors, run by a professional production team, accompanied by a live band, and performed at the illustrious Brava Theater.



Monsters, Schemes, & Wild Dreams  
2016



Mirrors, Smoke, & Getting Woke  
2017

*She is equally adept at blocking, actor script work, choreographing dances, assigning harmonies, and developing looks and feelings with designers.*

-Elana Lagerquist, Executive Director





*Shannon has directed our mainstage Brava Theater production in San Francisco for two years. This show features equity actors, professional designers, a live band, musical numbers, dance, and short plays written by San Francisco youth from our StageWrite playwriting program. Shannon lent her clear, concise vision and style to each piece, staying true to the playwright's intent. In production meetings, Shannon is organized, open to collaboration, and well-versed in all material pertaining to the show and program. In rehearsal, Shannon is a dynamic and collaborative leader, always asking actors and onlookers for their creative ideas. She makes everyone feel heard and a part of the process. Shannon is not afraid to lean into any conversation or awkward moment to explore and better the experience for audience and artist.*

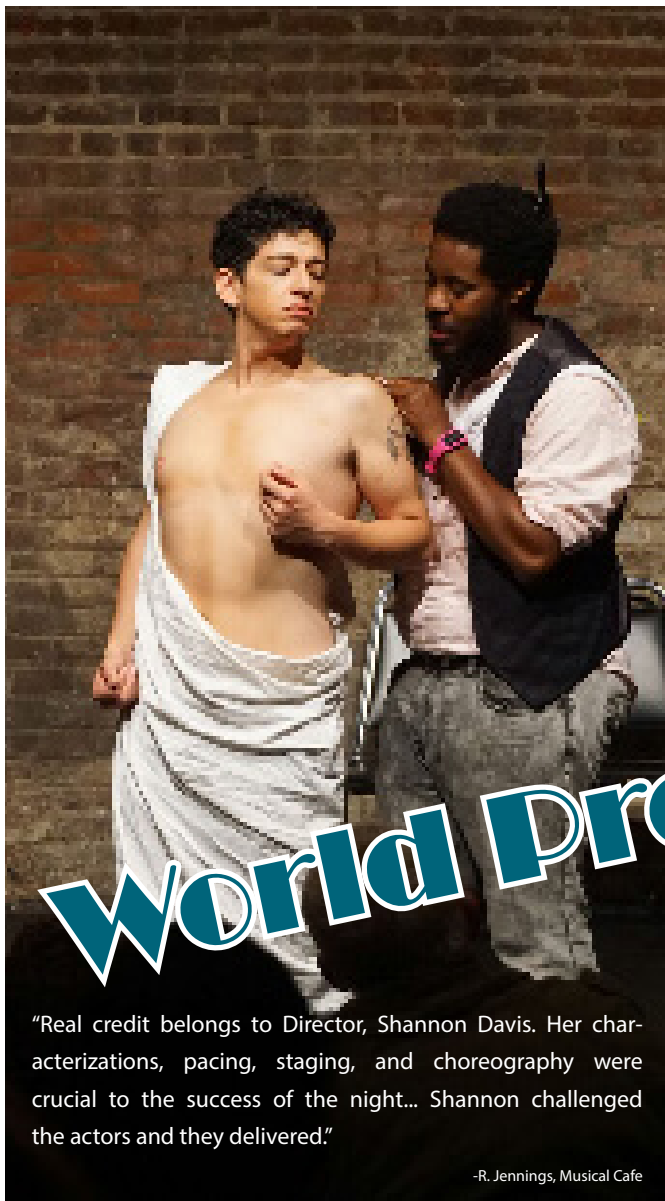
*-Elana Lagerquist, Executive Director*



# Religomania

A new musical comedy roasting religion and the dogma that divides us. Debuted at San Francisco Fringe Festival.

By Michele Rundgren & Debra Ryll

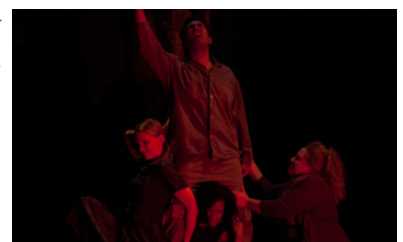


# An Evening of Poe

A devised production based on the works of Edgar Allan Poe



*An Evening of Poe: The production starts out on an exciting and inventive note: As the audience files into the theater, they are greeted by cast members wearing lab coats and given a mini-examination before taking their seats. This is an engaging way to introduce the first piece of the evening.* -G. Rice, Isthmus





# Othello

Phil Killian Directing Fellow (AD) to Bill Rauch's production at The Oregon Shakespeare Festival.





*This production, with its cinematic use of projections, movement, set design, represented the regional theater machine operating at smoothest purr. Full of actors in full possession of their characters, reaching out to us in ways more deeply considered than we can imagine, and STILL, the indivisible core of Othello proved inescapable—its sheer ugliness, a description of humanity that should give us a fearful shudder every time we see it.*

-Barry Johnson  
Oregon Artswatch

*“Vibrancy and haunting relevance. It’s a scene, made all the more chilling because the old words echo with such immediacy.”*

-Bill Choy

The Siskiyou Daily News

## **Oregon Shakespeare Festival®**

*“Othello’s” female leads are powerfully played as honest and true, giving weight to honor and loyalty as dominant themes in this production*

-Maureen Flanagan Battistella  
The Mail Tribune







# Manahatta

Phill Killian Directing Fellow (AD) to the World Premiere at the Oregon Shakespeare Festival. A Native play, by Mary Kathryn Nagle, performed by Native artists, and assistant directed by a Native woman (me).





# Helen AT THEATRE OF YUGEN

A new take on an old classic. An all woman/non-binary artistic team. Native-heavy artistic and cast. POCs. LGBTQ+. Incorporating Indigenous vs Europe-centric beauty. A story by, for, and about women. TBA recommended. Stellar reviews.

Theatre of  
Yugen



# PUPPETS & POE:

## DEVISED DEFIANCE

Theatre of  
Yugen

Edgar Allan Poe remixed in the apocalypse...with puppets. Using 99% post consumer materials. Completely devised by theatrical lunatics obsessed with cardboard. A story by, for, and about wierdos.





For more production credits, pictures, and video reels, go to:  
**[www.ShannonRDavis.com](http://www.ShannonRDavis.com)**