

K Brian Neel

theater artist

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SOLO THEATER

VAUD RATS

Ukulele operetta about a washed-up variety performer. Previewed at *Theater Babylon* in 2004, premiere at Capital Fringe Fest. in Washington DC, 2006. Book & libretto by Neel.

OMON RA

Twenty three character satire of the Soviet Space Program during the cold war. Full-size space capsule and lunar module used in show. Commissioned by *Seattle Fringe Theater Productions* in 2003. Adapted by Neel from the novel by Victor Pelevin, Directed by James Pargulski.

DOUBLE CLIMAX

Twelve character noir screenplay. Received **Best of Fest** at the *Edmonton Theatre Festival* (largest in North America) in 1999. Selected for *Bumbershoot* in 2000 and Chicago's *Around the Coyote Festival* in 2001. Toured Australia in 2002. **Critic's Pick:** Chicago Reader, Seattle Weekly. Written by Neel, Directed by James Pargulski.

SEATTLE MIME THEATRE

PIECES OF THE FIRST

Wrote, directed and performed in this deconstruction of Supreme Court free speech court cases. Received grants from the *Seattle Arts Commission* and *King County Arts Commission*. Performed at the *Chamber Theater* in 2000.

FIRE ON THE KITCHEN TABLE

Four short stories by Raymond Carver adapted for the stage. Lead role in Gazebo and supporting roles in others. Performed at the *Chamber Theater* and *Bumbershoot* in 2000. Directed by Bruce Wylie.

ANIMATION

SMT's repertory concert. Tours four months at theatres and universities nationally and internationally. Created and directed by the ensemble.

KINGS' ELEPHANT THEATRE

Nine year member of this improvisational ensemble based in Albuquerque, New Mexico and Seattle. Created between three and seven original works a year varying from full-length dramatic plays to late-night comedic soap-operas to one-act masked pieces. Elected President, Board of Directors in 1990. Following is a small selection of the work created:

ANATOMY

Lead role this full-length improvised play, a modern retelling of the Frankenstein myth. Performed at *AHA! Theatre* in 1994.

TENSE

Wrote, directed and performed in this historical piece spanning the 20th Century. Contained ballroom dancing. Performed at *AHA! Theatre* in 1993.

SEMANTICS

Masked show evoking the abstract meanings of words. Performed at *AHA! Theatre* in 1993 and on tour in Canada in 1994. Written and directed by the ensemble.

PRYK

Sixteen character play about a fantasy author overtaken by the world he's created. Performed at the *Empty Space Theatre* in 2002 and *ReBar* in 2003. Received grant from **Seattle Arts Commission**. Written by Neel, directed by Andy Jensen.

CRAZY 8

Eight character abstract physical theatre piece revolving around themes in the book of Ezekiel. Performed to standing ovations and sell-out crowds at the *Vancouver International Theatre Festival* in 1997. Written & directed by Neel.

THE 42ND FLOOR

Sci-fi trilogy about suicide and paradox. Performed in 1995 at *On The Boards*, 1996 at *Bumbershoot Arts Festival*, a sell-out Canadian tour in 1998, and Australian tour in 2002. Achieved **Best of Fest** and **CBC Radio pick** at the *Vancouver Theatre Festival*. Written & directed by Neel.

CINEMA DEL MORTÉ

Co-directed this performance based on familiar death scenes in cinema. Performed at the 1997 *Seattle Fringe Festival* and *Bumbershoot* 1998.

DIAMOND PROJECT

Outdoor, site-specific piece about baseball. Performed summer 1996 and received a grant from the **National Endowment for the Arts**. Directed by Bruce Wylie.

MIMESHOP

School piece performed at elementary, middle and high schools in the Puget Sound area and in national residency programs. Created and directed by the ensemble.

KLAUS

An improvisational form created by the ensemble, based on dream states. Performed at the *Seattle Public Theatre*, the *Backstage*, and several cabaret venues.

THE COUCH SHOW

Played twelve characters in this fully improvised piece. Extended run at the *Seattle Public Theatre* in 1990. Received a grant from the Seattle Arts Commission.

PHANTASMAGORIA IMPROV

Touring show that played in venues from bars to theatres to coliseums. Performed in Chicago in 1987 at the *Improv Institute*.

THEATRES

Here is a selection of theaters K. Brian Neel has performed at.

INTIMAN Theatre	On The Boards	A Contemporary Theatre (ACT)
Empty Space Theatre	Consolidated Works	Seattle Theatre Group (The Moore)
New City Theater	Book-It Repertory Theatre	One World Theatre
Annex Theater	ReBar	AHA! Theatre
Seattle Public Theater	Theater Babylon	Theater Schmeater
theater simple	Unexpected Productions	Village Theater
Warehouse Theater (D.C.)	Left Coast Theatre	South Dakota Children's Theatre

DIRECTORS

Here is a selection of directors K. Brian Neel has worked with.

Bartlett Sher	Shawn Belyea	Rachael Katz Carey	Jennifer Jasper
Andy Jensen	Kevin Kent	Scott Koh	John Longenbaugh
Patricia Grace Miles	Tom Miller	Scott Nolte	Jeff Page
James Pargulski	Rebecca Shoenfeld	Terry Simpson	Matt Sweeney
M. Burke Walker	Daniel Wilson	Bruce Wylie	Joe Zavadil
Nancy Halverson	Kibby MacKinnon	Rebecca Shoenfeld	Benjamin Lamb

EDUCATION/TRAINING

University of Washington	Bachelor of Arts, Psychology
University of New Mexico	Minor in Theatre, Acting
Seattle Mime Theatre	mime, movement
Amy LeGendre (LeGendre Performance Group)	dance, acrobatics
Tumbling Tumbo Brothers	acrobatics, tumbling
Beverly Mann (Imago)	mask theater
Terry Simpson	trapeze, movement
Emily Paine	singing, voice, musical theater
Shawn Belyea (One World Theater)	stage combat, tumbling
Deborah Landau	contact improv, movement
Lynn Innerst	voice, dialects, movement
Del Close (Second City, Compass Players)	improvisation
Donna Blue Lachman (Blue Rider Theatre)	generating original work
Byrne Piven (Northwestern University)	story theatre, narration
Richard Henzel	mask technique
Sheldon Patinkin (Columbia University)	acting, improvisation

DIRECTING (SELECTION)

KENTUCKY GHOSTS

adapted by K. Brian Neel and Troy Mink (2004)

Culled from authentic stories collected by cultural anthropologist William Lynwood Montell. Staged in the round with a cast of seven and live blue grass band.

“Quaint homage to simple people and places...strangely captivating. It has the feel of something meant to become Halloween tradition.” – Leah B. Green, Seattle Times

UNHINGED & LOW FLYING

by Mark Boeker (Shoogie Shoog Productions, 2002-2003)

Solo performance about the blinkered bathos of the contemporary male psyche. Performed at the Seattle Fringe Festival and Consolidated Works.

“Wickedly sharp, yet tempered by the sort of wincing humor that comes from a ballsy identification with the subject matter.” – Dick Morin, Seattle Weekly

“Smart, savage and stingy.” – Gianni Truzzi, Seattle Stranger

THE EROTICA PROJECT

by Lillian Ann Slugocki & Erin Cressida Wilson (Left Coast Theater, 2001)

West coast premiere, direct from the Public Theatre, Off Broadway, New York. A theater event performed cabaret-style in Seattle, Washington. Sold out every show of the run.

“Neel keeps it from blushing with self-importance, and responds to the purplish writing with an ingenious gravity.” – Steve Weicking, Seattle Weekly

“Beautifully and refreshingly done. Facile direction.” – Adrian Ryan, Seattle Stranger

52 PICK UP

by Rita Bozi & T.J. Dawe (theater simple, 2001-2004)

U.S premiere of one-act play about a failed relationship. Each scene is written on a deck of cards and performed at random. Accepted to the prestigious Piccolo Spoleto Festival in Charleston, South Carolina, performed in Perth and Adelaide, Australia in 2002, and Singapore in 2004.

“Neel’s direction is so good that you never realize how good it is.”
– Jeff Johnson, Charleston Post and Courier

“Defly directed. Wonderfully Fresh. Must See.” – Tim Lloyd, Adelaide Sunday Mail

LIVING WITH BETTY

by Heather Benton (Ursa Major, 2000)

A new solo play about a compulsive liar teaching at an Arizona air force base. Co-directed with John Longenbaugh. Full run performed at the Speakeasy, Seattle.

“Staged with a crisp intelligence that is playful but tightly focused.” – Richard Wallace, Seattle Times

PIECES OF THE FIRST

adapted by K. Brian Neel (Seattle Mime Theatre, 2000)

Nine free-speech court cases put to the stage performance-art style, at the Chamber Theater in Seattle. Selected for class curriculum at the University of Washington Law School. Received Garland Award for Best Direction and Best Ensemble Cast.

“Saucy, clever, and theatrical. Political theatre of the absolutely best sort.” – John L., Seattle Weekly

“Startlingly ingenious.” – Joe Adcock, Seattle Post-Intelligencer

THE 42ND FLOOR

by K. Brian Neel (Zebre Productions, 1997-2002)

Sci-Fi solo show about suicide and paradox. Toured the U.S., Canada, and Australia. Awarded Best of Fest, Vancouver Theater Festival in a record-breaking extended run. Performed at On The Boards, Seattle.

“I’ve never seen anything like this mesmerizing, genuinely strange show.” – Liz Nicholls, Edmonton Journal

“The best piece of theatre I’ve seen in years.” – Gilbert Bouchard, See Magazine

TEACHING (SELECTION)

CENTRUM ARTS CAMP

EXTREME THEATER RESIDENCIES – 2005-2007, week-long improvisation and physical acting workshops for 7th-9th graders at Fort Warden State Park, Washington. Culminated in final performances which range from a long-form improv called 'Purple Platypus' to acting scenes to self-generated plays.

ISLANDER MIDDLE SCHOOL

RESIDENCY TEACHER – 1998 to 2005, one and two-week stage combat and physical theatre residencies every semester to the advanced drama classes. Choreographed hand-to-hand, sword, and dagger Shakespeare fight scenes. Goals: to introduce students to physical control and self-direction. Since 1998.

EDINBURGH FESTIVAL FRINGE

EXTREME THEATER WORKSHOPS – 2003, self-designed physical theatre master class for theater artists and stage-combat workshop for teens. Sponsored and organized by the festival.

AUSTRALIA

EXTREME THEATER WORKSHOPS – 2002, self-designed physical theatre and improvisation workshops in middle and high schools, and for fine arts colleges and university master classes from Perth and Sydney. Part of the Youth in Education wing of the Adelaide Festival. Given highest rating from host teachers.

SEATTLE MIME THEATRE

WORKSHOP TEACHER – 1995 to 2000. Conducted mime and improvisation workshops for students of all age groups in over 200 schools and colleges throughout the United States.

YOUTH AT RISK – Program leader from 1995 to 2000. Developed and implemented two-week programs for incarcerated youth at the *Youth Detention Center* in Seattle. Ran programs for transitional homes, drop-in facilities, and drug rehabilitation centers such as *Ryther* and *Blade/Ace*.

CORPORATE – Program leader. Ran one-time and series workshops on ensemble building and creativity. Clients have included *Microsoft*, *WorkHaus*, *Target Stores*. Developed interviewing system for *Red Bull* North America, including training all United States field reps.

DISABLED YOUTH – Taught specialized movement workshops for disabled elementary school children, including deaf, hyperactive, ADD and autistic children.

RESIDENCIES – Worked with classes over a span of time to create performances which were performed for a large group. Selected examples: *Nelson, M.S.*, *Helen Keller Elem.*, *Island Park Elem.*, *Cascade M.S.*

SITKA FINE ARTS CAMP

TEACHER, DIRECTOR, COLLABORATOR – Taught acting, improvisation, play writing, stage combat, and physical acting from 1998 to 2000. The camp is an immersive environment for middle and high school aged students. Classes are conducted from morning to evening for fourteen days. Each class performs a piece at the end of the camp. Teachers also perform a concert of their own work, and are required to collaborate with other teacher/artists from other disciplines.

SHORELINE HIGH SCHOOL

STEEL DRUM RESIDENCY DIRECTOR – Choreographed movement and taught physical theatre techniques for a performance about the history of the steel drum. Gave students a repertory of techniques so they could create and direct their own scenes, then supervised and guided them into final performance. Included live music from the music department.

SEATTLE CHILDREN'S THEATER

TEACHER – Conducted a three-week acting residency at *Tillicum Middle School* in Bellevue, April 1997.

KINGS' ELEPHANT THEATRE

WORKSHOP COORDINATOR, TEACHER – Conducted improvisation workshops in the Seattle area between the years 1988 and 1993. The workshops were held in various locations including the theatre department of Garfield High School, Annex Theatre, and AHA! Theatre. Also taught adult workshops at Pilgrim Center for the Arts, and a series of ensemble-building workshops for the *Purple Crayon Ensemble* from **Yale University**. Elected President, Board of Directors.

FOR TWENTY YEARS **K BRIAN NEEL** HAS BEEN PERFORMING TO GREAT ACCLAIM...

“I was rivited. Neel rocked.”

– *National Public Radio*

“A one-man panorama. Virtuoso performing.”

– *Seattle Post-Intelligencer*

“K. Brian Neel has an elastic imagination, a body of equal rubber, and no fear of confronting dauntingly concrete challenges. Though he’s proved to be a charmed chameleon in other shows and an astute director (guiding the all-woman *The Erotica Project* to its impassioned, elegant success), it is as a comic, elastic solo performer that K. Brian Neel made his mark.”

– *Seattle Weekly*

“Seattle's premier physical theatre powerhouse.”

– *The Peak*, Simon Fraser University (Vancouver, BC)

“Memorable, pure, live theatre.”

– *Advertiser*, Adelaide, Australia

“An elastic, agile performer who uses his body to create an onstage language.”

– *CBC Radio*, Canada

“Brian Neel is the funniest iguana I’ve ever seen.”

– *Seattle Stranger*

“The most strangely compelling performance I've seen.”

– *Edmonton Journal*, Canada

“Astonishingly great. The best piece of physical theatre I've ever seen.”

– *Calgary Straight*, Canada

“Bracing theatre, exhilarating and thought-provoking. And funny. Brilliant performance.”

– *Seattle Stranger*

“Neel deserves the standing O he got.”

– *Vue Weekly*, Canada

“He combines the monologue skills of Spalding Gray with the physical comedy of Mr. Bean.”

– *The Fringe Review*, Vancouver, Canada

“Astonishing is the rambunctious physicality of Neel's performance.”

– *Edmonton Sun*, Edmonton, Canada

“A physical masterpiece. Interesting and multi-faceted.”

– *Westender*, Vancouver, Canada

“Neel creates characters that are at once vivid and nuanced.”

– *Georgia Straight*, Vancouver, Canada

“Inspired comic performance.”

– *The Globe and Mail*, Canada’s National Newspaper

“Engrossing and adventurous work, done with consummate skill.”

– *Seattle Times*