

# MARGOT BORDELON

## CURRICULUM VITAE

| margot.bordelon@gmail.com | www.margotbordelon.com

### EDUCATION

**Yale University, Yale School of Drama, New Haven, CT**

Master of Fine Arts in Theater Directing, 2013

The Julian Milton Kaufman Memorial Prize in Directing

**Core classes in:** Stanislavsky method, Chekov, 20<sup>th</sup> Century Russian theater practioners, Analysis Through Action, Shakespeare, Brecht, Modernism, Postmodernism, Opera, Design, Clown

**Cornish College of the Arts, Seattle, WA**

Bachelor of Fine Arts in Theater, 2002; Emphasis Original Work

Magna Cum Laude; GPA 3.8

### SPECIAL SKILLS / INTERESTS

Veiwpoints, devising new work with playwrights and/or actors, documentary theater and interview projects, solo performance and storytelling, text analysis.

### PROFESSIONAL CREATIVE EXPERIENCE

#### **2018**

##### Directing (full productions)

*Do You Feel Anger?*

Mara Nelson-Greenberg

Actors Theatre Louisville

*The Last Class: A Jazzersize Play*

Megan Hill

ACT Theatre

##### Directing (readings/workshops)

*Something Clean*

Selina Fillinger

Roundabout Underground

*In The Night Time (before the sun rises)*

Nina Segal

Atlantic Theater Company

#### **2017**

##### Directing (full productions)

*Too Heavy For Your Pocket*

Jireh Breon Holder

Roundabout Underground

*T.*

Dan Aibel

American Theater Company

*Peerless*

Jiehae Park

Marin Theatre Company

*Too Heavy For Your Pocket*

Jireh Breon Holder

Alliance Theatre Company

##### Directing (readings/workshops)

*Untitled*

Lauren Yee Play

Portland Center Stage

*The Opportunities of Extinction*

Sam Chanse

Ars Nova Out Loud Series

*Ripe Frenzy*

Jennifer Barclay

Ojai Playwrights Conference

*Mother's Son*

Dominic Finchiaro

Clubbed Thumb

*Dessert*

Phillip Howze

Public Theater

*Testmatch*

Kate Attwell

P73; Portland CS, JAW; NYTW

*Untitled Hockey Play*

Joe Waechter

Berkeley Rep at the PWC

*House Plant*

Sarah Einspanier

Ars Nova OutLoud Series

*Eddie and Dave... Van Halen*

Amy Staats

Atlantic Theater Company

**2016**Directing (full productions)

|  |                                   |                               |
|--|-----------------------------------|-------------------------------|
| <i>The Pen</i>                           | Julianne Wick Davis & Dan Collins | Premiere Stages, Inner Voices |
| <i>Some Bodies Travel</i>                | Jireh Breon Holder & Tori Sampson | Yale School of Drama          |
| <i>The Last Class: A Jazzercise Play</i> | Megan Hill                        | Dodo Theater Collective       |
| <i>Still</i>                             | Jen Silverman                     | The Juilliard School          |

Directing (readings/workshops)

|                                    |                  |                                 |
|------------------------------------|------------------|---------------------------------|
| <i>Ripe Frenzy</i>                 | Jennifer Barclay | Woolly Mammoth Theater          |
| <i>Lady Tattoo</i>                 | Meg Miroshnik    | Rattlestick Playwrights Theater |
| <i>Eddie and Dave... Van Halen</i> | Amy Staats       | Berkeley Rep Ground Floor       |
| <i>The Forcings</i>                | Kevin Artigue    | JAW – Portland Center Stage     |
| <i>Eden Prairie, 1971</i>          | Mat Smart        | Primary Stages; Roundabout      |
| <i>The Forcings</i>                | Kevin Artigue    | New York Theater Workshop       |
| <i>Cam Baby</i>                    | Jessica Moss     | Roundabout Underground          |
| <i>Nordic Ambition</i>             | Philip Howze     | Lincoln Center Education        |

**2015**Directing (full productions)

|                        |              |   |
|------------------------|--------------|---|
| <i>peerless</i>        | Jiehae Park  | Yale Repertory Theatre<br>Cherry Lane Mentor Project<br>The Playwrights Realm |
| <i>A Delicate Ship</i> | Anna Ziegler |   |

Directing (short plays)

|                                |                    |                              |
|--------------------------------|--------------------|------------------------------|
| <i>Nordic Ambition</i>         | Philip Howze       | Theater Masters – Aspen & NY |
| <i>Of Our Own</i>              | Matthew Capodicasa | Theater Masters – Aspen & NY |
| <i>Donna's First Brazilian</i> | Lydia Blaisdell    | Theater Masters – Aspen & NY |

Directing (readings/workshops)

|   |                  |                                |
|---|------------------|--------------------------------|
| <i>Dance Nation</i>                             | Clare Barron     | Perry Mansfield/ATC (Atlantic) |
| <i>The Hallower</i>                             | Liza Birkenmeier | Ars Nova                       |
| <i>The Last Class: A Jazzercise Play</i>        | Megan Hill       | The Claque                     |
| <i>How to Separate Your Soul From Your Body</i> | Bryna Turner     | Rutgers University/EST         |
| <i>Crash</i>                                    | Zhu Yi           | Dixon Place                    |

**2014**Directing (full productions)

|                                |                                  |                             |
|--------------------------------|----------------------------------|-----------------------------|
| <i>Okay, Bye</i>               | Joshua Conkel                    | Steppenwolf Theatre Company |
| <i>Ermytrude and Esmeralda</i> | Adapted by Hunter S. Kaczorowski | Ars Nova - Ant Fest/EST     |
| <i>At the Rich Relatives</i>   | Adapted by Mallery Avidon        | Target Margin Theater       |
| <i>Skyscraper</i>              | David Auburn                     | NYU Stella Adler Institute  |

Directing (readings/workshops)

|                           |                               |                                |
|---------------------------|-------------------------------|--------------------------------|
| <i>No More Sad Things</i> | Hansol Jung                   | The Lark<br>The Bushwick Starr |
| <i>Scratchland#</i>       | Noelle Janaczewska            | Yale, Windam Cambell Festival  |
| <i>The Moors</i>          | Jen Silverman                 | The Playwrights Realm          |
| <i>Movers and Sons</i>    | various writers (The Falcons) | Clubbed Thumb EWG              |

**2013**Directing (full productions)

*Failure: A Love Story*  
*Sagittarius Ponderosa*  
*Cloud Nine*

Philip Dawkins  
 M.J. Kaufman  
 Caryl Churchill

Cornish College of the Arts  
 Yale School of Drama  
 Yale School of Drama

Directing (readings/workshops)

*Profiles*

Joe Waechter

Play Penn  
 AracaWorks

Assistant Directing

*La Brea* by Gregory S. Moss

dir. Adam Greenfield

Clubbed Thumb

**2012**Directing (full productions)

*This.*  
*The Secret in the Wings*  
*Antony & Cleopatra*

Mary Laws  
 Mary Zimmerman  
 Shakespeare

Yale Cabaret  
 Yale Summer Cabaret  
 Yale School of Drama

Stage Acting

*ReWilding* by Martyna Majok

dir. Dustin Wills

Yale Cabaret

**2011**Directing (full productions)

*A Duck on a Bike*  
*We Live Here*  
 (co-directed with Cassy Sanders)  
*Game Room*

Amelia Roper  
 various writers

Yale School of Drama  
 Theatre Seven of Chicago

Justin Taylor

Yale School of Drama

Assistant Directing

*Autumn Sonanta* by Ingmar Bergman

dir. Robert Woodruff

Yale Repertory Theatre

**2010**Directing (full productions)

*Mimesophobia*

Carlos Murillo

Theatre Seven of Chicago

Directing (readings/workshops)

*We Live Here*  
 (co-directed with Cassy Sanders)

various writers

Theatre Seven of Chicago

Solo Performance

Boozy (writer)

dir. Jordana Kritzer

Bohemian Archeology

**2009**Directing (full productions)

*Lies & Liars*  
 (co-directed with Cassy Sanders)

Margot Bordelon and Cassy Sanders

Theatre Seven of Chicago

Solo Performance

*You Are Here*  
*The New Colony's Walk of Shame*  
*Literally Sexy 2*

dir. Will Rogers

Victory Gardens Theatre  
 Victory Gardens Theatre  
 Victory Gardens Theatre

|   |                              |                              |
|---|------------------------------|------------------------------|
| <i>Love, Valor, and Technology</i>  | dir. Cassy Sanders           | Live Bait Fillet of Solo     |
| <u>Dramaturgy</u>   |                              |                              |
| <i>Fedra: Queen of Haiti</i> by J. Nicole Brooks  | dir. Laura Eason             | Lookingglass Theatre Company |
| <b>2008</b>   |                              |                              |
| <u>Directing (full productions)</u>   |                              |                              |
| <i>Yes, This Really Happened to Me</i><br>(co-directed with Cassy Sanders)                                  | various writers              | Theatre Seven of Chicago     |
| <i>Never Swim Alone</i>   | Daniel MacIvor               | Theatre Seven of Chicago     |
| <u>Directing (readings/workshops)</u>   |                              |                              |
| <i>The Sugar Syndrome</i>   | Lucy Prebble                 | Lookingglass Theatre Company |
| <i>Freedom, New York</i>  | Jennifer Barclay             | Stage Left Theatre           |
| <u>Solo Performance</u>   |                              |                              |
| <i>Holidays Uncorked</i> (writer)   | dir. Jordana Kritzer         | Bohemian Archeology          |
| <i>My Future Ex-Boyfriend</i>   | dir. Cassy Sanders           | Pavement Group               |
| <i>Literally Sexy 1</i>   |                              | Victory Gardens Theatre      |
| <u>Dramaturgy</u>   |                              |                              |
| <i>Around the World in 80 Days</i>  | dir. and adaptor Laura Eason | Lookingglass Theatre Company |
| <b>2007</b>   |                              |                              |
| <u>Directing (short plays)</u>  |                              |                              |
| <i>Sketchbook 7: Downstairs, Upstairs</i>   | Wendy MacLeod                | Collaboraction               |
| <i>365 Plays, 365 Days: There's Nothing Here</i>  | Suzan Lori-Parks             | Collaboraction               |
| <u>Assistant Directing</u>  |                              |                              |
| <i>The Diary of Anne Frank</i> by Wendy Kesselman   | dir. Tina Landau             | Steppenwolf Theatre Company  |
| <u>Stage Acting</u>   |                              |                              |
| <i>Killing Women</i> by Marisa Wegrzyn  | dir. Brian Golden            | Theater Seven of Chicago     |
| <u>Solo Performance</u>   |                              |                              |
| <i>Love, Valor, and Technology</i><br>(named "Top 5 Solo Performances of 2007" by <i>NewCity</i> , Chicago) | dir. Cassy Sanders           | Live Bait Fillet of Solo     |
| <i>In So Many Words Goes Back to School</i>   | dir. Cassy Sanders           | Victory Gardens Theatre      |
| <i>Mortified's Angstgiving</i>  |                              | The Green Mill               |
| <u>Dramaturgy</u>   |                              |                              |
| <i>The Wooden Brecks</i> by Glen Berger   | dir. Heidi Stillman          | Lookingglass Theatre Company |
| <b>2006</b>   |                              |                              |
| <u>Directing (full productions)</u>   |                              |                              |
| <i>Perks of Nudity</i>  | David Perez                  | Pavement Group               |
| <i>Pearl and Eloise Are Dead</i>  | Amber Hubert                 | Around the Coyote Festival   |
| <i>Other Funny Stories About Cancer</i><br>(troured nationally and internationally)                         | Brian Lobel                  | Live Bait Theatre            |
| <i>Ball</i><br>(troured nationally and internationally)   | Brian Lobel                  | Bailiwick Theatre            |
| <u>Directing (readings/workshops)</u>   |                              |                              |
| <i>Highness</i>   | Carolyn Kras                 | Theatre Seven of Chicago     |

|   |   |  |
|---|---|--|
| <i>Burying Miss America</i><br><i>Self Defense</i>  | Brian Golden<br>Jenny Connell                               | Theatre Seven of Chicago<br>Gift Theatre   |
| <u>Assistant Directing</u><br><i>Love Song</i> by John Kolvenbach   | dir. Austin Pendleton                                       | Steppenwolf Theatre Company  |
| <u>Solo Performance</u><br><i>Naughty or Vice</i>   | dir. Cassy Sanders  | Around the Coyote  |
| <b>2005</b>   |   |  |
| <u>Directing (full productions)</u><br><i>sCarrie! The Musical</i><br><i>Plants and Animals</i>   | David Cerda<br>Scot Augustson                               | Hell in a Handbag Productions<br>Directors' Fest Bailiwick Theatre   |
| <u>Directing (short plays)</u><br><i>Scrabble Yew Near</i>  | Lisa Holmes   | Appetite Theatre   |
| <u>Assistant Directing</u><br><i>A Man for All Seasons</i> by Robert Bolt   | dir. Ed Sobel   | TimeLine Theatre Company   |
| <u>Assistant Dramaturgy</u><br><i>The Pain and the Itch</i> by Bruce Norris<br><i>Lost Land</i> by Stephen Jeffreys<br><i>Pacific</i> by Andrew Case          | dir. Anna Shapiro<br>dir. Terry Johnson<br>dir. Molly Regan | Steppenwolf Theatre Company<br>Steppenwolf Theatre Company<br>Steppenwolf Theatre Company  |
| <b>2004</b>   |   |  |
| <u>Directing (full productions)</u><br><i>Psycho Beach Party</i><br><i>All the Rage</i><br>(co-directed with Christine Sumption)<br><i>Plants and Animals</i> | Charles Busch<br>Keith Reddin<br><br>Scot Augustson         | Northwest Actors' Studio<br>University of Washington, PATP<br><br>Minneapolis Fringe<br>Edmonton Fringe<br>Vancouver Fringe<br>CHAC & WET (limited runs)<br>Live Girls! Theatre<br>Cornish College of the Arts |
| <i>Notorious Women</i><br><i>The Swimming Pool Landscape</i>  | Margot Bordelon and ensemble<br>Darren Dewse                | Live Girls! Theatre<br>Cornish College of the Arts   |
| <u>Stage Acting</u><br>(L)Imitation(s) of Life by Marcus Gardley<br>(u/s performed)   | dir. Susan Finque   | Empty Space Theatre  |
| <u>Dramaturgy</u><br><i>The Snow Queen</i>  | dir. and adaptor Sarah Bendix                               | Piven Theatre Workshop   |
| <u>Assistant Dramaturgy</u><br><i>Time of Your Life</i> by William Saroyan  | dir. Tina Landau  | Seattle Repertory Theatre  |
| <b>2003</b>   |   |  |
| <u>Directing (full productions)</u><br><i>Call in the Family</i><br><i>Breasts and Small Hips</i><br><i>Forever, Mother</i>                                   | Margot Bordelon<br>Diane Ozanich<br>Freddy Molitch          | Mae West Fest<br>Cornish College of the Arts<br>Cornish College of the Arts  |

Directing (readings/workshops)

*Lights, Action* Rebecca Hughes Freehold Theatre Lab

Assistant Directing

*Things Being What They Are* by Wendy MacLeod dir. Kurt Beattie Seattle Repertory Theatre

*Boy Gets Girl* by Rebecca Gilman dir. Roberta Levitow Seattle Repertory Theatre

Stage Acting

*Ming the Rude* by Robert Wright dir. Lori Larsen Empty Space Theatre

**2002**Directing (full productions)

*Mystery at Camp Chestnut* Margot Bordelon Northwest Actors' Studio

Assistant Directing

*Sugar Plum Fairy* by Sandra Tsing Loh dir. David Schweitzer Seattle Repertory Theatre

*Copenhagen* by Michael Frayn dir. Richard E.T. White Seattle Repertory Theatre

Dramaturgy

*Time of Your Life* by William Saroyan dir. Rita Giomi Theatre Schmeater

Assistant Dramaturgy

*Light Up the Sky* by Moss Hart dir. Doug Wager Seattle Repertory Theatre

**TEACHING****PAAT 212 Acting III for the BFA Actor**

2016 &amp; 2017

Pace University, Dyson College of Arts and Science, Performing Arts Department, NY, NY

- Teaching goals for the course: coach actors through scene work on modern and contemporary plays; students will be able to identify concrete given circumstances within a play and ask pertinent questions about their character that arise from these circumstances. By naming the known and the unknown, actors will be ready to dive into imagination work and personalization, working towards a full and honest embodiment of character. Students will be able to interpret and name a character's super objective, scene objective, and the tactics used to achieve those objectives. Actors will learn the building blocks of offering and receiving effective critique, through class discussion about each other's scene work, honest self-reflection, and analyzing live performances.

**PSW 4150 Making New Plays** (visiting professor)

2016

Purchase College, SUNY, Conservatory of Theatre Arts, *White Plains, NY*

- Teaching goals for the course: teach playwrights and actors tools for effective communication and collaboration during a new play process; students will be able to articulate variations on the playwright's and actor's roles in rehearsal, discuss models of collaboration, have the tools to collaborate harmoniously with a variety of people, and strategically address concerns in rehearsal, create several short works of theater, collaborate on the creation of an evening-length show.

**Senior Directing**

2013

Cornish College of the Arts, Theater Department, *Seattle, WA*

- Teaching goals for the course: teach senior BFA acting students the craft of directing; students will be able to choose and pitch a play, analyze a script for rehearsal, rehearse with actors from first rehearsal to opening night, collaborate on the creation of an evening of short plays.

## Story Creation

Second Story, *Chicago, IL*

- Teaching goals for group: teach writers and performers the art of creating a compelling personal narrative; participants will receive feedback based on structure, character, dialogue, theme, an edited final draft of story, and be directed for 2<sup>nd</sup> Story performance.

## ARTISTIC ADMINISTRATION

**Lookingglass Theatre Company, Chicago, IL**

2009-2010

*Literary Manager and Company Dramaturg*

- Evaluate script submissions, communicate with playwrights and agents, maintain literary database, manage outside readers, attend readings, workshops, and national new work festivals.
- Create dramaturgy packets, lead post show discussions, write copy for lobby displays, study guides, and production based articles for *Footlights*.

**Lookingglass Theatre Company, Chicago, IL**

2005-2008

*Literary Associate and Board Coordinator*

- Evaluate script submissions, communicate with playwrights and agents, maintain literary database, manage outside readers, attend readings, workshops, and national new work festivals.
- Create dramaturgy packets, lead post show discussions, write copy and design lobby displays and study guides. Write production based articles for *Playbill*, edit *Playbill* and design layout.
- Communicate with Board of Directors, edit bi-monthly Board Newsletter, Executive Director support.

**Steppenwolf Theatre Company, Chicago, IL**

2004-2005

*Artistic Apprentice*

- Evaluate script submissions, communicate with playwrights and agents, and literary office support.
- Research and compile dramaturgy production packets
- Writing and editorial support for *Backstage* Magazine.
- Schedule and monitor auditions, communicate with actors and agents, casting department support.

**Seattle Repertory Theatre, Seattle, WA**

2002-2003

*Artistic/Literary Intern*

- Assist directors and playwrights in production.
- Write for *Prologue* magazine, pre-production research and dramaturgy, script evaluation, season planning, literary administration.

## PRODUCING EXPERIENCE (selected)

**Theatre Seven of Chicago, Chicago, IL**

2007-2010

*Founding company member, Resident Director*

- Develop and direct at least one show a season, season selection, create mission and marketing strategies, production support, donor cultivation.

**ReAction Reading Series at Around the Coyote, Chicago, IL**

2006-2008

*Curator and Lead Performer*

- Curate and produce monthly reading series, direct and perform in each event, create mission and marketing strategies.

**Double Shot Productions, Seattle, WA**

*Lead Producer and Director*

- Hire production and artistic staff, rent space, create and implement marketing strategies, solicit program advertising, production support, and direct each of the company's productions.

**PUBLICATIONS**

**Introduction: peerless**

Theater Forum Magazine (Editor: Theodore Shank) 2017

**Directing Cloud Nine**

Yale School of Drama Annual Magazine (Editor: Barry Kaplan) 2013

**Up Next...** (multiple interviews with artists of upcoming productions) 2007-2010

Lookingglass Theater Company *Playbill* and *Footlights* (Editor: Heidi Stillman)

**Coffee-Fetching and Expertise**

Steppenwolf Theater Company Blog (Editor: Will Davis) 2007

**Uplifting Isn't His Style: Bruce Norris at Steppenwolf**

Steppenwolf Theatre Company *Backstage* Magazine, and *Playbill* (Editor: Curt Columbus) 2005

**Robert McNamara**

Steppenwolf Theatre Company *Backstage* Magazine (Editor: Curt Columbus) 2005

**Steppenwolf International**

Steppenwolf Theatre Company *Backstage* Magazine (Editor: Curt Columbus) 2005

**Keen Observations**

Seattle Repertory Theatre *Prologue* Magazine (Editor: Christine Sumption) 2003

**Bright Angel**

Seattle Repertory Theatre *Prologue* Magazine Online (Editor: Christine Sumption) 2003

**The Tablet Newspaper**

**Theater Editor** 2002-2003

Write Features, theater reviews, and calendar picks; conduct interviews, internet research, recruit writers, edit reviews.

**RESIDENCIES, AWARDS, and GRANTS**

SPACE at Ryder Farm residency 2015

Ars Nova Director Troupe 2014-2015

The Julian Milton Kaufman Memorial Prize in Directing, Yale School of Drama 2013

Theater for Social Change, participant in two week workshop in Dar es Salaam, Tanzania 2013

Theatre Seven of Chicago, recipient of the League of Chicago Theatres 2012 Emerging Theater Award 2012

John Badham Scholarship (Yale) 2012



|   |            |
|---|------------|
| Alfred L. and Nancy L. McDougal Scholarship (Yale)  | 2011       |
| Two-time recipient of the Community Arts Assistance Program grant from the City of Chicago Department of Cultural Affairs and Illinois Arts Council | 2007, 2009 |
| Lincoln Center Director's Lab   | 2006       |

### **PROFESSIONAL AFFILIATIONS**

Notable professionals with whom I have collaborated with on productions, readings, or other artistic endeavors:

|                    |                    |                   |                  |
|--------------------|--------------------|-------------------|------------------|
| James Bundy        | Paula Vogel        | Elizabeth Diamond | Catherine Sheehy |
| Curt Columbus      | Erika Daniels      | Martha Lavey      | Ed Sobel         |
| Richard E.T. White | Christine Sumption | Jeanie O'Hare     | David Chambers   |

### **RECENT REVIEWS AND CRITICAL RESPONSE**

#### ***Too Heavy For Your Pocket* by Jiréh Breon Holder at Roundabout Underground**

*"Jiréh Breon Holder's Too Heavy for Your Pocket — now under the brisk, elegant direction of Margot Bordelon at the Roundabout's Black Box Theatre — takes place during the summer of 1961 in Nashville, Tennessee... Too Heavy for Your Pocket has a cleverly limited geography, emphasized by Bordelon's staging and by Reid Thompson's beautiful scenic design, which wraps all around us and even underneath us in Roundabout's low-ceilinged Black Box Theatre."* NEW YORK MAGAZINE / VULTURE

*"This is an exceptional work, one that will dive-bomb into your head and your heart...Directed with fierce intensity by Margot Bordelon and featuring a stellar cast...'Too Heavy For Your Pocket' is remarkable for the depth of its exploration of a tumultuous time in our history."* TALKIN' BROADWAY

#### ***The Pen* by Dan Collins (book) and Julianne Wick Davis (music) at Premieres, NYC**

\*Critics' Pick in the New York Times

*"The Pen" is one of those rare shows that elicit wonder all the way through, not just at the material but also at the exquisite combination of assembled talent.*" THE NEW YORK TIMES

*"With Margot Bordelon's sensitive direction, Dan Collins' penetrating characterization of obsessive-compulsive disorder and germaphobia comes to life in Nancy Anderson's beautifully sung and acted tour-de-force performance in The Pen."* DCMETRO ARTS

#### ***peerless* by Jihae Park at Yale Repertory Theatre**

*"Directed with quicksilver pacing and a minimal yet bold production design...Yale Rep's production sets "peerless" on a splendid maiden journey. The acting, direction and design illuminate Park's refreshing script and accent its strengths. This play will surely enjoy many journeys henceforth; yet one may not see one that complements the playwright's intentions as suitably as this."* NEW HAVEN REGISTER

#### ***peerless* by Jihae Park at Marin Theater Company**

\*WILD APPLAUSE in the San Francisco Chronicle

*"Part of the thrill of the opening exchanges between high school student twin sisters M (Tiffany Villarin) and L (Rinabeth Apostol) is their sheer athleticism. Wearing adorable matching outfits by costume designer Sydney Gallas, the performers, in collaboration with director Margot Bordelon, make a ballet out of overlapping whirlwind dialogue, interrupted suddenly, periodically, by an emphatic pause — but one that lasts only a half-breath."*

*The astonishing momentum of this West Coast premiere isn't just spectacle. It adroitly encapsulates, as few contemporary plays have dared to, the extraordinary pressures on elite students in elite high schools seeking scarce spots in elite universities.*" SAN FRANCISCO CHRONICLE

**A Delicate Ship by Anna Ziegler at The Playwrights Realm**

\*Critics' Pick in the New York Times and TimeOut NY

*"She has found a sympathetic director in Margot Bordelon, who gives the play's fluid structure a strong grounding in reality that never interferes with its elliptical aura. And it's impossible to imagine a cast better able to infuse Ms. Ziegler's story of love, pain and loss with more natural poetry, or more piercing honesty."* THE NEW YORK TIMES

*"Under Margot Bordelon's assured direction, the cast never makes a false move."* NEW YORK DAILY NEWS

**peerless by Jiehae Park at Yale Repertory Theater**

*"Directed with quicksilver pacing and a minimal yet bold production design...Yale Rep's production sets "peerless" on a splendid maiden journey. The acting, direction and design illuminate Park's refreshing script and accent its strengths. This play will surely enjoy many journeys henceforth; yet one may not see one that complements the playwright's intentions as suitably as this."* NEW HAVEN REGISTER

*"Listen up. "Peerless" is the funniest and perhaps the best play of the entire Connecticut year.... The combination of creative writing and excellent directing (Margot Bordelon) is overwhelming"* RIDGELEA REPORTS ON THEATRE

**Okay, Bye by Joshua Conkel at Steppenwolf Theater Company**

*"The direction by Margot Bordelon is truly inspired. She creates a sensitive view to this world, but there is clearly no room for precious indulgence."* CHICAGO STAGE STANDARD

**We Live Here by various writers for Theater Seven of Chicago**

*"Directors Margot Bordelon and Cassy Sanders weave the tales together with deftness, interspersed with video commentary from other Chicagoans about their affinities for the city. It's all done so thoughtfully as to leave us happily reexamining why we live here."* Four Stars. TIME-OUT CHICAGO