



## PLAYWRIGHTS

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### **Murielle Borst-Tarrant**

Murielle Borst-Tarrant (Kuna/Rappahannock Nations) is an author, playwright, director, producer, cultural artist, educator, and human rights activist. Murielle began working as an artist early in her life with Spiderwoman Theatre. After attending Long Island University, she began combining Native American myth and creation stories to help compose a subgenre of literature referred to as Indigenous Fantasy. She is the author of the book series *The Star Medicine* and short stories published by Miami University Press. She is the Artist Director of Safe Harbor Indigenous Collective. She has produced, wrote, and directed *Don't Feed the Indians- A Divine Comedy Pageant!* which premiered at La MaMa in 2017. She works on the deconstructing the pedagogy of the arts within Native communities in the NYC education system. Nominated for the Rockefeller grant in 2001, she won a Native Heart Award. She served as the Special Assistant to the North American Regional representative to the United Nations Permanent Forum on Indigenous Issues. Global Indigenous Woman's Caucus Chair (North America) in 2013 to May of 2014. She has spoken at the Indigenous Women's Symposium at Trent University, at the International Conference at the Muthesius Academy of Art in Kiel Germany, and the Norwegian Theater Academy.

### **J. Nicole Brooks**

J. Nicole Brooks (she/they) is an actor, author, director, gremlin, educator, and social justice warrior based in Chicago with roots in Los Angeles and Brooklyn. Brooks is an ensemble member at the Tony Award winning Lookingglass Theatre Company and serves as Associate Artistic Director for Collaboration Theatre. Works for the stage penned by Brooks include *Black Diamond: The Years the Locusts Have Eaten*, *Shotgun Harriet*, *Fedra Queen of Haiti*, *HeLa*, and *Her Honor Jane Byrne*. Directing and associate director credits include productions at Lookingglass Theatre, Second Stage Theater, and Roosevelt University. Stage acting credits include productions at Goodman Theatre, Lookingglass, Court Theatre, and Mark Taper Forum. In film Brooks appeared in Nia DaCosta's film *Candyman* produced by Jordan Peele, current television credits include recurring roles on *The Chi* (Showtime), *South Side* (Comedy Central) and season four of *Fargo* (FX). @doctaslick

### **Carlyle Brown**

Carlyle Brown is a writer/performer/producer based in Minneapolis. He has written and produced *The Masks of Othello: A Theatrical Essay*, *The Fula From America: An African Journey*, *Talking Masks*, *Therapy and Resistance*, *Are You Now or Have You Ever Been...*, *Abe Lincoln and Uncle Tom in the White House*, *Acting Black*, *Finding Fish*, and *Down in Mississippi*. His plays also include *The African Company Presents Richard III*, *The Little Tommy Parker Celebrated Colored Minstrel Show*, *Buffalo Hair*, *The Beggars' Strike*, *The Negro of Peter the Great*, *Pure Confidence*, *A Big Blue Nail*, *Dartmoor Prison*, and others. He has received commissions from Arena Stage, the Houston Grand Opera, the Children's Theatre Company, Alabama Shakespeare Festival, Actors Theatre of Louisville, The Goodman Theater, Miami University of Ohio, and the University of Louisville. He is recipient of playwriting fellowships from the New York Foundation for the Arts, National Endowment for the Arts, McKnight Foundation, the Minnesota State Arts Board, Jerome Foundation, Theatre Communications Group, and the Pew Charitable Trust. Mr. Brown has been artist-in-residence

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at New York University School of the Arts Graduate Acting Program, The James Thurber House in Columbus, and Ohio State University Theater Department where he directed his music drama, *Yellow Moon Rising*. [www.carlylebrowncandycompany.org](http://www.carlylebrowncandycompany.org)

### Star Finch

Playwright Star Finch is a native San Franciscan trying her best to hold ground amidst the erasure of gentrification. She's a member of Campo Santo Theater Company and a resident playwright at Playwrights Foundation. Her plays include *H.O.M.E. [Hookers on Mars Eventually]* and *Bondage* (Princess Grace Award semifinalist, Relentless Award honorable mention). She was also the lead writer on the collaborative performance piece *Babylon is Burning*, a loose adaptation of Jeff Chang's *Can't Stop Won't Stop*; and on *Death Become Life: Banish Darkness*, a collaboration with AXIS Dance, Ensemble Mik Nawooj, and Crowded Fire Theater. Finch has also contributed to various collaborative projects including Theater First's *Participants* and Campo Santo's *Ethos de masquerade*. She's held residencies in Crowded Fire's R&D LAB and Alter Theater's Alter Lab. She is a recipient of the San Francisco Arts Commission Individual Artist Commission in Theater.

### Madeleine George

Madeleine George's plays include *The Sore Lose*, *Hurricane Diane* (Obie Award), *The (Curious Case of the) Watson Intelligence* (Pulitzer Prize finalist; Outer Critics Circle John Gassner Award), *Seven Homeless Mammoths Wander New England* (Susan Smith Blackburn finalist), *Precious Little*, and *The Zero Hour* (Jane Chambers Award, Lambda Literary Award finalist). Honors include a Whiting Award, the Princess Grace Award for Playwriting, and a Lilly Award. Madeleine is a founding member of the Obie-winning playwrights' collective 13P, the Fellow for Curriculum and Program Development at the Bard Prison Initiative at Bard College, and the Mellon Playwright in Residence at Two River Theater in New Jersey. She lives in the Bronx.

### Kirsten Greenidge

Kirsten Greenidge is an Obie Award winning and Lucille Lortel nominated playwright whose plays place hyper realism on stage as they examine the nexus of race, class, gender, and the black experience. Recently recognized as playwright laureate of Boston she is the author of *Beaco*, *Our Daughters*, *Like Pillars*, *Little Row Boat; or Conjecture*, *Feeding Beatrice*, *The Greater Good*, *Baltimore*, *Bud, not Buddy* (a concert-style adaptation of the children's book by Christopher Paul Curtis), *The Luck of the Iris*, and *Milk Like Sugar*. Her plays have been produced at the Repertory Theatre of St. Louis, New Repertory Theatre, The Huntington Theatre Company, LTC3, Playwright's Horizons, La Jolla Playhouse, Company One Theatre, among others. This summer will mark Kirsten's third season developing work at the O'Neill, after having creating pieces for the Huntington, Milwaukee Rep, and New Rep in response to the Covid-19 global pandemic. Her one-minute play *Audacity*, part of *Every 28*: anthologies of plays curated by Claudia Alick as a movement to raise awareness police brutality can be found at [every28hoursplays.org](http://every28hoursplays.org). Kirsten has enjoyed development experiences at the Family Residency at the Space at Ryder Farm, the Huntington's Summer Play Festival, Cleveland Playhouse as the 2016 Roe Green New Play Award recipient, The Goodman, Denver Center, Sundance, Bay Area Playwright's Festival, Sundance at Ucross, the Pacific Playwright's

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Festival and many more. Kirsten is currently working on commissions from the Huntington (*Common Ground* with Melia Bensussen), La Jolla Playhouse (*To the Quick*), and Oregon Shakespeare American Revolutions Project (*Roll, Belinda, Roll*). A recent PEN/Laura Pels Playwrighting Award recipient and current Andrew W. Mellon/HowlRound Fellow, she is an alum of New Dramatists, and has proudly graced the Kilroys List of New Plays by women and women identified playwrights several years running. Kirsten attended the Playwright's Workshop at the University of Iowa and Wesleyan University and oversees the BFA playwrighting track at Boston University's School of Theatre.

**Virginia Grise**

From panzas to prisons, from street theatre to large-scale multimedia performances, from princess to chafa - Virginia Grise writes plays that are set in bars without windows, barrio rooftops, and lesbian bedrooms. Her published work includes *Your Healing is Killing Me* (Plays Inverse Press), *blu* (Yale University Press), *The Panza Monologues* co-written with Irma Mayorga (University of Texas Press) and an edited volume of Zapatista communiqués titled *Conversations with Don Durito* (Autonomedia Press). Virginia is a recipient of the Yale Drama Award, Whiting Writers' Award, the Princess Grace Award in Theatre Directing, and the Playwrights' Center's Jerome Fellowship. She is an alum of the Soho Rep Writer/Director Lab & the Women's Project Theatre Lab. In addition to plays, she has created a body of work that is interdisciplinary and includes multimedia performance, dance theater, performance installations, guerilla theater, site specific interventions, and community gatherings. As a curator, artist and activist she has facilitated organizing efforts amongst women, immigrant, Chicano, working class and queer youth. Virginia has taught writing for performance at the university level, as a public-school teacher, in community centers, women's prisons and in the juvenile correction system. She holds an MFA in Writing for Performance from the California Institute of the Arts.

**Lauren M. Gunderson**

Lauren has been one of the most produced playwrights in America since 2015 topping the list twice including 2019/20. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. She co-authored the *Miss Bennet* plays with Margot Melcon, and her play *The Half-Life of Marie Curie* is available on Audible.com. Her work is published at Playscripts (*I and You*; *Exit Pursued by a Bear*; *The Taming*, and *Toil And Trouble*), Dramatists Play Service (*The Revolutionists*; *The Book of Will*; *Silent Sky*; *Bauer*, *Natural Shocks*, *The Wickhams* and *Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr. Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She is currently developing musicals with Ari Afsar, Dave Stewart, and Joss Stone. [LaurenGunderson.com](http://LaurenGunderson.com)

**Basil Kreimendahl**

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Basil Kreimendahl is a resident playwright at New Dramatists. He is a working-class, transgender artist, who's work often explores the intersection of language, class, gender and sexuality. He is currently in development with FX and A24. His plays have won several awards, including the Rella Lossy Playwright Award and a National Science Award from the Kennedy Center. Basil Kreimendahl has been commissioned by Yale Rep., Oregon Shakespeare Festival's American Revolutions Program, and by Actors Theatre of Louisville. *We're Gonna Be Okay* had its world premiere at the 2017 Humana Festival. Basil's play *Orange Julius* was developed at the O'Neill National Playwrights Conference and had its New York premiere at Rattlestick Playwrights Theater, in a co-production with P73. Basil's plays have also been produced or developed by New York Theatre Workshop, American Theater Company, Victory Gardens Theater, Ryder Farm, The Lark, La Jolla Playhouse, and Labyrinth Theater Company among others around the country. Basil has been a McKnight Fellow, Minneapolis Playwrights' Center and a Jerome Fellow. He's received an Art Meets Activism Grant for work with the trans community in Kentucky. Basil's work has been published by Dramatic Publishing and HowlRound. He received his M.F.A. from the University of Iowa in 2013.

**Rehana Lew Mirza and Mike Lew**

Rehana Lew Mirza was recently awarded a 2020 Kleban Award with her husband Mike Lew for most promising librettist. They have written the book to the musical *Bhangin' It* (with composer/lyricist Sam Willmott), which was adapted from her original screenplay. The musical received the Richard Rodgers Award and is tentatively scheduled to premiere at La Jolla Playhouse and McCarter Theater in 2021 (?!). Her plays include: *Hatefuck* (WP/Colt Coeur); *A People's Guide to History in the Time of Here and Now* (Primary Stages Virginia B. Toulmin Foundation's Women Playwrights Commission; AADA workshop production); *Soldier X* (Ma-Yi; Brooklyn College; NYSCA/Lark commission); *Tomorrow, Inshallah* (Living Room Theater, Kansas City; Storyworks/HuffPost commission); *Lonely Leela* (LPAC workshop production); *Neighborhood Watch* (NNPN/InterAct commission); and *Barriers* (Desipina, Asian American Theater Company.) Additional Awards/Honors include: Mellon Foundation National Playwright residency administered in partnership with Howlround at Ma-Yi Theater; NYFA Fellowship; HBO Access Fellow; Lilly Award (Stacey Mindich "Go Write A Play"), E.S.T. Sloan commission, and a TCG/New Georges Fellowship. BFA: NYU, Dramatic Writing; MFA: Columbia University, Playwriting.

Mike Lew's plays include *Teenage Dick* (Donmar Warehouse, Ma-Yi at the Public, and Artists Rep productions; Public Studio, O'Neill, OSF workshops), *Tiger Style!* (Olney, Huntington, La Jolla Playhouse, and Alliance productions; O'Neill and CTG workshops), *Bike America* (Ma-Yi and Alliance productions), *microcrisis* (Ma-Yi, InterAct, and Next Act productions), *Moustache Guys*, and the book to the musical *Bhangin' It* (Richard Rodgers Award; La Jolla Playhouse, Ma-Yi, Project Springboard and Rhinebeck Writers Retreat "Triple R" workshops). He is a Tony voter, Dramatists Guild Council member, and resident of New Dramatists. He is a Mellon Foundation Playwright in Residence at Ma-Yi and former La Jolla Playhouse Artist-in-Residence (both with Rehana Lew Mirza). Honors include Lark Venturous and NYFA fellowships and the PEN Emerging Playwright, Lanford Wilson, Helen Merrill, Heideman, and Kendeda awards. He is former co-director of Ma-Yi Writers Lab, the largest collective of Asian-American playwrights in the country. He is married to fellow playwright Rehana Lew Mirza, who he met in Ma-Yi Lab. Training: Juilliard, Yale.



### **E.M. Lewis**

E. M. Lewis is an award-winning playwright, teacher, and opera librettist. Her work has been produced around the world and published by Samuel French. Lewis received the Steinberg Award for both *How the Light Gets In* and *Song of Extinction* and the Primus Prize for Heads from the American Theater Critics Association, the Ted Schmitt Award from the Los Angeles Drama Critics Circle for outstanding writing of a world premiere play, a Hodder Fellowship from Princeton University, a playwriting fellowship from the New Jersey State Arts Commission, the 2016 Oregon Literary Fellowship in Drama, and an Edgerton Award. Plays by Lewis include: an epic play called *Magellanica* (premiered at Artists Rep in 2018, and is currently being made into a five-part audio drama), *How the Light Gets In* (a semi-finalist for the O’Neill that premiered at Boston Court Pasadena in 2019), *Apple Season* (which received a rolling world premiere from the National New Play Network in 2019), *The Gun Show* (which has had more than forty productions across the country and at the Edinburgh Fringe Festival in Scotland), *Infinite Black Suitcase*, *Reading to Vegetables*, *True Story*, *Dorothy’s Dictionary*, and *You Can See All the Stars* (a play for college students commissioned by the Kennedy Center). *Sherlock Holmes and the Case of the Fallen Giant*, a new opera commissioned by American Lyric Theater that Lewis is working on with composer Evan Meier, had an orchestral workshop in New York City in February 2020. *Town Hall*, her opera about health care in America, created with composer Theo Popov, was produced at University of Maryland and Willamette University. Lewis is currently working on a big, new play called *The Great Divide*, commissioned by the Oregon Shakespeare Festival as part of their American Revolutions program. The play was co-commissioned by Artists Repertory Theater, and Lewis has received a three-year National Playwright Residency from the Mellon Foundation to support her work with them. Lewis is a proud member of Line Storm Playwrights and the Dramatists Guild. She lives on her family’s farm in Oregon.

### **Taylor Mac**

Taylor Mac (who uses “judy”—lowercase sic—as a gender pronoun) is the author of *Gary: A Sequel to Titus Andronicus* (nominated for seven Tony Awards, including Best Play); *A 24-Decade History of Popular Music* (Pulitzer Prize Finalist and winner of the Kennedy Prize, two Australian Helpmann Awards, a NY Drama Critics Circle Award, an Obie and two Bessie awards); *Hir*, *The Fre*, *The Walk Across America for Mother Earth*, *The Lily’s Revenge* (Obie award), *The Young Ladies Of*, *Red Tide Blooming*, and *The Be(A)st of Taylor Mac*. Mac is a MacArthur Fellow, and the recipient of the Doris Duke Performing Artist Award, a Guggenheim, the Herb Alpert Award, the Helen Merrill Playwriting Award, and an Ethyl Eichelberger. An alumnus of New Dramatists, judy is currently the resident playwright at the Here Arts Center.

### **Psalmeyene 24**

Psalmeyene 24 is an award-winning playwright, director, and actor. Psalm—as his colleagues call him—is currently the Andrew W. Mellon Foundation Playwright in Residence at Mosaic Theater and the Doris Duke Artist-in-Residence at Studio Theatre. Directing credits include *Passover* by Antoinette Nwandu at Studio Theatre, *Native Son* by Nambi E. Kelley at Mosaic Theater Company, *Word Becomes Flesh* (recipient of five 2017 Helen Hayes Awards, including Outstanding Direction of a Play) by Marc Bamuthi Joseph at Theater Alliance, and *The*

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*Shipment* by Young Jean Lee at Forum Theater. Psalm is currently the host of *Psalm's Salon at Studio*. Produced by Studio Theatre, *Psalm's Salon* is an online interview-based series that celebrates and examines culture through a Black lens. He is one of the writers of Arena Stage's coronavirus pandemic time capsule film, *May 22, 2020*, and he wrote *Double Entendre*, the fifth episode of Roundhouse Theatre's ten-part pandemic influenced web series *Homebound*. His play, *Les Deux Noirs* (2020 Charles MacArthur Award Nomination for Outstanding Original New Play or Musical and Venturous Capital Grant recipient), is inspired by a legendary 1953 confrontation between famed writers Richard Wright and James Baldwin in a Paris café and received its world premiere production at Mosaic Theater Company. *The Frederick Douglass Project*—his play inspired by Frederick Douglass' 1845 trip to Ireland and co-written with Irish playwright Deirdre Kinahan—was the first play to be produced on a pier at The Yards Marina in Washington, DC and was the recipient of six 2019 Helen Hayes Award nominations.

**Mildred Ruiz-Sapp and Steven Sapp**

Mildred Ruiz-Sapp is a Poet/Playwright/Actor/Singer/Songwriter and a Co-Founder/Core Member of UNIVERSES since 1995. Playwriting/Acting credits include: *AmericUS* (Directed/Developed by Joan Herrington); *Unison* (Directed/Developed by Robert O'Hara); *Party People* (Directed/Developed by Liesl Tommy); *Ameriville* (Directed/Developed by Chay Yew); *The Denver Project* (Director Dee Covington); *One Shot in Lotus Position* (Director Bonnie Metzger); *Blue Suite* (Directed/Developed by Chay Yew); *Rhythmicity* (Directed by Steven Sapp); *Slanguage* (Directed/Developed by Jo Bonney); *The Ride* (Directed by Steven Sapp). Acting only credits include: *DJ Latinidad* (Directed by Mark Valdez); *The Comedy of Errors* (Directed by Kent Gash); *The Unfortunates* (Directed by Shana Cooper); Alfred Jarry's *UBU: Enchained* (Director Steven Sapp). Awards/Affiliations: 2020 Andrew W. Mellon Foundation National Playwright Residency Program recipient; 2015 Doris Duke Performing Artist Award (Theatre); Oregon Shakespeare Festival Acting Company Member (2012-2017) and Ensemble in Residence; 2008 US Cultural Ambassador with the US State Dept.; Jazz at Lincoln Center—Rhythm Road Tour; 2008 TCG Peter Zeisler Award; 2006 Career Advancement Fellowship from the Ford foundation through Pregones Theater; 2002-2004 and 1999-2001 TCG National Theater Artist Residency Program Award; BRIO Awards (Bronx Recognizes Its Own—Singing); Co-Founder of The Point CDC; Former Board Member (National Performance Network)and (Network of Ensemble Theaters); New York Theatre Workshop Usual Suspect; BARD College, BA '92 (Literature/Language). Publications: *UNIVERSES' The Revolution will be Live!* (2021 release—TCG Books); *Slanguage* in *The Fire This Time* (TCG Books); *Blue Suite* in *The Goodman Theatre's Festival Latino—Six Plays* (Northwestern University Press); *Party People* in *The Manifesto Anthology* (Rain City Projects—Fall 2014); Featured on the covers of *American Theater Magazine* 2004 and *The Source Magazine* 2000. Member: Actors Equity Association (AEA).

Steven Sapp: Poet/Playwright/Actor/Songwriter. Co-Founder/Core Member of UNIVERSES since 1995. Playwriting/Acting credits include: *AmericUS* (Directed/Developed by Joan Herrington); *Unison* (Directed/Developed by Robert O'Hara); *Party People* (Directed/Developed by Liesl Tommy); *Ameriville* (Directed/Developed by Chay Yew); *The Denver Project* (Director Dee Covington); *One Shot in Lotus Position* (Director Bonnie Metzger); *Blue Suite* (Directed/Developed by Chay Yew); *Slanguage* (Directed/Developed by Jo Bonney); *Rhythmicity* (Playwright/Actor/Director); *The Ride* (Playwright/Actor/Director).

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Acting only credits include: *The Comedy of Errors* (Directed by Kent Gash). Directing only credits include: *Passover* by Antoinette Nwandu (Director); *Swopera* by Carpetbag Theatre (Director); *Metamorphoses* by Mary Zimmerman (Director); *The Architecture of Loss* (Assistant Director to Chay Yew); Will Powers' *The Seven* (Director-The Univ. of Iowa); Alfred Jarry's *UBU: Enchained* (Director-Teatre Polski, Poland). Awards/Affiliations: 2020 Andrew W. Mellon Foundation National Playwright Residency Program recipient; 2015 Doris Duke Performing Artist Award (Theatre); Oregon Shakespeare Festival Acting Company Member (3 Seasons: 2012-2014); 2008 US Cultural Ambassador with the US State Dept.; Jazz at Lincoln Center—Rhythm Road Tour; 2008 TCG Peter Zeisler Award; 2002 TCG National Directors Award; 2002-2004 and 1999-2001 TCG National Theater Artist Residency Program Award; 1998 and 2002 BRIO Awards (Bronx Recognizes Its Own—Performance); Van Lier Fellowship with New Dramatists; Co-Founder of The Point CDC; New York Theatre Workshop Usual Suspect; Bard College, BA '89—Theater. Publications: *UNIVERSES' The Revolution will be Live!* (2021 release-TCG Books); *Slanguage in The Fire This Time* (TCG Books); *Blue Suite in The Goodman Theatre's Festival Latino—Six Plays* (Northwestern University Press); *Party People in The Manifesto Anthology* (Rain City Projects—Fall 2014); Featured on the covers of *American Theater Magazine* 2004 and *The Source Magazine* 2000. Member: Actors Equity Association (AEA).

### **Betty Shamieh**

Betty Shamieh is the author of fifteen plays. Her American premieres include: *The Black Eyed* (New York Theatre Workshop), *Fit for a Queen* (Classical Theatre of Harlem), *The Strangest* (The Semitic Root), *Territories* (Magic Theatre), and *Roar* (The New Group). *Roar* is currently being taught at universities throughout the United States. Shamieh wrote and co-starred in her play of monologues, *Chocolate in Heat: Growing Up Arab in America*, in an extended off-off-Broadway run and over twenty university theatres. *Territories* was developed at Al-Harah Theatre and presented at the Bethlehem Peace Center with support from the Doris Duke Foundation. Shamieh founded the Semitic Root, an artistic collective of Arab and Jewish Americans who are committed to creating innovative work together that challenges assumptions about race, cross-cultural dialogue, and war. A graduate of Harvard College and the Yale School of Drama, Shamieh was named a UNESCO Young Artist for Intercultural Dialogue, a Harvard University Clifton Visiting Artist, and a Radcliffe Playwriting Fellow. She is an alumni member of New Dramatists, an affiliated artist at the New Group, and a New York Theatre Workshop Usual Suspect. In 2016, Shamieh was awarded a Guggenheim Fellowship. She is currently developing a new comedy *Malvolio*, a sequel to *Twelfth Night*. Her works have been translated into seven languages.  
<https://www.bettyshamieh.com/contact>

### **Herbert Siguenza\***

Herbert Siguenza is currently the Playwright in Residence for the San Diego Repertory Theatre thanks to a generous grant from the Andrew W. Mellon Foundation. Herbert is also a founding member of the performance group CULTURE CLASH. Along with Richard Montoya and Ric Salinas, Culture Clash is the most produced Latino theatre troupe in the United States. Founded in San Francisco in 1984, Culture Clash has performed on the stages of America's top regional theatres including the Mark Taper Forum, The Kennedy Center, The Arena Stage, The Alley Theatre, The Berkeley Repertory, Yale Repertory, South Coast Rep, La Jolla Playhouse,

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San Diego Rep, and Syracuse Stage, The Huntington Stage and countless universities and colleges. Mr. Siguenza has co-written, and or performed in the following Culture Clash plays: *Bordertown Now*, *American Night* (Commissioned by Oregon Shakespeare Festival), *Palestine New Mexico*, *Water and Power*, *Chavez Ravine* (all three commissioned by the Mark Taper Forum), *Peace* (Commissioned by The Getty Villa), *Zorro in Hell!* (Commissioned by the Berkeley Rep), *The Birds* (Commissioned by the Berkeley Rep and South Coast Rep), *Bordertown* (commissioned by the San Diego Rep), *Radio Mambo*, *Nuyorican Stories*, *Anthems*, *S.O.S.*, *A Bowl of Beings*, *The Mission*, and others. As a solo writer and performer Mr. Siguenza has produced *Cantinflas!*, *A Weekend with Pablo Picasso*, *Steal Heaven*, *El Henry* (Best new play San Diego Critics Circle Award 2014), *Manifest Destinitis*, *Beachtown* and *Bad Hombres/Good Wives*. Mr. Siguenza is also an accomplished visual artist and has exhibited both nationally and internationally. He has a BFA in printmaking from the California College of Arts, Oakland, California. TV and Film credits: *Ben Ten Alien Swarm* for the Cartoon Network, *Larry Crowne* feature film directed by Tom Hanks. His voice was prominently featured in Pixar's 2017 Oscar winning animation feature, *Coco*.

**Vera Starbard\***

Vera Starbard, T'set Kwei, is a Tlingit and Dena'ina writer and editor. She is Playwright-in-Residence at Perseverance Theatre through the Andrew W. Mellon National Playwright Residency Program and Editor of *First Alaskans Magazine*. Vera is also a writer for the PBS Kids children's program *Molly of Denali*, which won a Peabody Award in 2020. She has won numerous local, statewide and national individual writing and editing awards, including the Rasmuson Foundation Individual Artist Award and Alaska Literary Award. Vera currently serves on the HowlRound Advisory Council, and Kachemak Bay Writer's Conference Board, as well as serving as a founding member of Alaska Native playwright group Dark Winter Productions. Her full-length play *Our Voices Will Be Heard* premiered at Perseverance Theatre in 2016. It was then published in the textbook "Contemporary Plays by Women of Color" in 2017, and turned into a one-hour radio adaptation that aired nationwide in 2018. Vera lives with her husband Joe Bedard (Inupiaq/Yup'ik/Cree) on Dena'ina land - now called Anchorage, Alaska.

**Regina Taylor**

Actress/director/playwright Taylor is the Andrew Mellon Grant Writer in Residence for Repertory Theatre of St. Louis. Ms. Taylor's *Oo-Bla-Dee* is being presented for Repertory Theatre of St. Louis and Theatre Three for 2020-21. She is writing a new play for Audible. Taylor is the director/curator for *Love and Kindness in the Time of Quarantine* as part of her Resistance Plays series that features new short pieces by Magaly Colimon-Christopher, Migdalia Cruz, Eric Ehn, Catherine Filloux, Lyle Kessler, Eugene Lee, Yilong Liu, Rohina Malik, Crystal Skillman, Chesney Snow, and Jose Rivera. Planet Connections zoom plays June 29th 7:30 EST In addition: Playwright credits include *Bread* (Edgerton Award. Water Tower Theater), *Crowns* (four Helen Hayes awards, including Best Director), *Oo-Bla-Dee* (Steinberg-ATCA award), *Drowning Crow* (Broadway, MTC), *The Trinity River Plays* (Edgerton Foundation Award), and *stop.reset* (Signature Theater Residency Five). Ms. Taylor received the Denzel Washington Endowed Chair Fordham University at Lincoln Center. As an Artistic Associate of Goodman Theatre, Taylor is its most produced playwright. Regina Taylor is featured in Netflix' *All Day and a Night* starring Jeffrey Wright and Ashton Saunders, and directed/written by Joe Robert Cole (writer: *Black Panther*), guest stars on *Council of Dads*



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(NBC) and *Love Craft Country* (Jordan Peele, J J Abrams, Mischa Green), *Red Line* (Producer Ava DuVernay CBS), and *The Good Fight* (CBS). Taylor, in her TV role as Lily Harper in *I'll Fly Away*, received a Golden Globe Award for Best Performance by an Actress, three NAACP Image Awards, and two Emmy Award nominations. Her other television roles include *The Unit*. Taylor was first African American lead in Masterpiece Theatre's *Cora Unashamed*, starred as Anita Hill in HBO's *Strange Justice* (Gracie Award), and *A Good Day to Die* starring Sidney Poitier. She has co-starred in USA Networks' *Dig* and guest starred in *Elementary* and *The Blacklist*. Taylor's film credits include *Saturday Church*, *The Negotiator*, *Courage Under Fire*, *Clockers*, and *Lean on Me*. Taylor was also the first Black woman to play Juliet in *Romeo and Juliet* on Broadway.

### **Cori Thomas**

Cori Thomas is an award-winning playwright and screenwriter. Produced plays: *Lockdown*; *When January Feels Like Summer*; *Citizens Market*; *My Secret Language of Wishes*; *Pa's Hat* and more. Produced and Developed at: WP Theater; Rattlestick Theater, Playwrights Horizons, Page 73, Ensemble Studio Theatre; City Theater Co. Pittsburgh; The Goodman Theater; Pillsbury House Theater; Mixed Blood; Horizon's Theater, Mosaic Theatre Co.; and others. She has won the American Theater Critics Osborn Award; Edgerton Foundation Prize; Was a 2017 runner up for The Dramatist Guild Horton Foote Playwriting Award; is a two-time Theodore Ward Prize winner. Cori is the Mellon Playwright in Residence at WP Theater; and a New Dramatists Resident Playwright. She has been awarded Fellowships at O'Neill National Playwrights Conference; Sundance Theater Lab; MacDowell Colony; Bogliasco Foundation; Baryshnikov Arts Center; Djerassi and more. Film and TV Projects include: Original screenplay for HBO Films and Tribeca Productions; JuVee Productions; and more. Cori is presently co-writing the memoirs of Sex Trafficking victim Sara Kruzan for Knopf/Random House. Founder: The Pa's Hat Foundation a501c(3) in 2012. Pa's Hat is an organization focused on helping former child soldiers and other marginalized citizens of Liberia, West Africa with educational and work-related assistance. Ongoing volunteer at San Quentin State Prison with the anti-violence program No More Tears. Board of Directors: of New Dramatists, Pa's Hat Foundation, Project FEEL, and No More Tears SQ. Cori is represented by Leah Hamos and Vernalis Co at The Gersh Agency, Kirsten Jacobson at Good Fear Content; Eve MacSweeney at Fletcher and Co.

### **Saymoukda Duangphouxay Vongsay**

Saymoukda Duangphouxay Vongsay is a Lao American writer. Her work focuses on creating tools and spaces for the amplification of refugee voices through poetry, theater, and experimental cultural production. Her plays have been presented by the Smithsonian Asian Pacific American Center, Theater Mu, and Theater Unbound. She's a Playwrights' Center and Theater Mu fellow in playwriting, a Loft Literary Center fellow in poetry (2018) and children's literature (2019), a Twin Cities Media Alliance fellow in public art, and an Aspen Ideas Bush Foundation fellow. She's received grants from the Jerome Foundation, Bush Foundation, John S. and James L. Knight Foundation, Forecast Public Art, Metropolitan Regional Arts Council, MN State Arts Board, and elsewhere. Her work has been mentioned by the NY Times, Mpls/St. Paul Magazine, Mn Original, Minnesota Public Radio and more. She holds a master's in liberal studies degree and co-hosted a podcast on Minnesota Public Radio.



## ARTISTIC DIRECTORS

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### John Dias

John Dias assumed his position as Artistic Director of Two River Theater in 2010 after working as a producer and dramaturg in New York for 20 years. In partnership with Managing Director Michael Hurst he has brought new acclaim and vitality to the 25-year-old theater, which will open a three-story Center for New Work, Education and Design in August 2019. Dias launched Two River's first literary department and commissioning program; during his tenure Two River has produced 14 world premieres (including Hurricane Diane by Playwright-in-Residence Madeleine George, which had an Obie Award-winning Off-Broadway run, and Be More Chill by Joe Iconis and Joe Tracz, the theater's first Broadway production) and developed numerous other plays and musicals. He has spearheaded new initiatives for the theater including the Crossing Borders (Cruzando Fronteras) summer festival of plays and music by Latinx artists; an annual musical theater cabaret in partnership with New York University's Graduate Musical Theatre Writing program; and the popular education program A Little Shakespeare, which introduces the works of Shakespeare to hundreds of young people each year. Under his leadership, Two River serves thousands of students and community members each season through arts and humanities programs at the theater, in schools, and throughout Monmouth County. He is the co-author and was the director of Two River's musical *The Ballad of Little Jo*, which he wrote with composer Mike Reid and lyricist Sarah Schlesinger. Throughout his career, John has been a leading advocate for bold new American plays and stimulating productions of the classics, including the Broadway productions of Lisa Kron's *Well* and Shakespeare's *The Tempest*. For 12 seasons, he worked in a variety of capacities at The Public Theater/New York Shakespeare Festival, and he co-founded Affinity Company Theater and The Playwrights Realm. He has been a Tony Award nominator, a consultant for the National Endowment for the Arts and numerous other organizations, and he has taught at New York University and Yale University. John currently teaches in the graduate school at Columbia University. He received his BA from George Washington University and his MFA from the University of Massachusetts at Amherst.

### Leslie Ishii

Leslie Ishii (Artistic Director, Perseverance Theatre) has directed at Perseverance Theatre, Pangea World Theatre, East West Players; Artists At Play; UC, Irvine; USC; CSLA; Oregon Shakespeare Festival (OSF): API 2x2 Lab New Works Residency, Founder/Co-Producer, Dramaturgy, FAIR Assistant Director Program Recipient and work on OSF's E/D/I/A Initiative; Native Voices, Dramaturgy, and where she began, Northwest Asian American Theatre. New England Foundation for the Arts: Theatre Capacity Building Grant for Sunrise Prayer Project. (Arts Education/Community Engagement) East West Players; Cold Tofu Improvisation; LA Playback Theatre; Los Angeles Unified School District/Los Angeles Chamber of Commerce Project; Fitzmaurice Voicework (national and international); Center Theatre Group; OSF; Perseverance Theatre; American Conservatory Theatre; UC, Irvine; California State, Los Angeles; USC and more upon request. (Actor) *The Brothers Paranormal*, *Penumbra/Theatre Mu*, Spring 2019; *El Teatro Campesino*; Southcoast Repertory Theatre; Broadway, Regional theatre and Film/Tv credits upon request. (National Scope) Consortium of Asian American Theatres & Artists: Board President, Co-Chair Steering Committee; 5th and 6th National Asian American Theatre ConFest; National New Play Network, Membership Committee; National

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Cultural Navigation Theatre Project for the sustainability of artists and theatres of color (Founder); artEquity, original core faculty working throughout the US with arts and culture organizations. Fitzmaurice Voicework, conference organizer, Barcelona, Spain and Vancouver, Canada. (Affiliations & Awards) Arts For LA ACTIVATE Alumni; Los Angeles County Supervisors' Cultural Equity Inclusion Initiative Work Groups; Founder/Director, National Cultural Navigation Theatre Project, Doris Duke Charitable Foundation National Theatre Grant Recipient; James P. Shannon Leadership Institute; Los Angeles Women's Theatre Integrity Award; Los Angeles County Teachers Making A Difference Award; SDC E/D/I Standout Moments, 2016, 2017. SDC, AEA, SAG-AFTRA.

**Ty Jones**

NAACP and OBIE Award Winner, Ty Jones is the Producing Artistic Director of the Classical Theatre of Harlem (CTH). He is a 2013 recipient of the Council of the City of New York Proclamation Award. His role with CTH since 2003 has included: actor, producer, managing director, development director and board chair. Under Jones' leadership, the company has developed a template whose core of financial discipline, precision marketing, and exceptional programming, has resulted in CTH's growth and stability. Mr. Jones initiated Uptown Meets Downtown, a program comprising strategic partnerships with downtown theatres designed to share production costs and build artistic bridges between communities. He also led the inaugural Uptown Shakespeare in the Park, bringing free, outdoor, professional theatre to Harlem's Marcus Garvey Park for an extended run. He is a veteran of 5 Broadway shows: Lt. Byers in *Judgment at Nuremberg*; the Tony Award-winning production of *Henry IV* with Ethan Hawke and Kevin Kline; *Julius Caesar* with Denzel Washington, *ENRON* and most recently *The Great Society*. He won an OBIE Award for his portrayal of Archibald in the revival of the critically acclaimed off-Broadway production, *The Blacks: A Clown Show*. For CTH, Ty has received the Best Actor award and AUDELCO Nominations for his performances in *Macbeth*, *Trojan Women*, and *Romeo and Juliet*. Principal film roles include his work in *When They See Us*, *Clifford the Big Red Dog*, *Annie*, *Tower Heist*, *The Taking of Pelham 123*, and *Redacted*. He has been seen in a number of episodics such as *Chicago PD*, *Madam Secretary*, *Blacklist*, and most recently starred as Special Agent Jerry Donovan on *POWER*, the number one show on the Starz cable network. As a writer, Jones' play *Emancipation: Chronicles of the Nat Turner Rebellion*, preceded the screenplay of the same title, that was selected as a finalist in the Sundance Institute Feature Film Program, was endorsed by the Southern Poverty Law Center, received Honorable Merit from the Writer Digest Screenwriters Association, and won the San Francisco Black Film Festival Screenwriting Competition. Mr. Jones received his M.F.A. from the University of Delaware's Professional Theatre Training Program, where he was the recipient of the Presidential Citation for Outstanding Achievement Award as an alumnus, and was named "One of 25 to Watch" in TIME OUT magazine.

**Sean San José**

Sean San José is a Writer, Director, Performer and Co-Founder of Campo Santo, a new performances company for people of color in San Francisco. Founded in 1996, Campo Santo is an award-winning group committed to developing new Performance and to nurturing people of color centered new audiences and has premiered more than 75 new pieces. For 15 years he was the Program Director of Performance for Intersection for the Arts, San Francisco's oldest alternative arts space. Sean co-created Alma Delfina Group-Teatro Contra

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el SIDA and “Pieces of the Quilt”, a collection of 50+ short plays on AIDS. His writing commissions and productions include: *Play On!* for Oregon Shakespeare Festival, American Conservatory Theatre, Ictus Productions, Kronos Quartet, and others. In his multi-genre work, San José has developed and directed the first performance pieces and plays with Jimmy Baca, Junot Diaz, Star Finch, Chinaka Hodge, Denis Johnson, Luís Saguar, Vendela Vida, and more and has enjoyed ongoing collaborations with creators Luis Alfaro, Jessica Hagedorn, Richard Montoya and others. Sean San José is a proud part of Colman Domingo's new production company Edith Productions. He teaches in the Theater, Dance and Performance Studies Department at University of California at Berkeley.

### **Shawn LaCount**

Shawn LaCount is a co-founder of Company One Theatre in Boston, Massachusetts where he has served as Artistic Director since 1998. Under Shawn’s co-leadership, Company One Theatre has grown into a nationally recognized theatre at the intersection of art and social change, having served over 20,000 students, 100,000 audience members, and presenting over 80 productions in 20 years. The company has been called “one of the most innovative theatre companies in the country” by the American Theatre Wing.; received an Official Resolution by then Boston City Councilor Ayanna Pressley for “countless contributions to Boston’s Art community and dedication to diversifying arts and theater in Boston.”; named Boston’s Best by *Boston Magazine* & Best of Boston by *The Improper Bostonian* multiple times; awarded over 30 local theatre awards for artistic achievement; three “50/50 Applause Awards” from the International Centre for Women Playwrights for C1’s focus on gender parity; participation in the Theatre Communication Group’s national Equity, Diversity & Inclusion Institute; a citation from *The Boston Globe* as one of the “12 Ideas for Making Boston more Inclusive”; selection as a Social Innovator by the Social Innovation Forum; received the TASC Social Justice Award; selected as part of the Arts Innovation Management program with Bloomberg Philanthropies; selected as a partner for the national Mellon Foundation Resident Playwright Program; and most recently, named to the Barr-Klarman Massachusetts Arts Initiative. As a stage director, Shawn’s focus has been on new play development and engaging the stories of often marginalized communities. Shawn holds an MA Ed. in Education from Clark University and an MFA in Theatre from The University of Massachusetts, Amherst.

### **David Lozano**

Dámaso Rodríguez is in his eighth season as Artistic Director of Artists Repertory Theatre, Portland's longest-running professional theatre company, which became a member of the League of Resident Theatres (LORT) under his leadership. Plays developed during his tenure have been produced in New York, Chicago, London, and throughout the U.S. Recognition for Artists Rep developed projects includes the Dramatists Guild Foundation Award, the Edgerton New Play Award, NEA Funding, *American Theatre Magazine*’s Most Produced Plays list, and coverage in the *New Yorker* and the *New York Times*. He is a Co-Founder of L.A.’s Furious Theatre, where he served as Co-Artistic Director from 2001-2012 (named to LA Weekly’s “Best Theatres of the Decade” list). From 2007-2010 he served as Associate Artistic Director of the Pasadena Playhouse. He has directed new and classic plays including over 20 Artists Rep productions, along with work at South Coast Repertory, Actors Theatre of Louisville, Oregon Shakespeare Festival, American Conservatory Theater, Seattle Rep, Intiman Theatre, A Noise Within, The Playwrights’ Center, New Dramatists, The New Harmony Project, The

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Theatre@Boston Court, Pasadena Playhouse, and Furious Theatre. Current directing projects: Audio Drama adaptations of Mellon NPRP playwright E.M Lewis' *Magellanica* and Andrea Stolowitz's *The Berlin Diaries*. Dámaso is a recipient of the Los Angeles Drama Critics Circle Award, the Back Stage Garland Award, and NAACP Theatre Award. He is a member of the Stage Directors and Choreographers Society and serves on the faculty of the Portland Actors Conservatory.

**Kristin Marting**

Kristin Marting is a director of hybrid work based in NYC. Over the last 25 years, she has constructed 27 stage works, including 12 original hybrid works, 8 reimaginings of novels and short stories and 7 classic plays. She works in a collaborative, process-driven way to fuse different disciplines into a cohesive whole. Kristin is Founding Artistic Director of HERE where she has directed 17 works and cultivates artists and programs (including 17 OBIE-award winners) in two performance spaces for an annual audience of 30,000. She is also co-founding director of *Prototype*, an annual city-wide opera and music-theatre festival. She has also premiered works at 3LD, Ohio Theatre, and Soho Rep. Her work has toured to 7 Stages, Berkshire Festival, Brown, MCA, New World, Painted Bride, Perishable, UMass, Moscow Art Theatre and Oslo. She has directed readings and workshops for Clubbed Thumb, New Georges, Playwrights Horizons, Public Theatre, Target Margin, and others. Selected residencies include Cal Arts, LMCC, Mabou Mines, MASS MOCA, NACL, Orchard Project, Playwrights Center, Smack Mellon, Voice & Vision and Williams. She has also directed productions for Cal Arts, NYU, and Sarah Lawrence.

**Lisa McNulty**

Lisa McNulty is an award-winning Broadway, off-Broadway and regional theater producer in her seventh season as the Producing Artistic Director of WP Theater. Lisa comes to WP from Manhattan Theatre Club, where she served as Artistic Line Producer for eight seasons, working on more than 30 productions both on and off Broadway, including plays by Lynn Nottage, Sarah Treem, Harvey Fierstein, and Tarell Alvin McCraney, among many, many others. Lisa has a long history with WP Theater. She was originally hired by the company's founder, Julia Miles, as the Literary Manager from 1997-2000, where she dramaturged work by María Irene Fornés, Julie Hébert, and Karen Hartman, among others, and in 2004, she returned to WP as its Associate Artistic Director, working on projects with artists including Diane Paulus and Dierdre Murray, Rinne Groff, and Lisa D'Amour. From 2000-2004 she was McCarter Theater's Producing Associate, and her independent producing career includes projects with Sarah Ruhl, Todd Almond, Lucy Thurber and Lear DeBessonet. Lisa's leadership is underwritten by the BOLD Theater Women's Leadership Circle, an initiative to support and promote women's theater leadership funded by The Pussycat Foundation.

**Jasson Minadakis**

Jasson (he/him/his) is in his 14th season as artistic director of Marin Theatre Company, where he has directed *Mother of the Maid*, *Sovereignty*, *Oslo*, *Shakespeare in Love*, *Thomas and Sally*, *Guards at the Taj*, *August: Osage County*, *The Invisible Hand*, *Anne Boleyn*, *The Convert*, *The Whale*, *Failure: A Love Story*, the world premiere of *Lasso of Truth*, *The Whipping Man* (San Francisco Bay Area Critics Circle Awards for Best Production and Best Acting Ensemble), *Waiting for Godot*, *Othello: the Moor of Venice*, *The Glass Menagerie*, Edward Albee's *Tiny Alice*, the world premiere of Libby Appel's adaptation of Chekhov's

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*Seagull*, *Happy Now?*, *Equivocation* (SFBATCC Award, Best Director), the world premiere of *Sunlight*, *Lydia*, *The Seafarer*, *Frankie and Johnny in the Clair de Lune*, *A Streetcar Named Desire*, *said Saïd*, *Love Song*, and *The Subject Tonight is Love*. As artistic director of Actor's Express Theatre Company, he directed *The Pillowman*; *Bug*; *The Love Song of J. Robert Oppenheimer*; *Echoes of Another Man*; *Killer Joe*; *Burn This*; *The Goat or, Who is Sylvia?*; *Blue/Orange*; and *Bel Canto*. As producing artistic director of Cincinnati Shakespeare Festival, he directed *Jesus Hopped the 'A' Train*, *Chagrin Falls* (2002 Cincinnati Entertainment Award for Best Production), and numerous others, including 19 productions of Shakespeare. Regional credits include *The Whipping Man* at Virginia Stage Company, *Cat on a Hot Tin Roof* and *Hamlet* at Georgia Shakespeare, *Copenhagen* at Playhouse on the Square (2003 Ostrander Theatre Award for Best Dramatic Production), and *Bedroom Farce* at Wayside Theatre.

**Mina Morita**

Mina Morita is the Artistic Director of Crowded Fire Theater, a critically acclaimed, intrepid, female-led company dedicated to developing a fierce contemporary theater canon that reflects the plurality of our world. Previously, she served as the Artistic Associate at Berkeley Repertory Theatre—and a founding member of its Ground Floor program; as Board President of Shotgun Players; as a 2014 Lincoln Center Director's Lab participant; as one of the founding members of Bay Area Children's Theatre; as foundation panelist with the Zellerbach Family Foundation, San Francisco Arts Commission, Hewlett Foundation; panelist for the Getty Leadership Summit; lead facilitator for the Lotus Playwriting Retreat with Playwriting Australia; and Guest Artist at UC Berkeley and Stanford University. She is a recipient of Theatre Bay Area's 2014 award for Best Director of a Musical: Tier II and TBA's 2016, 40@40 award for her impact on Bay Area Theater. In 2015, Mina was honored to share her story on TEDx, and in 2016, she was chosen as one of the YBCA100, for "asking questions and making provocations that will shape the future of culture."

**Joan Osato**

Joan has played a pivotal role in local and national theater for over two decades and is a committed local and national community organizer. A core member of Youth Speaks since 2001 where she produces live performance events including Brave New Voices International Youth Poetry Festival annually in rotating cities around the country. She is also Producer for The Living Word Project and the critically acclaimed theater group Campo Santo. She works on behalf of national networks and sits on the board of directors of the National Performance Network, and the Consortium of Asian American Theaters and Artists.

**Jacob G. Padrón**

Jacob G. Padrón became Long Wharf Theatre's fifth Artistic Director in February 2019. He is also the Founder and Artistic Director of The Sol Project, a national theatre initiative established in 2016 that partners with leading theatre companies to amplify the voices of Latinx playwrights and build artistic homes for artists of color. Prior to Long Wharf, Jacob was the Senior Line Producer at New York's The Public Theater from 2013 to 2016 where he worked on new plays, new musicals, Shakespeare in the Park, and Public Works. From 2011 to 2013, he was the Producer at Chicago's Steppenwolf Theatre Company overseeing artistic programming in the Garage, their space for new work, new artists, and new audiences. From

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2008 to 2011, Jacob was an Associate Producer at Oregon Shakespeare Festival where he was instrumental in producing all shows in the eleven-play repertory. Jacob was most recently on staff at Warner Media (HBO, Warner Bros., and Turner) where he helped lead the company's philanthropy in theatre and film, specifically providing opportunities for content creators of color. Jacob received a B.A. from Loyola Marymount University and an M.F.A. from Yale School of Drama. He is on faculty at Yale School of Drama where he teaches artistic producing in the Theater Management program, from which he graduated.

**Michelle Robins**

Michael Robins is Founder and Executive Producing Director of Illusion Theater. He has directed over 80 premiere Illusion productions and guided over 500 plays in development (many of which have been produced on Illusion's Mainstage). Plays he's directed have received numerous awards, often going on to productions across the US. In 2014 Michael was honored with the Twin Cities Theater Communities Ivey Award for Lifetime Achievement. In 2015, Michael and Illusion Theater were honored with 2015 National Theatre Conference Outstanding Theatre Award. Michael directed the American premiere of Edward Bond's *Restoration*. He worked with David Feldshuh to develop *Miss Evers' Boys* at Illusion and directed its highly acclaimed production. He has worked closely with a host of other writers to develop/direct their work (e.g. Jeffrey Hatcher, Allison Moore, Jordan Harrison, James Still, etc.). He directed Kim Hines' *I Believe I'll Run On... and See What the End's Gonna Be* for the Kennedy Center's prestigious New Visions/New Voices Festival, the first regional production of *The Laramie Project*, the Midwest premiere of the Kirsten Childs' groundbreaking musical *The Bubbly Black Girl Sheds Her Chameleon Skin*, and the moving area premiere of Elise Forier Edie's *The Pink Unicorn*. Other world premieres he's developed and directed include: *My Antonia* Allison Moore's award-winning adaptation of Willa Cather's novel; *Miranda* by James Still; and *For the Loyal* by Lee Blessing.

**Dámaso Rodríguez**

Dámaso Rodríguez is in his eighth season as Artistic Director of Artists Repertory Theatre, Portland's longest-running professional theatre company, which became a member of the League of Resident Theatres (LORT) under his leadership. Plays developed during his tenure have been produced in New York, Chicago, London, and throughout the U.S. Recognition for Artists Rep developed projects includes the Dramatists Guild Foundation Award, the Edgerton New Play Award, NEA Funding, American Theatre Magazine's Most Produced Plays list, and coverage in the New Yorker and the New York Times. He is a Co-Founder of L.A.'s Furious Theatre, where he served as Co-Artistic Director from 2001-2012 (named to LA Weekly's "Best Theatres of the Decade" list). From 2007-2010 he served as Associate Artistic Director of the Pasadena Playhouse. He has directed new and classic plays including over 20 Artists Rep productions, along with work at South Coast Repertory, Actors Theatre of Louisville, Oregon Shakespeare Festival, American Conservatory Theater, Seattle Rep, Intiman Theatre, A Noise Within, The Playwrights' Center, New Dramatists, The New Harmony Project, The Theatre@Boston Court, Pasadena Playhouse, and Furious Theatre. Current directing projects: Audio Drama adaptations of Mellon NPRP playwright E.M Lewis' *Magellanica* and Andrea Stolowitz's *The Berlin Diaries*. Dámaso is a recipient of the Los Angeles Drama Critics Circle Award, the Back Stage Garland Award, and NAACP Theatre Award. He is a member of the

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Stage Directors and Choreographers Society and serves on the faculty of the Portland Actors Conservatory.

**Ari Roth**

Ari Roth is an American producer, playwright, educator, and Founding Artistic Director of Mosaic Theater Company of DC. He served as Artistic Director of Theater J for 18 years, building the company into the biggest, most progressive Jewish theater in the county, producing 129 productions and creating the annual festivals *Voices From a Changing Middle East* and *Locally Grown: Community Supported Art* alongside forums like the Peace Café. The *Voices Festival* brought acclaim for productions like *Pangs of the Messiah*, *Return to Haifa*, and *The Admission*. Following its abrupt cancellation in 2014 and his controversial dismissal a month later, and buoyed by support from over 120 artistic directors from across the country, Roth established Mosaic Theater Company to expand a social justice mission and make Mosaic a model of Inclusion, Diversity, Equity and Access. Mosaic's inaugural season was heralded by *The Washington Post* as "one of the most significant developments in Washington theatre in years." Since its first production in fall of 2015, Mosaic has produced 34 full productions, 45 staged readings, workshops, and *Mosaic on the Move* presentations, including a national tour of the *Voices Festival*, with over 500 post-show discussions, building a Fusion Community with audiences from all parts of the city through candid conversation and transformational artistry.

**Hana Sharif**

Artistic Director of The Repertory Theatre of St. Louis. Hana's multi-faceted theatre career includes roles as an artistic leader, director, playwright and producer. Beginning her professional career at Hartford Stage in 2003, she rose from an entry-level artistic assistant to the associate artistic director within seven years. During that time, Hana also served as Hartford Stage's director of new play development. Starting in 2012, she served as program manager at ArtsEmerson, a leading world theatre company based at Boston's Emerson College. Hana was Baltimore Center Stage's associate artistic director, directing acclaimed productions of *Pride and Prejudice*, *The Christians* and *Les Liaisons Dangereuses*. Her other achievements at Baltimore Center Stage include strengthening community engagement, producing multiple world and regional premieres and helping to guide the theatre through a multi-million dollar building renovation and rebranding effort.

**Heidi Stillman**

Heidi Stillman (she/her/hers) is an actor, writer, director, Ensemble Member and Artistic Director of Lookingglass Theatre Company in Chicago, a position she has held since 2016. She has both written and directed at Lookingglass: *Cascabel* (with Tony Hernandez and Rick Bayless,) *The North China Lover*, *Hephaestus* (with Tony Hernandez), *The Brothers Karamazov* (2009 Raven Award for Excellence in Arts and Entertainment), *Hard Times* (five Jeff Awards; also produced at Arden Theatre Company in Philadelphia), and *The Master and Margarita*. Directing work with Lookingglass includes: *Act(s) of God*, *Death Tax*, *Bengal Tiger at the Baghdad Zoo*, *Trust*, *The Wooden Brecks*, and *Hillbilly Antigone*. Additional writing credits with Lookingglass include: *The Last Act of Lilka Kadison* with Nicola Behrman, David Kersnar, Abbie Phillips and Andrew White, *The Old Curiosity Shop* with Laura Eason and Raymond Fox (Jeff Award for New Adaptation), and *The Baron in the Trees* with Lawrence E. DiStasi.





Heidi's adaptation of *The Book Thief* premiered at Steppenwolf Theatre Company in 2012. She directed Minita Gandhi's *Muthaland for Silk Road Rising Solos* and Victory Gardens Theater's Ignition Festival in 2015, Consortium of Asian American Theaters & Artists (CAATA) ConFest in 2016, and at 16th Street Theater in 2017. Heidi wrote (with Caroline Macon) and directed *The Year I Didn't Go to School* at Chicago Children's Theatre.

### **Daniella Topol**

Daniella has been the Artistic Director of Rattlestick Playwrights Theater since 2016. During her tenure, Rattlestick has produced Diana Oh's *mylingerieplay*, Dael Orlandersmith's *Until the Flood*, Samuel D. Hunter's *Lewiston/Clarkston*, Cori Thomas' *Lockdown*, Cusi Cram's *Novenas for a Lost Hospital* (which she also directed), among many other productions and workshops designed to create work and inspire conversation about the complexities of our culture. Some of Daniella's other directing credits include: Martyna Majok's *Ironbound* (Rattlestick, Roundhouse, Steppenwolf), Cori Thomas' *When January Feels Like Summer* (EST/P73/Women's Project), Catherine Treischmann's *How the World Began* (South Coast Rep, Women's Project), Lloyd Suh's *Jesus in India* (Magic Theatre, MaYi Theater). Formerly the Artistic Program Director at the Lark, the New Works Program Director at the National Alliance for Musical Theatre, Daniella is an adjunct professor at Brooklyn College, a guest teacher at NYU's Musical Theatre Writing Program. She lives in Brooklyn with her husband, 8-year old daughter, and 7-month puppy.

### **Lily Tung Crystal**

Lily Tung Crystal is the artistic director of Theater Mu in the Twin Cities and the founding artistic director emeritus of Ferocious Lotus Theatre Company in San Francisco. She is also an actor, director, and social activist passionate about creating, promoting, and advocating for anti-racist theater. Lily most recently directed Mu's production of Jiehae Park's *Peerless* and played Mom in Mixed Blood Theatre's world premiere of Melissa Li and Kit Yan's new musical *Interstate*. In the Bay Area, she directed David Henry Hwang's *Chinglish* and *Flower Drum Song* at Palo Alto Players and the world premiere of Leah Nanako Winkler's *Two Mile Hollow* at Ferocious Lotus, all for which she was named a Theatre Bay Area Award finalist for Outstanding Direction. As a performer, Lily has worked with theaters across the country, including Berkeley Rep's Ground Floor, Cal Shakes, Crowded Fire, Magic Theatre, New World Stages, Portland Center Stage, SF Playhouse, and Syracuse Stage. Lily is a 2016 YBCA 100 honoree, named by Yerba Buena Center for the Arts, as a "creative pioneer making the provocations that will shape the future of culture."

### **Sam Woodhouse**

Sam Woodhouse is Co-Founder and Artistic Director of San Diego Repertory Theatre Co-founded San Diego REP with D.W. Jacobs in 1976, and has since worked as a director, producer or actor on more than 280 productions. As an actor, he has performed on The REP stages in *The Seafarer*, in the title role of *King Lear*, *Proof*, *Hamlet* and with the San Diego Symphony Orchestra in the title role of Stravinsky's *L'Histoire du Soldat*. His recent directorial work with The REP includes: *Bad Hombres/Good Wives*, *Sweat*, *A Doll's House, Part 2*, *Fun Home*, *Beachtown*, *Hand to God*, *Evita*, *Manifest Destinitis*, *The Oldest Boy*, *Violet*, *Oedipus El Rey*, *Honky*, *El Henry* (with La Jolla Playhouse), *Venus in Fur*, *In the*

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*Heights*, and *Federal Jazz Project*. In 2011 he directed *American Night: The Ballad of Juan José* for the Denver Center Theatre Company. In 2003, he was awarded the Patté Shiley Award for Lifetime Achievement by KPBS and the prestigious Alonzo Award by the Downtown San Diego Partnership. In 2006, he and Jacobs were honored with the Craig Noel Award by the San Diego Theatre Critics Circle for 30 years of artistic dedication to downtown and diversity.

**Mia Yoo**

Mia Yoo was appointed La MaMa’s artistic director in 2011 by unanimous vote of the Board of Directors. La MaMa founder and artistic director, Ellen Stewart, mentored Mia Yoo as an art leader under the New Generations Future Leaders Program, cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and the Theatre Communications Group. Since 2011, Mia has worked to introduce many new programming initiatives including the La MaMa Kids youth and family workshops, the Indigenous Initiative, and La MaMa Meetups for young and emerging artists to pitch their projects.

A member of La MaMa’s Great Jones Repertory Company since 1995, most recently, she was in the December 2019 re-imagination of *The Trojan Women* directed by Andrei Serban featuring performers from Great Jones Rep, Cambodia, Guatemala, and Kosovo. She appeared in *Pylade* directed by Ivica Buljan at Ellen Stewart Theatre in December 2015 and on tour in Italy, France, Austria, and Portugal in summer 2016. Mia was also in *Seven—Seven Greek Plays in Repertory*, directed by Ellen Stewart. She has also performed in Shakespeare’s *Pericles* at the American Repertory Theatre, directed by Andrei Serban. She has toured with the Royal Shakespeare Company/Denver Theatre Center’s production of *Tantalus* as one of the principal actors, playing the roles of Electra, Iphigenia, Hermione, and others.

**MELLON STAFF**

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**Hannah Durack**

Hannah Durack serves as a senior program associate in the Arts and Culture program at The Andrew W. Mellon Foundation. In this role she manages a diverse national portfolio in the areas of dance, theater, and international exchange, as well as cross-sector initiatives including the Foundation’s Comprehensive Organizational Health Initiative. Prior to joining the Foundation, Ms. Durack worked for the Australia Council for the Arts in theater, community partnerships, and international market development. She currently serves on the advisory circle for Spiderwoman Theater, the longest running Native American theater company in the US and is a member of the inaugural advisory board for the Art and Disability Institute, an initiative of Art Beyond Sight. She began her career as an actor and ensemble member in theater, film, and television in Australia. Ms. Durack is a graduate of University of Pennsylvania’s Executive Program in Arts and Cultural Strategy and holds a Bachelor of Arts from the University of Southern Queensland.

**Susan Feder**

Susan Feder is a program officer in the Arts and Culture program, with responsibility for performing arts and related organizations. Working within ACH, across the Foundation’s other program areas, and with leading national and regional arts service organizations, she has

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helped oversee a broad diversification of ACH's portfolio and range of supported activities. Before joining the Foundation, as vice president of the music publisher G. Schirmer, Inc., she developed the careers of many leading composers in the United States, Europe, and the former Soviet Union. Earlier in her career, she was editorial coordinator of The New Grove Dictionary of American Music (1986), program editor at the San Francisco Symphony, and an award-winning freelance writer on music. Ms. Feder obtained degrees in musicology from Princeton University (where she currently serves on the Music Department Advisory Council), and the University of California, Berkeley. Ms. Feder is vice president of the Amphion Foundation; sits on the boards of Grantmakers in the Arts, the Kurt Weill Foundation, and the Charles Ives Society; and is on the Advisory Council for the Mosaic Fund. Her honors include the Concert Music Award from the American Society of Composers, Authors, and Publishers (ASCAP), for which she was described as "Publisher, Advisor, Friend, and Champion," an ASCAP-Deems Taylor Award for her program notes, and Musical America's Profiles in Courage award (2014). She is the dedicatee of John Corigliano's Pulitzer-Prize winning Symphony No. 2, Augusta Read Thomas's Helios Choros, and Joan Tower's Dumbarton Oaks Quintet.

#### HOWLROUND STAFF

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##### **Jamie Gahlon**

Jamie (she/her/hers) is the Director and a co-founder of HowlRound. She is a co-creator of the World Theatre Map and New Play Map, oversees the HowlRound Journal and HowlRound TV, supports the work of the Latinx Theatre Commons, and co-administers The Andrew W. Mellon Foundation's National Playwright Residency Program, and regularly produces theatre convenings around urgent field-wide issues. Prior to her work at HowlRound, Jamie helped launch the American Voices New Play Institute and the NEA New Play Development Program at Arena Stage. Jamie has also worked for New York Stage & Film, and the New Victory Theatre. She is a proud member of the Latinx Theatre Commons Steering Committee, the Committee of the Jubilee, and a Think Tank Member for the Laboratory for Global Performance and Politics. Jamie holds a Bachelor of Science in Foreign Service with a focus on Culture & Politics from the School of Foreign Service at Georgetown University. She originally hails from Minnesota, the land of 10,000 lakes, and likes to dabble.

##### **Ramona Rose King**

Ramona Rose King is the Producer of HowlRound at Emerson College. Previously, Ramona worked as HowlRound's Associate Producer, the Literary Manager at Company One Theatre, the Executive and Development Assistant at Arts Boston, and the Literary Associate at the Eugene O'Neill Theater Center. An advocate for new plays, Ramona is a freelance dramaturg, reads scripts for multiple companies, and was a founding editor of the New England New Play Alliance's weekly newsletter. Ramona is a member of LMDA and has a BA in English and Theatre from Boston University and a master's Certificate in Gender, Leadership, and Public Policy from UMass Boston.

##### **Shannon Knapp**

Shannon Knapp (she/her/hers) is a communications professional, director, and sound designer recently of Pittsburgh, Pennsylvania. As a director she strives to create radically collaborative rehearsal rooms and came to the world of communications through this work. Shannon

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believes that theatremakers must innovate by looking to the emergence of new forms and concepts, which informs how she approaches communications. Shannon believes in disrupting the marketing status quo, and striving to create spaces for the equitable flow of ideas. She holds a BA in English Literature from the University of Pittsburgh and most recently served as Marketing Manager for Quantum Theatre. Shannon has spent the last decade developing plays and irreverent publicity schemes with her close collaborators at Non-State Actors, the Pittsburgh Classic Players, and folkLAB, as well as working frequently with off the WALL productions and Throughline Theatre Company. When not making theatre, she loves to read novels, play Dungeons and Dragons, and take way too many pictures of her cat.

**Vijay Matthew**

Vijay Mathew (he/him/his) is the Cultural Strategist and a co-founder of HowlRound Theatre Commons, based at Emerson College, Boston, USA and is privileged to assist a talented team by leading HowlRound's development of commons-based online knowledge sharing platforms and the organization's notions of cultural innovation. Prior to his current position, he was the Coordinator for the National Endowment for the Arts (USA) New Play Development Program, as well as a Theater Communication Group (USA) New Generations Future Leader grant recipient in new work at Arena Stage in Washington, DC. Vijay has a MFA from New School University, New York, a BA from University of Chicago, and an artistic background as an ensemble-based filmmaker and theatremaker. He is a board member of Double Edge Theatre located in rural Ashfield, Massachusetts, USA. Email: vijay@howlround.com, Mobile/SMS: (+1) 917.686.3185.

**JD Stokley**

JD Stokely is a trickster-in-training who creates and curates' lectures, workshops, and performances around Queerness, nostalgia, the Black body, and home. Stokely is the associate producer of HowlRound Theatre Commons and a cultural organizer in the Boston area. Stokely most recently co-founded Unbound Bodies, a multidisciplinary arts lab for QTBIPOC creatives in Boston and beyond. Stokely is also a founding member of SUPER|object, a Queer curatorial collective that serves as an arts incubator for emerging artists, and A Collective Apparition, a group of LGBTQ Black artists whose work is "rooted in the past, but poised on the crux of the present & future." Stokely received an MA in Advanced Theatre Practice from Royal Central School of Speech & Drama in 2014, and a BA from Hampshire College in 2011. They are also a 2016 graduate of Arden Theatre Company's professional apprenticeship program. Stokely is a karaoke enthusiast, an astrology nerd, and a lover of gourmet ice cream.

**Abigail Vega**

Abigail is an organizer, theatremaker, and one of the founding members of the Freelance Artist Resource Producing Collective, which was entered into the Library of Congress' web archives in May 2020. She was the first producer of the Latinx Theatre Commons (LTC) from 2014-2019. With the LTC she produced eleven convenings in Los Angeles, Chicago, Dallas, Seattle, Princeton, Austin, Miami, and New York. Her writing can be found in Micha Espinosa's *Monologues for Latino Actors* and her directing work has been seen in Chicago, Atlanta, and Houston. She is also the creative producer of *death, me, dying tree*, a

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participatory performance project that explores, unburdens, and cleanses our cultural relationship with death. Abigail is a graduate of the NALAC Leadership Institute and was a participant in the Leadership U: One-on-One Mentorship Program, funded by the Andrew W. Mellon Foundation and administered by Theatre Communications Group, where she worked under Dr. P. Carl and David Dower at ArtsEmerson.

**Dillon Yruegas**

Dillon Yruegas (he/él) is a queer trans latinx theatremaker from the Austin area who holds both a BFA in Theatre and a BA in Spanish from Texas State University. Through his artistry as an actor, director, and writer, Dillon strives to give a voice to those whose history has gone unnoticed, unseen, or been eradicated. He believes that theatre should not only be intersectional, highlighting marginalized communities, but continually pushing forward through innovation and diversity. As a company member of the Vortex Repertory Theatre, as well through various Austin theatre companies like Generic Ensemble Company, Austin Scottish Rite Theatre, and Capital T Theatre, Dillon has embodied, engaged, and emboldened these stories for audiences of all ages and backgrounds.

**David Dower**

In 2015, David Dower became the Vice President, Emerson College Office of the Arts, Co-Artistic Director of ArtsEmerson, and the Stephen G. Langley Chair of Theatre Management and Production in the Department of Performing Arts at Emerson College. Before this he was the Director of Artistic Programs for ArtsEmerson, since 2012. He is a Co-Founder and Contributing Editor for HowlRound. For ArtsEmerson he has directed Mala, Mr. Joy, Breath & Imagination, Baritones UnBound, and Maurice Hines' Tappin' Through Life. Prior he served as Associate Artistic Director for Arena Stage (Washington, D.C.) where he created the American Voices New Play Institute and NEA New Play Development Program. He was also a Consulting Researcher for the Andrew W. Mellon Foundation (New York) and the Founding Artistic Director of both The Z Space Studio and The Z Collective (San Francisco). He developed and directed five monologues with his friend Josh Kornbluth in San Francisco. His education includes the Graduate Acting Program at New York University's Tisch School of the Arts, as well as a BA in Political Science from American University and studies at Universidad Nacional Autonoma de Mexico. He resides in Boston's neighborhood of Dorchester.