



PLAYWRIGHTS

Murielle Borst-Tarrant

Muriel Borst is an author, playwright, director, producer, cultural artist, educator, and human rights activist. She works on the deconstructing of methods of the arts in Native communities in urban areas across the country and in the New York City education system. She consults many urban and non-urban universities on the development of Native theatre programming. She was nominated for the Rockefeller Grant in 2001, won a Native Heart Award, and was the only Native American woman to have her work selected by the Olympic Games in Sydney, Australia at the Sydney Opera House for her one woman show, *More than Feathers and Beads*. She served internationally as the special assistant to the North American regional representative to the United Nations Permanent Forum on Indigenous Issues, during which one of her mandates was arts and culture. She directed Muriel Miquel's *Red Mother* nationally and internationally. She was the keynote speaker for the Indigenous Women's Symposium at Trent University; the chair of Global Indigenous Woman's Caucus (North America) from 2013 to May of 2014; and was selected to speak on "Repetition, Tradition and Change: Native Oral History and Contemporary Art Practice in Hostile Post-Colonial Times" at the International Conference at the Muthesius Academy of Art in Kiel, Germany and the Norwegian Theatre Academy. She is the artistic director of Safe Harbors New York City and the Native consultant for Regional Tony Award winner LaMaMa Experimental Theatre for their Indigenous Initiative. She produced, wrote, and directed, *Don't Feed the Indians—A Divine Comedy Pageant!* at LaMaMa Theatre. She is a recent assistant professor at Brown University.

J. Nicole Brooks

J. Nicole Brooks is an actor, writer, director, and educator based in Chicago. Brooks' writing practice includes playwriting, screenwriting, essays, and poetry. As a theatre artist, Brooks is an ensemble member and Mellon Foundation Playwright in Residence at the Tony Award-winning Lookingglass Theatre Company. Other artistic affiliations include artistic membership at Collaboration Theatre Company and Sideshow Theatre Company. As a playwright, Brooks has created original works, including: *Black Diamond: The Years the Locusts Have Eaten*, *Fedra Queen of Haiti*, *HeLa*, *Black Moon Lilith*, and the award-winning *Her Honor Jane Byrne*. Brooks has also served as director and associate director, mounting successful theatre productions of *Mr. Rickey Calls a Meeting*, *Thaddeus and Slocum: A Vaudeville Adventure*, *Her Honor Jane Byrne*, *Sex With Strangers*, and *Black Diamond: The Years the Locusts Have Eaten*. Honors include: TCG's Fox Foundation, 3Arts, the National Endowment for the Arts, the Kilroy List, the American 2021 Steinberg/American Theatre Critics Association's New Play Award for *Her Honor Jane Byrne*, and the Chicago Public Library Foundation's 21st Century Award. Brooks is also an award-winning actor, appearing in theatrical productions at the Goodman Theatre, Lookingglass, Court Theatre, Mark Taper Forum, and the Theatre at Boston Court. Recent television credits include guest recurring roles on the cult favorite *South Side* (HBO Max), *The Chi* (Showtime), *Chicago Fire* (NBC), and the critically acclaimed chapter four of *Fargo* (FX), starring opposite Chris Rock. Brooks also appeared in the box office hit *Candyman*, directed by Nia DaCosta and produced by Jordan Peele. @doctaslick

Star Finch

Star Finch is a second generation San Franciscan trying her best to hold her ground amidst the erasure of gentrification. She is currently the Mellon Foundation Playwright in Residence at



Campo Santo and Crowded Fire Theater. She's also a resident playwright in Playwrights Foundation's RPI program. Her plays include *H.O.M.E. [Hookers on Mars Eventually]* and *BONDAGE* (Relentless Award, honorable mention). Learn more about her work at StarFinchPlays.com

Madeleine George

Madeleine George's plays include *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, and a Lilly Award. Madeleine's translation of Chekhov's *Three Sisters* is set to premiere at Two River Theater in 2022, and her audio adaptation of Alison Bechdel's comic strip *Dykes to Watch Out For* is forthcoming from Audible Originals. Madeleine is a founding member of the Obie Award-winning playwrights' collective 13P (Thirteen Playwrights, Inc.), the NPRP Playwright in Residence at Two River Theater, and a writer on the Hulu mystery-comedy *Only Murders in the Building*. Since 2006, she has worked with the Bard Prison Initiative at Bard College, where she currently serves as director of admissions.

Kirsten Greenidge

Kirsten Greenidge's plays include *Milk Like Sugar*, *The Greater Good*, *Baltimore*, and others. She is a recent PEN/America Laura Pels Award for Mid-Career Playwright recipient, as well as an Obie Award recipient (for *Milk Like Sugar*). She is currently working on *Our Daughters, Like Pillars* (this April to May at the Huntington Theatre) and *COMMON GROUND: REVISITED* (this May to June at the Huntington Theatre), as well as the musical adaptation of *This Is All I Got* by Lauren Sandler, directed by Lorin Latarro (*Waitress* on Broadway, *Mrs. Doubtfire* on Broadway). She is associate professor of theatre at Boston University's School of Theatre, where she also serves as chair of theatre arts, co-chair of performance, and head of the playwriting track of study.

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*, *blu*, and *The Panza Monologues*, co-written with Irma Mayorga. Virginia is a recipient of the Yale Drama Award, Whiting Writers' Award, the Princess Grace Award in Theatre Directing, and the Jerome Fellowship from the Playwrights Center. She is an alumna of the Soho Rep Writer/Director Lab, WP Theater Lab, and the NALAC Leadership Institute. In addition to plays, she has created an interdisciplinary body of work that includes multimedia performance, dance theatre, performance installations, guerilla theatre, site-specific interventions, and community gatherings. Virginia has taught writing for performance at the university level, as a public school teacher, in community centers, in women's prisons, and in the juvenile correction system. She holds an MFA in writing for performance from the California Institute of the Arts; is the Mellon Foundation Playwright in Residence at Cara Mía Theatre in Dallas, Texas; and is a Matakayev Research Fellow at the Center for Imagination in the Borderlands at Arizona State University.



Lauren M. Gunderson

Lauren has been one of the most-produced playwrights in America since 2015. 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 a finalist for the Susan Smith Blackburn Prize. She is a playwright, screenwriter, book writer, and children's author who lives in San Francisco. She graduated from NYU Tisch as a Reynolds Fellow in Social Entrepreneurship. She is on the board of Playwrights Foundation. LaurenGunderson.com

Basil Kreimendahl

Basil Kreimendahl is a resident playwright at New Dramatists. He is a working-class, transgender artist whose work often explores the intersection of language, class, gender, and sexuality. He has written for television, recently on *Halo* season 2 at Showtime, has developed originals with FX and A24, and is currently developing an original with 219 Productions animation and CBS Viacom. His plays have won several awards and he 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. Basil's work has been published by Dramatic Publishing and HowlRound. He received his MFA from the University of Iowa in 2013.

Rehana Lew Mirza and Mike Lew

Rehana Lew Mirza's plays include: *Hatefuck* (WP/Colt Coeur); *A People's Guide to History in the Time of Here and Now* (Primary Stages Toulmin commission); *Soldier X* (Ma-Yi); *Tomorrow, Inshallah* (Living Room Theatre; Storyworks/HuffPost commission); *Neighborhood Watch* (NNPN/InterAct commission) and *Barriers* (Desipina, Asian American Theatre Company.) With her husband Mike Lew, she shares the Mellon Foundation National Playwright Residency administered in partnership with HowlRound at Ma-Yi Theater, where they've co-written *The Colonialism Project* (La Jolla Playhouse commission) and the musical *Bhangin' It*, with composer/lyricist Sam Willmott (La Jolla Playhouse 2022; Richard Rodgers Award; Rhinebeck Writers Retreat; Project Springboard). Additional honors include: 2021 Cape Cod Theatre Project Artist in Residence, 2020 Kleban Award, 2019 NYFA Fellow, HBO Access Fellow, Lilly Award (Stacey Mindich "Go Write A Play" Award), and a TCG/New Georges Fellowship. MFA: Columbia University; BFA: NYU Tisch. www.rehanamirza.com

Mike Lew's plays include *tiny father* (Audible; Cape Cod and Ojai workshops), *Teenage Dick* (Donmar Warehouse, Ma-Yi, Woolly Mammoth, Huntington, Pasadena Playhouse; O'Neill & Public workshops), *Tiger Style!* (SCR, Olney, Huntington, La Jolla Playhouse, Alliance; O'Neill workshop), *Bike America* (Ma-Yi, Alliance), and *microcrisis* (Ma-Yi, InterAct). He and Rehana Lew Mirza are Mellon Foundation Playwrights in Residence at Ma-Yi, where they co-wrote *The Colonialism Trilogy* and the book to *Bhangin' It* with composer/lyricist Sam Willmott (La Jolla Playhouse, Huntington; Richard Rodgers Award; Project Springboard and Rhinebeck Writers Retreat workshops). Mike is a Dramatists Guild council member, Tony voter, and New

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Dramatists resident. Honors: Guggenheim, Lark Venturous, and NYFA fellowships; and Kleban, PEN, Lanford Wilson, Helen Merrill, Weissberger, Heideman, and Keneda awards. Education: Juilliard, Yale.

E.M. Lewis

E. M. Lewis is an award-winning playwright and opera librettist. Her work has been produced around the world and published by Samuel French. Lewis received the Steinberg Award for *How the Light Gets In* and *Song of Extinction*; the Primus Prize for *Heads* from the American Theatre Critics Association; the Ted Schmitt Award from the Los Angeles Drama Critics Circle; a Hodder Fellowship from Princeton University; a playwriting fellowship from New Jersey State Arts Commission; the 2016 Oregon Literary Fellowship in Drama; and an Edgerton Award for *Magellanica*. Other plays include *Apple Season* (National New Play Network rolling world premiere), *The Gun Show*, *Dorothy's Dictionary*, and *You Can See All the Stars* (Kennedy Center commission). Operas include: *Sherlock Holmes and the Case of the Fallen Giant* with composer Evan Meier and *Town Hall* with composer Theo Popov. Lewis is midway through a Mellon Foundation National Playwright Residency, based at Artists Repertory Theatre (ART). She is working on *The Great Divide*—co-commissioned by ART and the Oregon Shakespeare Festival for the American Revolutions program—and her first musical. Lewis is a member of LineStorm Playwrights and the Dramatists Guild. She lives on her family's farm in Oregon. www.emlewisplaywright.com

Taylor Mac

Taylor Mac (who uses “judy”—lowercase sic—as a gender pronoun) is the author of *The Hang* (composed by Matt Ray), *Gary: A Sequel to Titus Andronicus*, *A 24-Decade History of Popular Music*, *Hir*, and *The Lily's Revenge*, among others. Mac is the first American to receive the International Ibsen Award; is a MacArthur Fellow, a Pulitzer Prize finalist, a Tony nominee for Best Play; and is the recipient of the the Kennedy Prize (with Matt Ray), the Doris Duke Performing Artist Award, a Guggenheim, the Herb Alpert Award, a Drama League Award, the Helen Merrill Playwriting Award, the Booth, two Helpmann Awards, a New York Drama Critics Circle Award, two Obies, two Bessies, and an Ethyl Eichelberger.

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. Playwriting credits include *Dear Mapel* and *Les Deux Noirs* (Venturous Capital Grant recipient and Charles MacArthur Award nomination) at Mosaic Theater, *The Frederick Douglass Project* (co-written with Deirdre Kinahan) at Solas Nua, and *Cinderella: The Remix* at Imagination Stage. His solo play, *Free Jujube Brown!*, is published in the first hip-hop theatre anthology, *Plays from the Boom-Box Galaxy: Theater from the Hip-Hop Generation* (TCG). Psalm has received commissions from the African Continuum Theater Company, Arena Stage, Imagination Stage, the Kennedy Center, Theater Alliance, Solas Nua, Mosaic Theater Company, and Theatrical Outfit. He is a contributing playwright for the Next Narrative Monologue Competition produced by True Colors Theatre Company. Directing credits include *Flow* (digital production) and *Pass Over* at Studio Theatre, *Necessary Sacrifices* (audio production) at Ford's Theatre, *Native Son* at Mosaic Theater, and *Word Becomes Flesh* (recipient of five Helen Hayes Awards, including Outstanding Direction of a Play) at Theater Alliance. Psalm is a Helen Hayes Award-nominated actor and has appeared on HBO's critically acclaimed series *The*

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Wire. He is a proud member of Actors' Equity Association, the Dramatists Guild, and the Stage Directors and Choreographers Society.

Mildred Ruiz-Sapp and Steven Sapp

Mildred Ruiz-Sapp is a playwright, actor, photographer, filmmaker, and entrepreneur. She is the co-founder of UNIVERSES and THE POINT CDC. Playwriting Credits: *AmericUS*, *UNISON*, *PARTY PEOPLE*, *AMERIVILLE*, *The Denver Project*, *One Shot in Lotus Position*, *BLUE SUITE*, *RHYTHMICITY*, *SLANGUAGE*, and *THE RIDE*; plus various acting credits. Awards/Affiliations: Mellon Foundation National Playwright (LWT), Doris Duke Performing Artist (theatre), C.F. Kellogg Award (Arts and Letters Award) Bard College, Oregon Shakespeare Festival company member/ensemble in residence, 2008 United States cultural ambassador (United States State Department/Jazz at Lincoln Center's Rhythm Road Tour), TCG Peter Zeisler Award, Career Advancement Fellowship (Pregones), two-time TCG National Theatre Artist Resident Awards, BRIO Award, former board member at NPN and NET, and an AEA member.

Steven Sapp, 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* (directed by Dee Covington), *One Shot in Lotus Position* (directed by Bonnie Metzger), *BLUE SUITE* (directed/developed by Chay Yew), *SLANGUAGE* (directed/developed by Jo Bonney), *RHYTHMICITY* (playwright/actor/director), and *THE RIDE* (playwright/actor/director). Acting only credits include: *The Comedy of Errors* (directed by Kent Gash). Directing only credits include: *Passover* by Antoinette Nwandu, *SWOPERA* by Carpetbag Theatre, *Metamorphoses* by Mary Zimmerman, *The Architecture Of Loss* (assistant director to Chay Yew), Will Powers' *The Seven* (director: the University 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 (three seasons: 2012-2014), 2008 United States cultural ambassador with the United States State Department/Jazz at Lincoln Center's Rhythm Road Tour, 2008 TCG Peter Zeisler Award, 2002 TCG National Directors Award, 2002-2004 and 1999-2001 TCG National Theatre Artist Residency Program Award, 1998 and 2002 BRIO Awards (Bronx Recognizes Its Own; performance), the Van Lier Fellowship with New Dramatists, co-founder of the Point CDC, New York Theatre Workshop Usual Suspect, and a BA in theatre from BARD College in 1989. 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), and featured on the covers of *American Theatre Magazine* in 2004 and the *Source Magazine* in 2000. Member: Actors Equity Association (AEA).

Betty Shamieh

Betty Shamieh is an Arab American playwright. 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). Selected as a New York Times Critics Pick, *Roar* is the first Palestinian American play to premiere

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off-Broadway and is widely taught at universities throughout the United States. A graduate of Harvard College and the Yale School of Drama, Shamieh was named a Guggenheim Fellow, UNESCO Young Artist for Intercultural Dialogue, Denning Visiting Artist at Stanford University, and a Radcliffe Playwriting Fellow. She was recently commissioned by Noor Theatre to adapt *Roar* into a comic television pilot. Currently the Mellon Playwright in Residence at the Classical Theatre of Harlem, her works have been translated into seven languages. www.bettyshamieh.com

Vera Starbard*

Vera Starbard (T'set Kwei) is a Tlingit and Dena'ina writer and editor. She is writer in residence at Perseverance Theatre through the Andrew W. Mellon Foundation's National Playwright Residency Program, editor of *First Alaskans Magazine*, and writer for the PBS KIDS children's program *Molly of Denali*.

Cori Thomas

Cori Thomas is an award-winning playwright and screenwriter. Her plays include *LOCKDOWN*, *WHEN JANUARY FEELS LIKE SUMMER*, *CITIZENS MARKET*, *THE LIBERIAN LEGACY TRILOGY*, and more. Her plays have been produced and developed at Rattlestick Theater, Playwrights Horizons, Page 73, Women's Project, City Theatre Company, the Goodman Theatre, Pillsbury House Theatre, Mixed Blood, and more. She has won the American Theatre Critics Osborn Award for Best New Play and the Edgerton Foundation Prize; was a runner-up for the Horton Foote Prize; and is a two-time Theodore Ward Prize winner. Cori is a New Dramatists resident. She has been awarded fellowships at the O'Neill National Playwrights Conference, the Sundance Theater Lab, the MacDowell Colony, Bogliasco, the Baryshnikov Arts Center, and more. She is presently contracted to write an original screenplay about Nelson Mandela for HBO Films and Tribeca Productions, a podcast series with Audible, and more. Cori founded the Pa's Hat Foundation, a 501c(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. Cori is an ongoing volunteer at San Quentin State Prison. She is on the board of directors of New Dramatists, Pa's Hat Foundation, and No More Tears. Cori is represented by Leah Hamos and Vernaliz Co at the Gersh Agency and Eve MacSweeney at Fletcher and Co.

Saymoukda Duangphouxay Vongsay

Saymoukda Duangphouxay Vongsay, AKA Refugenius, is a Lao American writer. She was born in a refugee camp in Nongkhai, Thailand and immigrated to Minnesota in 1985. Because of her unique background, her work is focused on creating tools and spaces for the amplification of refugee voices through poetry, theatre, and experimental cultural production. Governor Mark Dayton recognized her artistic contributions with a Lao Artists Heritage Month Proclamation. Her plays have been presented by the Smithsonian Asian Pacific American Center, Theater Mu, Consortium of Asian American Theater Artists, Theatre Unbound, Lower Depth Theatre, Walking Shadow, and others. She co-hosted a podcast on Minnesota Public Radio and is currently a Mellon Foundation National Playwright in Residence at Theater Mu, a McKnight Foundation Fellow in Community-Engaged Practice Art, and a Jerome Foundation Fellow in Theater.



ARTISTIC DIRECTORS

John Dias

John Dias is artistic director of Two River Theater. In partnership with managing director Michael Hurst, he has brought new acclaim and vitality to the twenty-five-year-old theatre, which opened their three-story Center for New Work, Education and Design in August 2019. Dias launched their first literary department and commissioning program. During his tenure, Two River has produced fifteen world premieres (including *Hurricane Diane* by Madeleine George and *Be More Chill* by Joe Iconis and Joe Tracz, the theatre's first Broadway production) and developed numerous other plays and musicals. He has spearheaded new initiatives including the Crossing Borders (Cruzando Fronteras) Festival of plays and music by Latinx artists; an annual musical theatre cabaret in partnership with NYU's graduate musical theatre writing program; and the popular education program A Little Shakespeare, which introduces the plays to hundreds of young people each year. For twelve seasons, he worked in a variety of capacities at the Public Theater. He co-founded Affinity Company Theater and the Playwrights Realm. He has been a Tony Award nominator, a consultant for the NEA and numerous other organizations, and he has taught at New York University, Yale University, and Columbia University. He received his BA from George Washington University and his MFA from the University of Massachusetts.

Leslie Ishii

Leslie Ishii (artistic director, Perseverance Theatre) debuted at Northwest Asian American Theatre's *Breaking The Silence*, which raised legal funds for World War II United States Concentration Camp resister, Gordon Hirabayashi's Supreme Court case. Acting: El Teatro Campesino, a co-production between Penumbra Theatre and Theater Mu, South Coast Repertory, Center Theatre Group, American Conservatory Theater, Marriott Marquis/Broadway, and TV/film. Leslie stage directs primarily with theatres and programs that feature multiracial casts and artists of the global majority. Directing: Perseverance Theatre, Pangea World Theater, East West Players, Artists At Play, Northwest Asian American Theatre, Center Theatre Group, and universities and colleges throughout the United States. Founder: API 2x2 New Work Residency, Oregon Shakespeare Festival. Teaching: Leslie has developed acting and directing methods for artists of the global majority based in anti-racism/liberation theory as a response to Western European conservatory training. She continues to teach and collaborate with an anti-racism/equity and decolonizing imperative. Service: Consortium of Asian American Theaters & Artists (board president), the National BIPOC/BITOC Coalition/Commons, artEquity (national faculty), Tsuru For Solidarity, Direct Action Committee (co-chair), NNPN (membership committee), and the National Theatre Conference. Awards: Zelda Fichlander Award Finalist 2022, Los Angeles Teachers Making A Difference, Los Angeles Women's Theatre Festival Integrity Award, SDC 2016-2017 National Standout Recognition for equity/inclusion.

Ty Jones

NAACP Award-winner Ty Jones is the Obie Award-winning producing artistic director of the Classical Theatre of Harlem (CTH). Under Jones' leadership, CTH's template of financial discipline, precision marketing, and exceptional programming, resulted in its growth and stability. Jones initiated Uptown Meets Downtown, a program comprising strategic partnerships with downtown theatres designed to share expenses and build artistic bridges



between communities. He created Uptown Shakespeare in the Park, bringing free, professional theatre to Harlem's Marcus Garvey Park. Jones is a vet of five Broadway shows, including *Julius Caesar* with Denzel Washington. Principal TV/film work includes, *When They See Us*, *Clifford the Big Red Dog*, and he's best known as Agent Donovan on *Power*. Graduate and honorary doctorate from the University of Delaware.

Shawn LaCount

Shawn LaCount is a co-founder of Company One Theatre in Boston, Massachusetts where he has served as co-executive director and 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. 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 Congresswoman Ayanna Pressley for "countless contributions to Boston's art community and dedication to diversifying arts and theatre in Boston"; was named "Boston's Best" by *Boston Magazine* multiple times; and received a 2020 Modeling Equity Organization Award by BCC. As a stage director, Shawn's focus has been on new play development and amplifying the stories of often-marginalized communities. Recent directorial credits include the world premiere of *HYPE MAN* by Idris Goodwin (Elliot Norton Award, Outstanding Production; Boston's Best 2021, *Boston Magazine*); regional premieres of Jackie Sibblies Drury's *Really*; and Young Jean Lee's *We're Gonna Die* (American Repertory Theater). Shawn is an alum of ArtEquity's National Facilitator Training as well as the NAS Chief Executive Program, where he earned a certificate from Harvard Business School. Shawn holds an MA in education from Clark University and an MFA in theatre from the University of Massachusetts.

David Lozano

David Lozano serves as the executive artistic director of Cara Mía Theatre and specializes in writing, directing, and producing original bilingual plays for the Latinx community in North Texas. Notable mainstage productions include *To DIE: GO in Leaves by Frida Kahlo* (devised by Cara Mía's artistic ensemble), *Nuestra Pastorela* (co-written with Jeffry Farrell), and *The Dreamers: A Bloodline* (devised by Cara Mía). In 2009, David co-wrote and directed the play *Crystal City 1969* with Raul Treviño which was named the Best New Play of 2009 by the *Dallas Morning News*, TheaterJones.com, and the Dallas-Fort Worth Theater Critics Forum. In 2012, *The Dreamers: A Bloodline*, the first in a trilogy on immigration, was awarded the TACA Donna Wilhelm Family New Works Fund in the grant's inaugural year and was named Best New Play of 2013 by Local Writers by TheaterJones.com. David also co-wrote and directed *Deferred Action*, the second installment of the trilogy, for a Cara Mía co-production with the Dallas Theater Center in April 2016. In collaboration with Ignite Arts Dallas, *Deferred Action* toured Texas and Los Angeles in the fall of 2017. *Deferred Action* was also the recipient of the TACA Donna Wilhelm Family New Works Fund.

Kristin Marting

Kristin Marting is a director of hybrid work based in New York City. She has constructed twenty-nine stage works, including ten original hybrid works, five opera-theatre and music-theatre works, nine reimaginings of novels, and five classic plays. Kristin has directed twenty works at HERE and also premiered works at BAM (Opera House), 3LD, Ohio Theatre, and Soho Rep. Her work has toured nationally to ten cities and internationally to Moscow,

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London, and Oslo. She has directed workshops for Clubbed Thumb, EST, New Georges, Playwrights Horizons, the Public Theater, Target Margin, and others. Selected residencies include CalArts, LMCC, Mabou Mines, MASS MOCA, NACL, Orchard Project, Playwrights Center, and Williams. Kristin has been named a *nytheatre.com* Person of the Decade for outstanding contribution, a Woman to Watch by ArtTable, and honored with a BAX10 Award. She is founding artistic director of HERE and co-founding director of PROTOTYPE, the opera-music-theatre festival.

Mina Morita

Mina Morita (artistic director, Crowded Fire, she/her) has previously 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 a community arts panelist with the Zellerbach Family Foundation; and as a guest artist at UC Berkeley and Stanford University. In addition to her work at Crowded Fire, she has directed and developed new plays at Yale Rep, Berkeley Rep, ACT, Magic Theatre, Center REP, Shotgun Players, and with Anna Deavere Smith. She is a recipient of Theatre Bay Area's Best Director of a Musical Award and was nominated Best Director of a Play and 40@40 award for her impact on Bay Area theatre. In 2015, Mina was honored to share her story on TEDx and in 2016, she was chosen as one of the YBCA 100 for "asking questions and making provocations that will shape the future of culture."

Jacob G. Padrón

Jacob G. Padrón is the artistic director of Long Wharf Theatre in New Haven, Connecticut. He is also the founder and artistic director of the Sol Project, a national theatre initiative that works in partnership with leading theatre companies to amplify the voices of Latinx playwrights in New York City and beyond. Padrón has held senior-level artistic positions at theatre companies across the country. He was the senior line producer at the Public Theater, where he worked on new plays, new musicals, Shakespeare in the Park, and Public Works. He was formerly the producer at Steppenwolf Theatre Company in Chicago, where he oversaw the artistic programming in the Garage—Steppenwolf's dedicated space for new work, new artists, and new audiences. From 2008 to 2011, he was an associate producer at the Oregon Shakespeare Festival, where he was instrumental in producing all shows in the eleven-play repertory. Under the guidance of his late mentor Diane Rodriguez, he served as the producer of Suzan-Lori Parks' *365 Days/365 Plays* for Center Theatre Group, a collaboration that included over fifty theatre companies to launch Festival 365 in Los Angeles. He is currently on the faculty at Yale School of Drama.

Michael Robins

Michael Robins is the founding executive producing director of Illusion Theater. Throughout its history, Illusion has produced only world and regional premieres. Michael is key in Illusion's vision to develop work by diverse artists, explore innovative ways of working and creating, and to present the highest quality theatre that is both thought-provoking and entertaining. Michael has written and co-written several plays: *Only One Sophie*, *For Our Daughters*, *Amazing Grace*, *Bridge of Stones*, and *TOUCH*, to name a few. He has directed many Illusion productions: the company-created *Orlando*; David Feldshuh's *Miss Evers' Boys*; Jeffrey Hatcher's *Three Viewings*, *Mrs. Mannerly*, and *Jeffrey Hatcher's Hamlet*; James



Still's *Miranda*; Allison Moore's *Klepto* and *My Antonia*; and Tectonic Theater Project's *The Laramie Project*, to name a few. Under Robins' leadership, Illusion has commissioned or developed over five hundred original mainstage plays that have been seen by over two million people. Plays developed at Illusion have been staged by more than fifty theatres across the United States and several of these plays have been produced in London. Two plays have been made into motion pictures and ten have been published. He is the recipient of the Twin Cities Ivey Awards, Lifetime Achievement Award.

Sean San José

Sean San José is co-founder of Campo Santo, a new performance group for and by people of color since 1996, and also the recently appointed (as of June 2021) artistic director of the Magic Theatre. San José is the first person of color to be named to the position in the theatre's long, impressive history and will now help lead it into a new age by making it a home to more people by rightfully centering people of color throughout the organization and inviting residents in throughout the calendar year for collaboration and community building. Previously, San José was the program director of performance at Intersection for the Arts for 15 years, producing more than 250 new works and working with hundreds of artists, creating new programs that crossed disciplines and community under Deborah Cullinan, and alongside Kevin Chen and Rebeka Rodriguez. San José, along with producing director Joan Osato, runs Campo Santo, representing an ever-evolving *familia* member of 30+ folx.

Luan Schooler

Luan Schooler (interim artistic director/director of new works) joined Artists Rep in 2015 to launch the theatre's new play development program, Table|Room|Stage. There, she has developed work with notable American playwrights including Yussef El Guindi, Larissa FastHorse, Hansol Jung, Dael Orlandersmith, Linda Alper, Andrea Stolowitz, E.M. Lewis, Anthony Hudson, and more. Prior to joining Artists Rep, she was the literary manager/dramaturg for Berkeley Rep, where she worked with many luminary writers, including David Edgar, Naomi Iizuka, Salman Rushdie, Dominique Serrand, Rinde Eckert, and Robert Fagles. Additionally, she served as dramaturg for the new Play On! translation of Shakespeare's *Hamlet* by Lisa Peterson. During her time at Artists Rep, she has also directed productions including the world premiere of *The Thanksgiving Play* (Larissa FastHorse), *A Dolls House, Part 2* (Lucas Hnath), *The Children* (Lucy Kirkwood), and co-directed with Dámaso Rodríguez *The Strange Undoing of Prudencia Hart* (David Greig). She is presently developing new projects with E.M. Lewis, Kareem Fahmy, Ethan Slater, and Nick Blaemire.

Serge Seiden

Serge Seiden is the managing director of Mosaic Theater Company of DC, which he helped to found in 2015. Seiden has led the company from start-up, through the pandemic, and through a successful leadership transition to new artistic director Reginald L. Douglas. From 1990 to 2015, Seiden held many positions at Studio Theatre (also in Washington, DC) including stage manager, literary manager, and producing director. Seiden was a key player in Studio's 1996 and 2004 expansions, developments crucial to the re-emergence of 14th Street NW as a DC cultural hub. Seiden has been a faculty member of the Studio Acting Conservatory for over twenty-five years. He is also a director. For Mosaic, he most recently directed *Eureka Day*. Other Mosaic credits include *Ulysses on Bottles and Hooded, or Being Black for Dummies*, which received the Charles MacArthur Award for Outstanding Original New Play in 2017. In



2013, Seiden received the Helen Hayes Award for Outstanding Director/Resident Musical for *Jacques Brel is Alive and Well and Living in Paris* at MetroStage. His production of *Bad Jews* at Studio Theatre was nominated for four 2015 Helen Hayes Awards, including Outstanding Director.

Heidi Stillman

Heidi Stillman (she/her/hers) is a Chicago-based actor, writer, director, ensemble member, and the artistic director of Lookingglass Theatre Company. She has both written and directed at Lookingglass: *Cascabel* (with Tony Hernandez and Rick Bayless), *The North China Lover*, *Hephaestus*, *The Brothers Karamazov* (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*, *The Old Curiosity Shop with Laura Eason and Raymond Fox* (Jeff Award for New Adaptation), and *The Baron in the Trees*. Heidi's adaptation of *The Book Thief* premiered at Steppenwolf Theatre Company. She directed Minita Gandhi's *Muthaland* for Silk Road Rising Solos and Victory Gardens Theater's Ignition Festival, Consortium of Asian American Theaters & Artists (CAATA) ConFest, and at 16th Street Theater. She wrote (with Caroline Macon) and directed *The Year I Didn't Go to School* at Chicago Children's Theatre.

Meredith Suttles

Meredith Suttles is the managing director/CEO of Marin Theatre Company. Meredith is an arts leader with an extensive background in creative and performing arts in the areas of development, management, strategic planning, fundraising, and performance. She has held senior leadership roles at TheaterWorksUSA, Soho Rep, Theatre Communications Group (TCG), and the New York City Opera. Meredith is a proud graduate of the University of Michigan (Ann Arbor) and former EmcArts: Arts Leaders as Cultural Innovators (ALACI) Fellow. She is a member of Alpha Kappa Alpha Sorority, Inc. and a steering committee member of the Black Theatre Commons.

Daniella Topol

Daniella Topol has been the artistic director of Rattlestick since March 2016, where she has had the pleasure of producing Mellon Playwright in Residence Basil Kreimendahl's *Orange Julius* (in a co-production with Page73). Some other Rattlestick productions during her tenure include: Martyna Majok's *Ironbound* in partnership with WP Theater, which she directed in New York City and in Chicago at Steppenwolf, and in Maryland at Round House; Diana Oh's *{my lingerie play}*; Samuel D. Hunter's *Lewiston/Clarkston*; Ren Dara Santiago's *Siblings Play*; Cusi Cram's *Novenas for a Lost Hospital*, which she also directed; and *LOCKDOWN* by Cori Thomas, who is now a Mellon Playwright in Residence at WP Theater. Other directing highlights include: Lloyd Suh's *Jesus in India* (Magic Theatre and Ma-Yi Theater); Sheila Callaghan's *Dead City* (New Georges) and *Lascivious Something* (WP Theater); and Cori Thomas' *When January Feels Like Summer* (Ensemble Studio Theatre with Page 73; second production with EST/WP Theater). Daniella was the new works program director of the National Alliance for Musical Theatre, artistic program director of the Lark Play Development Center, and is a guest

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lecturer with Brooklyn College. She lives in Brooklyn with her husband, her nine-year-old daughter, and her two-year-old shih tzu.

Lily Tung Crystal

Lily Tung Crystal (she/her) is the artistic director of Theater Mu in the Twin Cities and founder of Ferocious Lotus Theatre Company in the San Francisco Bay Area. After taking the helm of Theater Mu in 2019, Lily directed Jiehae Park's *PEERLESS* and Mu's live film-theatre production of Susan Soon He Stanton's *Today Is My Birthday*. She is also directing the upcoming Mu/Jungle co-production of Lauren Yee's *Cambodian Rock Band*. Lily's directing work includes 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. For all three shows, she was named a Theatre Bay Area Award Finalist for Outstanding Direction. As an actor/singer, Lily has performed at theatres across the country, including Berkeley Rep's Ground Floor, Cal Shakes, Crowded Fire, Ferocious Lotus, Magic Theatre, Mixed Blood Theatre, New World Stages, Playwrights' Center, Portland Center Stage, San Francisco Playhouse, and Syracuse Stage. Lily is a 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." theatermu.org | lilytungcrystal.com

Sam Woodhouse

Sam Woodhouse co-founded San Diego REP with D.W. Jacobs in 1976 and will retire in September 2022, after having worked as a director, producer or actor on 333 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: *Mother Road*, *House of Joy*, *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 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.

MELLON STAFF

Isabel Quinzaños Alonso

Isabel Quinzaños Alonso serves as a program associate in the Arts and Culture program at the Andrew W. Mellon Foundation. Prior to joining the Foundation in 2021, she served as the project manager of the Institutional Partnerships team in the development department at The Public Theater in New York. Previously, she worked as the education manager and assistant director for Out of Joint Theater Company in England and taught drama at Aiglon College in Switzerland. Throughout her career, Ms. Quinzaños Alonso has also directed and produced independent theater in London, Cambridge, Edinburgh and New York. She holds a BA in theater directing from Drama Center London, University of the Arts London and an MA in arts administration and cultural policy from Goldsmiths, University of London.

Susan Feder

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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 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*.

Emily L. Waters

Emily L. Waters serves as a senior program associate in the Arts and Culture program at The Andrew W. Mellon Foundation. Ms. Waters began her career as a professional ballet dancer, dancing with Philadelphia Ballet (formerly Pennsylvania Ballet) and the Royal Danish Ballet. During her ten-year dance career, she performed works by a range of choreographers and performed in venues across throughout the US and Europe. After transitioning from a career as a performing artist to arts administration, she was awarded a BAM Professional Development Program Fellowship through the DeVos Institute. Prior to the Foundation, Ms. Waters worked at American Ballet Theatre in the development and executive offices. Emily holds a BA in performing arts through the Liberal Education for Arts Professionals (LEAP) Program at St. Mary's College of California, received an MS degree in nonprofit management from Columbia University, and is a trustee of Collage Dance Collective.

HOWLROUND STAFF

Jamie Gahlon

Jamie (she/her/hers) is a cultural organizer, producer, and theatremaker. Jamie is the Director and a Co-Founder of HowlRound Theatre Commons, a free and open platform for theatremakers worldwide that amplifies progressive, disruptive ideas about the art form and connects diverse practitioners. Since 2012, HowlRound has been based in the Office of the Arts at Emerson College in Boston, MA. Prior to her work at HowlRound, Jamie launched the American Voices New Play Institute and the NEA New Play Development Program as part of the Artistic Development team at Arena Stage in Washington, DC where she worked for six years. Jamie has also worked for New York Stage & Film, and the New Victory Theatre. Jamie holds a B.S. in Foreign Service with a focus on Culture & Politics from Georgetown University and an MA in Performance Curation from Wesleyan University's Institute for Curatorial Practice in Performance. She also has a background in scenic design and performance. Jamie originally hails from the land of 10,000 lakes, and is a doodler, a dabbler, a list maker, and a Libra.



Jacqueline Flores

Jacqueline Flores (she/her/hers) is a producer, theatremaker, and arts advocate. She is currently the Producer for the Latinx Theatre Commons. Jacqueline spent two years at Woolly Mammoth Theatre Company, where she produced the theatre's special events and led the Company Pool Fund, an internal initiative that provides grants to its company of artists. She has also worked at The Public Theater, in their Mobile Unit and Public Forum programs, Jacob's Pillow Dance Festival, Ballet Austin, and Americans for the Arts. Jacqueline was selected as a member of Theatre Producers of Color's inaugural cohort and is a two-time recipient of the National New Play Network's Producer in Residence grant. She is passionate about theatre and the ways in which performance can be used as a means for social change. Jacqueline is a proud Texas native and first-generation American, born to parents who emigrated from Honduras and Mexico. She holds a BA in Theater Arts from St. Edward's University.

Ramona Rose King

Ramona Rose King (she/her/hers) recently rejoined the HowlRound Theatre Commons team as Communications Manager, after serving as the Producer and Associate Producer from 2015-2020. She most recently worked as the Content Strategist and Editorial Coordinator at Columbia University, and previously held positions at Company One Theatre, ArtsBoston, and the Eugene O'Neill Theater Center. An advocate for artists and new work, Ramona facilitates the Orchard Project's Greenhouse Lab, freelances as a dramaturg, and reads scripts for multiple companies. She has a BA in English and Theatre from Boston University and a Masters Certificate in Gender, Leadership, and Public Policy from UMass Boston. Outside of work, Ramona's life these days is consumed by her baby boy, Beckett. www.ramonaroseking.com

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.

Deen Rawlins-Harris

Deen Rawlins-Harris is an educator, community organizer, and theatremaker who believes that theatre can be used to imagine radically liberated worlds. Their approach to creating theatre is multidisciplinary and pulls from their experience as a special education teacher and LGBTQIA+ facilitator for youth. Whether organizing queer affirming city-wide youth art events or teaching theatre in public schools, Deen empowered and entrusted youth with tools to change their worlds for the better. Deen co-developed the Collective Liberation and Performance for Students of Color Workshop and Applying Collective Liberation for BIPOC Artist Workshop to help artists identify liberating practices for creating art. Currently, Deen is developing *Traces/Remain: Contagious Healing*, a public intervention that explores the

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importance of joyful intergenerational connections and building deep celebratory relationships in public spaces to encourage communal healing. Deen is an MFA candidate in the Department of Theater and Dance at the University of Texas at Austin with a focus in Drama and Theatre for Youth and Communities. At the University of Texas at Austin, Deen will work with youth artists to create youth-led theatre festivals and examine how art programs prepare youth to be community leaders.

Joshua Lee Robinson

Joshua Robinson is a black artist/actor/theater maker and is pursuing his Masters at Rose Bruford College of Theatre and Performance in the UK, having already earned his BFA in Theater Arts at The University of Massachusetts Boston. He was last seen in London as Claudio in Shakespeare's *Measure for Measure* and as Warren in *Albatross* by Isley Lynn and is currently performing in *Black Superhero Magic Mama* in Boston. He recently wrote, recorded and produced his own mini album, detailing his life growing up as a young black boy in a white suburban neighborhood, his main artistic focus being to highlight the lesser known stories of black/minority groups in America through multiple forms of media and entertainment. He is currently working on a self-produced comic strip, along with a correlating animation which began as the thesis for his Master's. He strives to build bridges and inspire empathy between those who may be of the same race, but have different backgrounds as well as celebrate the feelings and perspectives that bind us together, no matter how ugly those similarities may be. Joshua has recently begun his work with HowlRound as the HowlRound Fellow.

Abigail Vega

Abigail is an organizer, theatremaker, and the Creative Producer of HowlRound Theatre Commons. She is 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, and 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 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 Mellon Foundation and administered by Theatre Communications Group, where she worked under Dr. P. Carl and David Dower at ArtsEmerson.