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**PLAYWRIGHTS FOUNDATION ANNOUNCES ARTISTIC TEAMS FOR  
The 2018 *Bay Area Playwrights Festival*  
July 20-29, 2018  
*Six Dazzling Plays. Two Transformative Weekends.***

**Resistance & Revolution  
Artistic Teams of 2018 Bay Area Playwrights Festival to Feature  
Directors Erik Pearson, Christine Young, Margo Hall, Daniel Banks, Lauren  
English, and Ken Savage  
Joining with Dramaturgs Alex Mallory, Maddie Gaw, Lisa Evans,  
Vidhu Singh, Roweena Mackay, and the Legendary Nakissa Etemad**

**The plays of #BAPF2018 - suspension by Kristiana Rae Colón;  
House of Joy by Madhuri Shekar; VRTU-L by T.D. Mitchell; When Lighting The  
Voids by Jon Bernson; Colonialism is Terrible, But Pho is Delicious by Dustin  
Chinn and The Daughters by Patricia Cotter**

**2018 Bay Area Playwrights Festival  
July 20-29, 2018  
Potrero Stage,  
1695 18th St in San Francisco**

**SAN FRANCISCO** - Playwrights Foundation announces the plays and playwrights of the **2018 Bay Area Playwrights Festival (#BAPF2018)** running **July 20-29, 2018** at **Potrero Stage, 1895 18th St** in San Francisco. The Artistic Teams for **#BAPF2018** features Directors Erik Pearson, Christine Young, Margo Hall, Daniel Banks, Lauren English, and Ken Savage. Dramaturgs joining the teams include Alex Mallory, Maddie Gaw, Lisa Evans, Vidhu Singh, Roweena Mackay, and the Legendary Nakissa Etemad. The Directors and Dramaturges support the development of this season's plays House of Joy by Madhuri Shekar; VRTU-L by T.d. Mitchell; When Lighting The Voids by Jon Bernson; Colonialism is Terrible, But Pho is Delicious by Dustin Chinn, suspension by Kristiana Rae Colón and The Daughters by Patricia Cotter. A nationally recognised launchpad for exceptional plays and playwrights, **#BAPF2018** features twelve staged readings, offers a Theater Professionals Weekend

7/27-29, with special events and an opening night party on 7/20. [Tickets on sale June 1st at http://playwrightsfoundation.org/passes-tickets/](http://playwrightsfoundation.org/passes-tickets/)

Echoing our turbulent times, all of the plays explore turning-points in past or future history, moments where worlds shift and the rules change. In Madhuri Shekar's play, set in the 17th century Mughal Empire, female bodyguards break the ancient code of the Imperial Harem to protect their queen, while in Kristiana Rae Colón's piece, set in a not-so-distant dystopian future, a group of high school girls tap into the power of their black girl badassery to resist militarized discipline protocols. Jon Bernson's docudrama explores the explosive consequences of deregulation, while Patricia Cotter traces the past and present and vanishing future of lesbian social spaces. Dustin Chinn takes us through turning points in colonial history by tracing a bowl of Vietnamese soup, while T.D. Mitchell explores the transformation of military practices with the advent of the pervasive use of technology in waging a modern war. The six plays in #BAPF2018 were selected from more than 700 submissions nationally, and include a widely diverse and artistically challenging group of playwrights.

## **THE PLAYS of #BAPF2018**

**When Lighting The Voids by Jon Bernson:** The dangers of working in the voids on massive ships are well known, but often ignored by both the titans of industry, the government, and even the workers themselves. An investigation into the causes of a tragic explosion at a Gulf Coast shipyard in 2009 revealed how blatant and systematic the disregard for human life can be. Constructed as a mystery, and culled from interviews with OSHA investigators, shipyard workers and family members of the deceased, the play unravels the story of what happened, and reveals the human trauma inflicted by the accident; it also underscores the determination of those still seeking justice to this day. When Lighting The Voids is a commission by StoryWorks, a documentary theater project from the Center for Investigative Reporting which experiments with new approaches to the portrayal of factual events.

**Colonialism is Terrible, But Pho is Delicious by Dustin Chinn:** Your starter takes place in 19<sup>th</sup> century French Indochina, where a native finds herself in the kitchen of a colonial aristocrat. The second serving finds us in 1990's Ho Chi Minh city as two Americans make first contact with the local breakfast. And for dessert, the charms of gentrifying modern-day Brooklyn, and its artisanal offerings. A three-course irreverent tasting menu of the tension that simmers between authorship and ownership across food culture, told across the history of Vietnamese noodle soup.

**suspension by Kristiana Rae Colón:** For the students of Climb & Succeed Charter Academy, a high school in a dystopian near future, the slightest defiance is met with riot-gear-clad security who patrol the halls informed by an AI bot. Armed and ready with each student's protocols, she deploys harrowing new disciplinary codes that take 'in-school suspension' (ISS) to a haunting extreme. In search of their mysteriously missing sister, and guided by a mystic teaching artist, Voltaire & Yansa learn to wield their ancestral magic and black girl badassery to combat the harrowing militarization of public education.

**The Daughters by Patricia Cotter:** A gutsy comedic romp over 60 years: from the first secret meeting of the first lesbian social club in San Francisco to closing night of the last lesbian bar. As women loving women gather in defiance of convention (and the law), they drink, debate, politicize, flirt, drink more, dance hard, makeout, fall in love, break up—and though they are entirely unaware, make history and change the world. A play about the transformation of identity, gender, and sexuality across generations in the queer epi-center of the universe.

**VRTU-L by T.D. Mitchell:** For the modern warrior it can be hard to distinguish between a video game, an AI weapon, a VR training camp populated with real Hollywood actors, a therapeutic reenactment

and reality itself; it's harder still to recover. Set during his intensive period of deprogramming, Joe toggles between quixotic and disorienting memory flashes of his training and deployment, which are prone to shifting rules, pixelation and buffering. As he criss-crosses the strange, confusing, and at times absurd terrain of 'militainment' (the pervasive use of gaming and psychology to recruit, reprogram, train and deprogram contemporary military personnel), his grasp on what is real and what is virtual skews just beyond reach.

**House of Joy by Madhuri Shekar:** In an Imperial Harem, in a place like India, in a time like 1666: Hamida, a bodyguard, wakes to the oppression in her midst and decides to do something about it. Seduction, skullduggery and swordplay in a mythic, swashbuckling action-romance for the ages!

## **THE PLAYWRIGHTS of #BAPF2018**

**JON BERNSON** is a playwright, musician and interdisciplinary artist from San Francisco. He is a former artist-in-residence at the de Young Museum and a current member of the RPI program at [Playwrights Foundation](#). Bernson's prolific and varied works tend to be site-specific and exploratory. In *Distant Future Symposium*, he fuses science fiction, live music and repurposed YouTube footage. *PDX to OAK* is an interactive play, written for six actors and fourteen passengers on an overnight train trip from Portland to Oakland. Bernson's StoryWorks play, *Overnighters is Over* re-imagines Jesse Moss's Sundance award-winning film as an immersive multimedia experience. *Logbook* is an audiobook which is comprised of twelve pirate broadcasts that interrupted the programming of international television stations between 1986 and 2009. As a musician, Bernson has released more than twenty albums under several names, including Exray's, whose music was featured in David Fincher's Academy-Award winning film, *The Social Network*. Recent installations include *Sound Affects*, a large-scale multimedia collaboration at the Sonos Studio in Los Angeles and *Beautification Machine*, his sound-sculpture with Andy Diaz Hope, which opened at Catherine Clark Gallery before it was collected by the Nevada Museum of Art. *god(s)(dess)(es)* - another collaboration with Hope - was voted Best-in-Show at Richmond Virginia's 2016 InLight Festival. In addition to his participation in BAPF, Bernson will be in residence this summer at The Growlery in San Francisco working on *Third Eye Moonwalk*, a large-scale performance and sound installation to be exhibited and staged at Minnesota Street Project in October 2018.

**DUSTIN CHINN** is a Seattle native whose plays include *Snowflakes, Or Rare White People, I Am Nakamura*, The Ensemble Studio Theatre/Sloan Commission *Herschel: Portrait Of A Killer* and *Let's Ninja Science Ranger Team Get!* He's developed work at the Ground Floor at Berkeley Rep Summer Residency Lab, A.C.T.'s New Strands Festival, the University of Washington via a Mellon Creative Fellowship, SPACE on Ryder Farm, UMass at Amherst New Play Lab and Vampire Cowboys. He's also written for the 52nd Street Project. Dustin is a member of the Ars Nova Play Group and Ma-Yi Writers Lab. BA: Cornell University.

**KRISTIANA RAE COLÓN** is a poet, playwright, actor, educator, Cave Canem Fellow, creator of #BlackSexMatters and co-director of the #LetUsBreathe Collective. She was awarded 2017 Best Black Playwright by The Black Mall. In 2016, her plays *good friday* had its world premiere at Oracle Productions, *Octagon* its American premiere at Jackalope Theater in Chicago, and *but i cd only whisper* had its American premiere at The Flea in New York. *Octagon* was the winner of Arizona Theater Company's 2014 National Latino Playwriting Award and Polarity Ensemble Theater's Dionysus Festival of New Work, and had its 2015 world premiere at the Arcola Theater in London. In 2013, she toured the UK for two months with her collection of poems *promised instruments*, winner of the inaugural Drinking Gourd Poetry Prize and published by Northwestern University Press. Kristiana is an alum of

the Goodman Theater's Playwrights Unit where she developed *florissant & canfield*, an epic reimagining of the Ferguson protests, which was featured in the 2016 Hedgebrook Women Playwrights Festival. She is a resident playwright at Chicago Dramatists and one half of the brother/sister hip-hop duo April Fools. She appeared on the fifth season of HBO's Def Poetry Jam. Kristiana's writing, producing, and organizing work to radically reimagine power structures, our complicity in them, and visions for liberation.

**PATRICIA COTTER** is a Resident Playwright at Playwrights Foundation, class of 2019. Awards include American Academy of Arts Letters, Richard Rodgers Award, three-time Heideman Award Finalist, Emmy Award. Plays include *Drinking on A Plane* performed as part of Actors Theatre of Louisville's *The Tens* in 2018, *Rules of Comedy* which was produced in 2015 Humana Festival Ten-Minute Plays and *The Anthropology Section*, previously performed as part of Actors Theatre of Louisville's *The Tens* in 2015. Other plays include *1980 (Or Why I'm Voting For John Anderson)* Chicago's Jackalope Theatre 2017, *The Surrogate*, production Centenary Stage Company, NJ, 2017 and *The Break Up Notebook* (a GLAAD Award nominee). Musicals (librettist/ adaptations) include *Rocket Science: A Musical*, received readings at Playwrights' Horizons in New York (directed by Kathleen Marshall) and was produced at The Village Theatre, Seattle; *The Break Up Notebook: A Musical* (based on her play), at The Vineyard Theatre in New York and produced at Hudson Theatre, Los Angeles, and *Mulan, Jr.*, based on the Disney film *Mulan*. She has written for Twentieth Century Fox Television, Disney Theatrical and Comedy Central.

**T.D. MITCHELL**'s previous plays include *A Gray Matter*, *In Dog Years*, *Madame Red*, *The Crowd*, *Beyond the 17th Parallel*, and *Queens For A Year*. Her work has appeared at the Ojai Playwrights Conference, Bay Area Playwrights Festival, Wet Ink Festival, Pacific Rep, EST's Octoberfest, and Estrogenius, among others. Seattle ACT received an NEA Artistic Excellent Grant for *Beyond the 17th Parallel*, which is also being adapted for film. *Queens For A Year*, which premiered at Hartford Stage, was named "One of the 50 Notable Productions of 2016" (The Stage Review) and was nominated for the Pulitzer. In TV, she is a writer for ABC's "Army Wives," and won a 2010 Norman Lear Sentinel Award for Primetime Drama. Other honors include: 2015-16 Women in Arts and Media Collaboration, Nathan Miller History, and Reverie Next Generation Playwriting awards. Semi-finalist or runner-up: Princess Grace, New Dramatists, Blue Ink, Jane Chambers, Nicholl Screenwriting, others. Mitchell recently completed artist residencies at both Yaddo and Marble House Project, where she started a new play, *The Double*. She also contributed a short play to *Imagine: Yemen*, which premiered at Signature Theatre in New York in June. Her essays for Verbal Supply Company, speechwriting for international philanthropic organizations, and magazine articles exemplify her multi-format, cross-genre work.

**MADHURI SHEKAR** is a playwright based in New York City, and a current fellow of the Lila Acheson Wallace American Playwrights Program at Juilliard. She is currently developing *Evil Eye* (a commission from Audible), *Hockey Play* (a commission from South Coast Rep) and *Miriam For President*, which will be produced at Victory Gardens in 2019, directed by Chay Yew. Her play *Queen* had its World Premiere in April 2017 at Victory Gardens Theatre in Chicago, was nominated for a Jeff Award for Best New Play and made the 2017 Kilroy's List. She is the 2013/14 winner of the Kendeda Graduate Playwriting contest held by the Alliance Theatre for her play IN LOVE AND WARCRAFT, for which they did the world premiere production. It is published by Samuel French and is now being produced around the country and abroad. The Alliance Theatre then commissioned and produced two further plays – *Bucket Of Blessings* and *Antigone, Presented By The Girls Of St. Catherine's*. Her play *A Nice Indian Boy* had its world premiere at East West Players, and has been produced in Chicago by the Rasaka Theatre Company and EnActe Arts in San Francisco. Her plays have also been developed or showcased at Center Theatre Group, the Old Globe, the Kennedy Center, the Hedgebrook Playwrights Festival (in conjunction with Seattle Rep) and the Oregon Shakespeare Festival. She has an MFA in Dramatic

Writing from USC, and a dual Master's degree in Global Media and Communications from the London School of Economics and USC. She is a member of the Ma-Yi writers lab and the Ars Nova Play Group in New York, and a co-creator of the Shakespearean web series, *Titus And Dronicus*.

### **ABOUT THE BAY AREA PLAYWRIGHTS FESTIVAL**

The BAPF is the oldest and most successful new play festival for new works in their developmental stages in the US. Established in 1976 by Robert Woodruff, the festival has continuously discovered original and distinctive new voices in the theater, invested in the development of their work, and launched their careers. Among the first crop of writers at the inaugural BAPF was the young Sam Shepard – little did Woodruff know at that time how Shepard's work would shape the landscape of American theatre. Since then over 500 prize winning, nationally significant playwrights got their first professional experiences at the BAPF. Examples include Pulitzer Prize winners Nilo Cruz and Annie Baker, MacArthur Award winners Anna Deavere Smith and Sam Hunter, recent Glickman award winners Peter Nachtrieb, Liz Duffy Adams, Aaron Loeb, Chris Chen, Lauren Yee, and Marcus Gardley, as well as the early development of works by David Henry Hwang, Paula Vogel, Claire Chafee, Anne Washburn, as well as Katori Hall and Rajiv Joseph prior to their Broadway debuts, as well as many others. The BAPF's ongoing success in discovering and supporting exceptional, newly emerging writers, and launching their ground-breaking new work is its enduring legacy.

### **ABOUT PLAYWRIGHTS FOUNDATION**

Founded in 1976, Playwrights Foundation is today widely recognized as one of the top new play incubators in the U.S., dedicated to the creative development and career acceleration of contemporary playwrights. We serve emerging and mid-career playwrights, from the Bay Area and around the country. We seek to identify exceptional writers and give them space, time and professional artistic collaborators to explore new theatrical ideas, allowing them to experiment and take risks with structure, form and/or content in an environment that is free from the pressures of the marketplace. Playwrights we have worked with have won every award in the theater including the Pulitzer, the Obie, the National Critics Circle Award, and many more.

### **FESTIVAL AT A GLANCE**

**WHAT:** 2018 BAY AREA PLAYWRIGHTS FESTIVAL

**WHEN:**

Friday, July 20 – Sunday, July 22 - Six play readings and special events  
Friday, July 27 – Sunday, July 29 - Six play readings and special events

**WHERE:** Potrero Stage, 1695 18th St., San Francisco, CA 94107

**TICKETS:**

Single Ticket Prices range from \$17-\$25, Early Bird Pricing through June 30th  
Passes & multi-ticket packages \$50-\$90, single ticket value as low as \$12.50.  
VIP All Access Passes include reserved seating and a drink at each performance.

**INFO:** [playwrightsfoundation.org](http://playwrightsfoundation.org) 415-626-2176 [www.facebook.com/playwrightsfoundation](https://www.facebook.com/playwrightsfoundation)  
<https://twitter.com/pwfoundation/>  
<https://instagram.com/pwfoundation>

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[www.playwrightsfoundation.org/press-and-industry/press-room/](http://www.playwrightsfoundation.org/press-and-industry/press-room/)

**Schedules #BAPF2018 Readings**

## **Chronological Schedule of #BAPF2018**

**Friday 7/20**

**8:00p- VRTU-L**

**Saturday 7/21**

**12:00p- The Daughters**

**4:00p- suspension**

**8:00p- House of Joy**

**Sunday 7/22**

**2:00p- When Lighting The Voids**

**6:00p- Colonialism is Terrible, But Pho is Delicious**

**Friday 7/27**

**8:00p- When Lighting The Voids**

**Saturday 7/28**

**12:00p- House of Joy**

**4:00p- Colonialism is Terrible, But Pho is Delicious**

**8:00p- suspension**

**Sunday 7/29**

**2:00p- VRTU-L**

**6:00p- The Daughters**

### **Schedule by Date Play First of Two Readings**

**T.D. Mitchell: VRTU-L -**

**Friday, July 20th, 8pm and Sunday, July 29th, 2pm**

**Erik Pearson (Director) and Alex Mallory (Dramaturg)**

**Patricia Cotter: *The Daughters* -**

**Saturday, July 21st, 12pm and Sunday, July 29th, 6pm**

**Christine Young (Director) and Maddie Gaw (Dramaturg)**

**Kristiana Rae Colón: *suspension* -**

**Saturday, July 21st, 4pm and Saturday, July 28th, 8pm**

**Margo Hall (Director) and Lisa Evans (Dramaturg)**

**Madhuri Shekar: *House of Joy* -**

**Saturday, July 21st, 8pm and Saturday, July 28th, 12pm**

**Daniel Banks (Director) and Vidhu Singh (Dramaturg)**

**Jon Bernson: *When Lighting The Voids* -**

**Sunday, July 22nd, 2pm & Friday, July 27th, 8pm**

**Lauren English (Director) and Roweena Mackay (Dramaturg)**

**Dustin Chinn: *Colonialism is Terrible, But Pho is Delicious* -**

**Sunday, July 22nd, 6pm and Saturday, July 28th, 4pm**

**Ken Savage (Director) and Nakissa Etemad (Dramaturg)**

## **Schedule Alphabetical by Playwright**

**Jon Bernson: *When Lighting The Voids* -**

**Sunday, July 22nd, 2pm and Friday, July 27th, 8pm**

**Lauren English (Director) and Roweena Mackay (Dramaturg)**

**Dustin Chinn: *Colonialism is Terrible, But Pho is Delicious* -**

**Sunday, July 22nd, 6pm and Saturday, July 28th, 4pm**

**Ken Savage (Director) and Nakissa Etemad (Dramaturg)**

**Kristiana Rae Colón: *suspension* -**

**Saturday, July 21st, 4pm and Saturday, July 28th, 8pm**

**Margo Hall (Director) and Lisa Evans (Dramaturg)**

**Patricia Cotter: *The Daughters* -**

**Saturday, July 21st, 12pm and Sunday, July 29th, 6pm**

**Christine Young (Director) and Maddie Gaw (Dramaturg)**

**T.D. Mitchell: *VRTU-L* -**

**Friday, July 20th, 8pm and Sunday, July 29th, 2pm**

**Erik Pearson (Director) and Alex Mallory (Dramaturg)**

**Madhuri Shekar: *House of Joy* -**

**Saturday, July 21st, 8pm and Saturday, July 28th, 12pm**

**Daniel Banks (Director) and Vidhu Singh (Dramaturg)**

## **Artistic Teams of 2018 Bay Area Playwrights Festival Bios/Background**

**Dustin Chinn: *Colonialism is Terrible, But Pho is Delicious* - Ken Savage (Director) and Nakissa Etemad (Dramaturg)**

**Readings are on Saturday, July 28th, 4pm and Sunday, July 22nd, 6pm**

**KEN SAVAGE** is a San Francisco theater director and the Associate Producer at American Conservatory Theater, where he is the line producer for the M.F.A. program, Young Conservatory, and A.C.T.'s annual New Strands Festival. As a new works producer, he has shepherded new works by Lucy Thurber/Casey Lee Hurt, Susan Soon He Stanton/Mina Morita, Dipika Guha/Jeremy Cohen, Christopher Chen/Byron Au Yong, Marisela Treviño Orta, Lucas Kavner, Lauren Yee, Don Nguyen, Dustin Chinn, and Darren Canady. As an assistant director and/or arts administrator, Ken has worked at the Oregon Shakespeare Festival, the Public Theater, Arena Stage, CalShakes, and TheatreWorks Silicon Valley. Select directing credits: *Tinderella: A Modern Musical* (Custom Made Theatre Co. and Faultline Theater Company), *South of Market the Musical v.2*, *The Aliens*, *The River Bride* (A.C.T. M.F.A program), *Spring Awakening* (Stanford University director-in-residence), *Sweeney Todd* (SFBATCO), *My Fair Lady* (Broadway By the Bay). In development: *Red Waters* (a dance pop musical about Qing Dynasty pirate queen Ching Shih) by Kyle Ewalt and *Gravity: A New(tonian) Musical* (2017 O'Neill Finalist, 2016 TheatreWorks New Works Festival). He is a Stanford graduate (M.A. Communication with a focus on virtual reality and performance, B.A. Drama) and the recipient of the Silicon Valley Creates Artist Laureate Emerging Artist Award (2015). [kensavageproductions.com](http://kensavageproductions.com)

**NAKISSA ETEMAD** (Dramaturg, *Colonialism* ) **Other theatres: Regional:** Heart Shaped Nebula (Shotgun Players); Isfahan Blues (Golden Thread Productions/African-American Shakespeare Company); the road weeps, the well runs dry(Perseverance Theatre, Pillsbury House Theatre, Latino Theater Company, University of South Florida, Lark Play Development Center); Be Bop Baby: A Musical Memoir (Z Space); every tongue confess (Arena Stage); ... and Jesus Moonwalks the Mississippi (The Cutting Ball Theater); The House that will not Stand (readings at Alliance Theatre, Berkeley Repertory Theatre); The Mountaintop (Bay Area Playwrights Festival); Resurrection Blues, Every Good Boy Deserves Favor, I Am My Own Wife, The Magic Fire (The Wilma Theater); Culture Clash in Bordertown, Mummified Deer (San Diego Repertory Theatre) and others. **Other credits:** Executive VP Freelance, Regional VP Metro Bay Area for Literary Managers and Dramaturgs of the Americas; former Dramaturg and Literary Manager for The Wilma Theater, San Jose Repertory Theatre and San Diego Repertory Theatre. **Directing:** Staged readings/workshops: Wolf at the Door, Alcira, Heart Shaped Nebula, Woman on Fire. **Awards:** Elliott Hayes Award for Outstanding Achievement in Dramaturgy for the road weeps. **Education:** MFA, BA, University of California, San Diego.

**Madhuri Shekar: House of Joy - Daniel Banks (Director) and Vidhu Singh (Dramaturg)**

Readings are on **Saturday, July 21st, 8pm** and **Saturday, July 28th, 12pm**

**DANIEL BANKS**, Ph.D., is a theatre director, choreographer, educator, and dialogue facilitator. He has worked extensively in the U.S. and abroad, having directed at such notable venues as the National Theatre of Uganda (Kampala), the Belarussian National Drama Theatre (Minsk), The Market Theatre (Johannesburg, South Africa), the Hip Hop Theatre Festival (New York and Washington, D.C.), the Oval House (London), and served as choreographer/movement director for productions at New York Shakespeare Festival/Shakespeare in the Park, Singapore Repertory Theatre, La Monnaie/De Munt (Brussels), Landestheater (Saltzburg), Aaron Davis Hall (Harlem), and for Maurice Sendak/The Night Kitchen. Daniel has served on the faculties of the Department of Undergraduate Drama, Tisch School of the Arts, New York University, the MFA in Contemporary Performance at Naropa University, the M.A. in Applied Theatre at City University of NY, and most recently as Chair of Performing Arts at the Institute of American Indian Arts in Santa Fe, NM. He is the founder and director of the Hip Hop Theatre Initiative that uses Hip Hop Theatre to promote youth self-expression and leadership training. HHTI has worked on campuses and in communities across the U.S. and in Ghana, South Africa, Hungary, Azerbaijan, Israel, and Mexico. He is a long-time advisor in the Gallatin School for Individualized Studies and on the Founding Board of the Hip Hop Education Center in the Metropolitan Center for Urban Education in the Steinhardt School, both at NYU.

**Vidhu Singh** is a theatre director, scholar and dramaturg who is a key player in the South Asian Theater Arts Movement in the Bay Area and BRAVA Artist-in-Residence. Vidhu holds a Master's degree in Dramatic Art from University of California at Santa Barbara, and a doctorate in Theatre from the University of Hawaii at Manoa's Asian Theatre program. She became the only scholar to document 1990s historic regional experimental theater, during her extensive research in India. A graduate of the Lincoln Center Theater Directors Lab, Vidhu is a founding member of World Wide Lab, an international directors' collective with members from 8 countries, and RasaNova Theater. Vidhu established multicultural theater at Foothill College and has worked as a Managing Director at Asian American Theater Company. She is a core member of Theatre without Borders. Directing highlights include *Books 'N' Bullets: Short Plays in Response to America's School Shootings*, *After Orlando: Short Plays in Response to the Pulse Nightclub Shooting*, *Shahid Nadeem's banned political satire, Burqavaganza*, and *Saviana Stanescu's surreal comedy, Waxing West*, at BRAVA, *Dancing on Glass* by *Ram Ganesh Kamatham* selected for the National Asian American Theater Festival and smash hit, *Aditi Kapil's Rickshaw Girl*, with Bay Area Children's Theatre.

**Kristiana Rae Colón: suspension - Margo Hall (Director) and Lisa Evans (Dramaturg)**

Readings are on **Saturday, July 21st, 4pm** and **Saturday, July 28th, 8pm**



**MARGO HALL** is an award winning actor/director/playwright. She debuted as a Director with The World Premiere of Joyride, from the novel Grand Avenue by Greg Sarris, which was the Bay Area Critics Circle Winner for Best Original Script; the SF Weekly Black Box Awards for Best Production, Best Ensemble, Best Director; Drama-Logue Awards- Northern California for Best Production, Best Ensemble; the Backstage West-Garland Awards- Northern California for Best Production, Best Ensemble, and the Bay Guardian GOLDIE Award Winner for Stage, and directed Mission Indians, a new play by Greg Sarris, with Nancy Benjamin. She CO-Directed Erin Cressida Wilson's award winning The Trail of Her Inner Thigh with Rhodessa Jones. She also directed Hotel Angulo, by Luis Saguar, and Sam Shepard's Simpatico for Campo Santo. She most recently directed Red Velvet and The Story, by Tracy Scott Wilson, a SF Playhouse/Lorraine Hansberry Co- Production. Prior directing credits include Sonny's Blues a story by James Baldwin, for Word for Word, which toured France. She co-directed Bulrusher with Ellen Chang, a play by Eisa Davis, which was a finalist for the Pulitzer Prize, and Hamlet, Blood in the Brain, SPUNK, The Trojan Women, It Falls, Ragtime, and A Streetcar Named Desire for Chabot College.

**LISA EVANS** is a black non-binary actor, poet, and cultural worker and a lover of bad horror movies and good comics. They have worked with several different Bay Area youth development and arts organizations including Youth Uprising, the QT Network of Alameda County, Peacock Rebellion, Destiny Arts Center, The California Shakespeare Theater and more. They can be seen in award winning filmmaker Cheryl Dunye's short film Black Is Blue. Most recently, Lisa produced and directed the premiere production of "Waafrika123" at TheatreFirst. Lisa also wrote and performed their first solo show "You Really Should Sit Like A Lady (or how I got to Femme)" as a part of the Hope Mohr Dance Project's 2017 Bridge Project at CounterPulse and just completed a second run of the piece as Playground's 2018 Solofest. Lisa was also a 2016 YBCA Fellow and is the co-founder of the #BreakingtheBinary Project, a initiative that works with theater arts organizations across the United States to create sustainable practices for TGNCNB2-S (trans, gender non-conforming, non-binary, Two Spirit) inclusion.

**Patricia Cotter: *The Daughters*** - Christine Young (Director) and Maddie Gaw (Dramaturg)

Readings are on [Saturday, July 21st, 12pm](#) and [Sunday, July 29th, 6pm](#)

**CHRISTINE YOUNG** is Chair of the Performing Arts Department, the Director of the Gender and Sexualities Studies Program, and the Co-Director of the Tech and Design Program. As a feminist theater practitioner, Professor Young's research combines creative and scholarly work. She develops and directs plays about social issues affecting women's lives, practices creative casting that seeks to put as many female performers onstage as possible, mentors young women theater artists, and promotes a world where women's lives are understood not as special interest stories, but rather as essential human stories. Prior to joining the faculty at USF, she spent ten years working in non-profit arts administration, including six years as Associate Artistic Director for [Playwrights Foundation](#). Her work has been funded by San Francisco Arts Commission, Haas Foundation, Zellerbach Family Foundation, Puffin Foundation, and Theatre Bay Area. Current projects include directing High Anxiety, a devised play about anxiety and addiction on USF's campus, and curating Works by Women San Francisco, a blog that spotlights theatrical work produced by women in the San Francisco/Bay Area.

**MADDIE GAW** is a Bay-Area based dramaturg and arts administrator. She is currently the Literary Manager at [Playwrights Foundation](#) in San Francisco and Development Associate at Berkeley Repertory Theatre. As a dramaturg Maddie has collaborated with Marin Theatre Company, Crowded Fire Theater, The Custom Made Theatre Co., foolsFURY Theatre Company, Golden Thread Productions, and Constellation Theatre Company. As a producer she has collaborated with 6NewPlays (Erin Bregman's That it all makes perfect) and Literary Managers and Dramaturgs of the Americas (2017 LMDA Conference). As a script reader she has collaborated with American Conservatory Theater, Cleveland Play House, Eugene O'Neill Theater Center, Native Voices at the Autry, The Playwrights Realm, and Ensemble Studio Theatre. Maddie also offers freelance script consultation to local playwrights, and is a proud native East Coaster.

**T.D. Mitchell: *VRTU-L*** - Erik Pearson (Director) and Alex Mallory (Dramaturg)

**Readings are on Friday, July 20th, 8pm and Sunday, July 29th, 2pm**

**ERIK PEARSON** is a Bay Area based director and projection designer. Recent projects include John Glover's new opera *Lucy* for Urban Arias in DC, *Richard III* for Allentown Shakespeare In The Park, Spike Lee's *Mike Tyson: Undisputed Truth* on Broadway/HBO, and Bill Irwin and David Shiner's *Old Hats* at ACT in San Francisco. Other New York credits include The Playwrights Realm, Cherry Lane Theater, EST, SoHo Playhouse, Park Avenue Armory, Intar, HERE, TerraNOVA, New Dramatists, The Lark and Studio NYC. International and regional credits include The Holland International Dance Festival, Shakespeare Theatre Company, Woolly Mammoth, Two River Theater, Carolina Ballet, El Paso Opera, Ballet Met, The Magic, Shakespeare Santa Cruz, BRAVA!, Marin Theater Company, The Playwrights Center, and Nantucket Theatre Workshop. He has served on the teaching faculty at NYU, Ithaca College, University of California at Santa Cruz, as a guest lecturer at Yale School of Drama, and as a guest artist at Rutgers University. Erik is a member of Wingspace Design Collective and holds an M.F.A. in directing from Yale School of Drama.

**ALEX MALLORY** (Dramaturg, VRTU-L) is a third-year MFA candidate in Directing at Northwestern University interested in theatrical collisions of violence and identity. Directing and new play development highlights include an original adaptation of *SPRING AWAKENING* at Northwestern, *GOLIATH* and *DIJLA WAL FURAT* at Wild Project, *FAITH* at Culture Project's Women Center Stage Festival, and *THE REFUGE PROJECT* for Bedlam MadLAB, many of which were developed with Poetic Theater Productions in New York City where she was Co-Artistic Director from 2011-2015. Her work with PTP led her to work closely with military veterans as a director and facilitator with The Telling Project, the Veteran Artist Program, DE-CRUIT, and LaGuardia Community College. She is thrilled to return to BAPF after ten years, where she was a production assistant for the 2008 Festival and Associate Producer for the 2008 Rough Reading Series. Alex holds a BA in Drama from Stanford University, where she received the Louis Sudler Prize in Creative Arts and the Sherifa Omade Edoga Prize for work involving social issues. Associate Member, SDC. [www.alex-mallory.com](http://www.alex-mallory.com)

**Jon Bernson: When Lighting The Voids - Lauren English (Director) and Roweena Mackay (Dramaturg) Readings are on Friday, July 27th, 8pm and Sunday, July 22nd, 2pm**

**LAUREN ENGLISH** is a founding member of The San Francisco Playhouse and currently serves as resident Artistic Associate and Casting Director. Favorite SF Playhouse directing credits: *1 2 3*, a World Premiere by Lila Rose Kaplan, *Inevitable* by Jordan Puckett, and *The Mystery Plays* by Roberto Aguirre Sacasa. Since 2003 I've performed over 25 productions with the San Francisco Playhouse. My favorite performances include; Kate, in *Seminar* (TBA Award Nomination); Pilot, in *Grounded*; Steph, in *Reasons To Be Pretty*, Sally in *Cabaret*; Emily in *Our Town*; and Lisa, in *The Glory of Living*. Graduated 2009 from the Graduate Acting Program at NYU's Tisch School of The Arts under Mark Wing-Davey and Zelda Fichandler. While in New York, Lauren worked at The Public Theatre, TACT Theatre (Off Broadway), The New York Times Theatre (Off Broadway), Ensemble Studio Theatre, The Lark Theatre, Playwrights Realm, and The Shakespeare Theatre of New Jersey.

**ROWEENA MACKAY** started her theatre work in Albuquerque after she received a B.A. in comparative literature from the University of New Mexico. Under the mentorship of directors Denise Schulz, Susan Pearson and David Richard Jones, she dramaturged some classic plays (*A Christmas Carol* and *Shopping & F\*\*\*ing*) and then applied to graduate school. At the Yale School of Drama, she studied new play development with Mark Bly, dramaturged plays by Kane, Orton, Penhall and McDonagh and worked with August Wilson and Culture Clash. Graduation led her to NYC where she worked at the Flea and HERE (Mac Wellman, Liz Swados and Tim Braun) and she co-founded Bone Orchard with director Anna Jones (*The Immediate Present*, *The Stubborn Illusion of Time*, *Times 365:24:7*). In 2009, photographer Jean Christian Bourcart hired Roweena as script supervisor on his feature *In Memory of the Days to Come* and she started working in independent film. Recent credits: *Boots Riley's Sorry to Bother You* (coordinator); *My America* (producer). Other dramaturgy credits: *Hostages* (Miscreant Theatre), *The Colored Museum* (Columbia), *Dreaming Bundle* (New Native Theatre), *Cressida* (Mary Baldwin). Roweena is currently

developing a screenplay with New York choreographer Gabrielle Lansner and a script with Bay Area playwright Julius Rea.