

# CARTER W. LEWIS

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## PROFESSIONAL OVERVIEW

### *Teaching*

Washington University in St. Louis  
Studio Arena Theatre in NY  
Geva Theatre Center in NY  
Otterbein College in Ohio  
University of Oklahoma

### *Literary Management/Dramaturgy*

Washington University in St. Louis  
Hot City Theatre in Missouri  
Geva Theatre Center in NY  
Upstart Stage in Berkeley, CA  
The Playwright's Center in MN  
Regional VP LMDA

### *Directing*

Academic theatre  
Professional Equity theatre  
Professional non-Equity theatre  
Regional Theatre  
Over forty productions

### *Playwriting*

Approximately 40 written plays  
Over 170 productions  
Approximately 15 commissions  
Plays published  
National Writing Awards & Grants

## PROFESSIONAL CHRONOLOGY

*Playwright-in-Residence, Washington University in St. Louis, 1999-present.*

*Playwriting Fellow, Shakespeare Festival of St. Louis, 2019. (one year appointment)*

*Playwright-in-Residence and Literary Manager, Geva Theatre Center in NY, 1995-99.*

*Co-Founder and Playwright-in-Residence, Upstart Stage in Berkeley, CA, 1989-1994.*

*Freelance director & playwright, 1977-present.*

*Adjunct Instructor or Guest Artist in theatre, Otterbein College, 1977 - present.*

*MA candidate in directing and playwriting, University of Oklahoma, 1975-1977.*

## P L A Y W R I T I N G

### PLAYS AND PRODUCTIONS

#### **THE SCIENCE OF LEAVING OMAHA**

Commission, Washington University. Production fall 2020.

#### **THE STORY BLINKED**

Commission Shakespeare Festival of St. Louis. Presented November 2019

#### **DUCKRABBIT**

Recently submitted nationally.

#### **KIM JONG ROSEMARY**

Neil Labute New Play Festival St. Louis, 2017 (Premiere)

#### **PERCENTAGE AMERICA**

Neil Labute New Play Festival St. Louis, 2017 (Premiere)  
59E59 Street Theatres, NYC 2018

**WITH**

Cyrano Theatre, Anchorage Alaska, 2020.  
Perseverance Theatre, Juneau, Alaska, World Premiere November, 2019  
Palm Beach Dramaworks New Play Festival 2018  
PlayPenn New Play Conference, Philadelphia, 2017  
Geva Theatre Center, Festival of New Theatre (FONT) 2017

**ECHO LOCATION**

B Street Theatre, CA 2016, World Premiere.

**THE HUMMINGBIRD WARS**

The Arts Garage, FL 2014  
Sonoma State University, CA 2015

**CAMDEN & LILLY**

Washington University Commission, World Premiere 2012

**THE AMERICANS ACROSS THE STREET**

Florida Stage, Premiere 2012  
Harlequin Theatre, 2012

**A PRAYER FOR THE GUN BUG (Site Specific)****HIT-STORY (Site Specific)****ANARCHY OF A PINBOY (Site Specific)**

OnSite Theatre Company, 2008, 2011, 2014  
Geva Theatre (Hornets Nest, Hit-Story) 2014

**THE CHA CHA OF A CAMEL SPIDER**

Florida Stage, Dir Lou Tyrrell, World Premiere, '11

**THE STORYTELLING ABILITY OF A BOY**

Florida Stage, Dir. Lou Tyrrell, '09  
Aurora Theatre Company, '10.  
Wellfleet Harbor Actors Theatre, '10  
Synchronicity Theatre, '11  
The Phoenix Theatre, '11  
Otterbein College, '11  
LA Theatre Non-Equity Production '12  
Center Repertory Theatre, 12  
Sam Houston College, 14  
Mt. Hood Community College, 15

**EVIE'S WALTZ**

Repertory Theatre of St. Louis, commission, '08  
The Magic Theatre, SF, '08  
Cape Cod Theatre Project, '08  
Geva Theatre Center, '09  
New Jersey Repertory Company, '09  
Contemporary American Theatre Company, '10  
North Carolina Actors Theatre, '10  
Simpatico Theatre, '11.  
Newnan Theatre, '11  
The Shadow Theatre Company, '13  
Pacific Repertory Theatre, '14  
Coe College, '14

## **ORDINARY NATION**

Repertory Theatre of St. Louis, Dir. Andrea Urice, '07  
Florida Stage, Dir. Lou Tyrrell, '08

## **AMERICAN STORM**

Theatre 7, Chicago, '12  
Washington University, commissioned, Dir. Andrea Urice, '02.

## **KID PECULIAR**

Washington University, commissioned, Dir. Andrea Urice, '04.

## **CIVIL DISOBEDIENCE**

Washington University, commissioned and produced, Dir. Andrea Urice, '07.  
Otterbein College Theatre, Dir. Dennis Romer, '08.

## **WHILE WE WERE BOWLING**

Aurora Theatre, CO '011  
Otterbein College Theatre, Dir. Ed Vaughan, '07  
Ensemble Theatre of Cincinnati, Dir. Lynn Meyers, '05  
B Street Theatre, Dir. NA, '04  
Studio Arena Theater, Dir. Gavin Cameron Webb, '04

## **MEN ON THE TAKE**

Repertory Theatre of St. Louis, Dir. Skip Greer, '03  
Cincinnati Playhouse in the Park, Dir. Ed Stern, '02

## **WOMEN WHO STEAL**

The Warehouse Theatre, NC '20  
The Shadow Theatre, Alberta Canada, '10  
The Penguin Theatre, NY '10  
Riverside Theater, Florida, '10  
The Red Barn Theatre, '10  
New Jersey Repertory Theatre, Dir. NA, '08  
Austin Theatre Company, Dir. Don Toner, '07  
Barebones Theater Company, NC., Dir. NA, '06  
Florida Stage, Dir. Louis Tyrrell, '05  
San Diego Repertory Theatre, Dir. Sam Woodhouse, '04  
Merrimack Repertory Theatre, Dir. Charles Towers, '03  
Repertory Theatre of St. Louis, Dir. Carter W. Lewis, '02  
Otterbein College Theatre, Dir. Carter W. Lewis, '02  
B Street Theatre, CA, Dir. Buck Busfield, '02  
Ensemble Theatre of Cincinnati, Dir. Lynn Myers, '02  
Wellfleet Theatre, MA, Dir. Ellen Graham, '00  
State Theatre of Austin, Dir. Skip Greer, '99  
Geva Theatre Center, NY, Dir. Skip Greer, '99  
New Jersey Repertory Theatre, Dir. Suzanne Barabas, '09  
Penguin Repertory Theatre, Dir. Suzanne Barabas, '09

## **SOFT CLICK OF A SWITCH**

Map Theatre Company, Seattle, '13  
Man Alone Productions, '12  
New Works Company, NY, Dir. NA, '08  
The Angry Theatre Company, NY, Dir. NA, '99  
The Source Theatre, D.C., Dir. Artistic Director, '98  
The Washington D.C. Play Festival, Dir. Artistic Director, '98  
NorthWest Actors Studio, WA, Dir. Ellen Graham, '98

### **THE ONE-EYED MAN IS KING**

Open Stage Theatre, CO, '09  
Triple Shot Theatre Company, SF '09  
Pegasus Theatre, Chicago, Dir. Alex Levy, '03  
Fulton Opera House, PA, Dir. Michael Mitchell, '00  
Forest Roberts Theatre, MI, Dir. Jim Panowski, '98  
Geva Theatre, NY, Dir. Andrew Traister, '98  
Triple Shot Productions, SF, CA '09  
Open Stage Theatre, CO, '10

### **GOLF WITH ALAN SHEPARD**

Artspace Theatre, CA '13  
South Carolina Repertory Theatre, '11  
Florida Repertory Theatre, Dir. NA, '05  
Seven Angels Theatre, CT, Dir. Dan Lauria, '05  
American Stage, FL, Dir. NA, '05  
Sonoma Repertory Theatre, CA, Dir. NA, '04  
The Falcon Theatre, CA, Dir. Skip Greer, '04  
CiderMill Playhouse, NY, Dir. NA, '03  
The Boarshead Theatre, MI, Dir. NA, '01  
Virginia Stage, Dir. NA, '00  
Act II Playhouse, PA, Dir. NA, '00  
The Playhouse on the Square, TN, Dir. NA, '00  
Virginia Stage, Dir. Lillian Garret-Groag, '00  
Phoenix Theatre, AZ, Dir. Artistic Director, '99  
The Barter Theatre, VA, Dir. NA, '99  
The Barksdale Theater, VA, Dir. NA, '99  
Western Stage, CA, Dir. NA, '99  
The Barksdale Theater, VA, Dir. NA '99  
Studio Arena Theatre, NY, Dir. Charlie Hensley, '98  
Geva Theatre, NY, Dir. Mark Cuddy, '96  
Syracuse Stage, Dir. Mark Cuddy, '96  
Dorset Theatre Festival, NY, Dir. NA, '96  
The Berkshire Theatre Festival, MA, Dir. Julianne Boyd, '95  
Florida Stage, Dir. Louis Tyrrell, '95  
Sacramento Theatre Company, Dir. Mark Cuddy, '95  
Upstart Stage, Dir. Dennis Barnett, '94

### **AN ASIAN JOCKEY IN OUR MIDST**

Round House Theatre, MD, Dir. Scott Reese, '97  
Oakland Ensemble Theatre, Dir. Ralph McCoy, '97  
State Theatre of Austin, Dir. Clinton Turner Davis, '96  
Cincinnati Playhouse in the Park, Dir. Brian Kulick, '96

### **OTHER PRODUCED PLAYS**

Longevity Abbreviated For Those Who Don't Have Time (1)  
Picasso Does My Maps (3)  
The Women of My Father's House (3)  
Till Death Do Us... (4)  
Fisherdad (1)

### **PRODUCED SHORT PLAYS**

A Geometric Digression of the Species (5)

Art Control (5)  
The Seducing of Things Past (2)  
Anarchy of a Pin Boy (3)  
No Preying (2)

## **FESTIVALS**

Palm Beach Dramaworks New Play Festival, FL, *With* '18  
Playpenn New Play Conference, PA, *With* '17  
FONT Festival of New Theatre, NY, *With* '17  
1<sup>st</sup> Stage Festival, Fl., *The Americans Across the Street* '11.  
1<sup>st</sup> Stage Festival, Fl. *The Cha-Cha of a Camel Spider* '10  
1<sup>st</sup> Stage Festival, Fl. *The Storytelling Ability of a Boy* '09  
Cape Cod Theatre Project, *Evie's Waltz*.  
Cape Cod Theatre Project, MA. *While We Were Bowling*  
Stamford Theatre Festival, CT. *Women Who Steal*  
Cape Cod Theatre Project, MA. *Longevity Abbreviated for Those Who Don't Have Time*  
Cape Cod Theatre Project, MA. *Women Who Steal*  
CATCO Festival of Shorts, OH. *A Geometric Digression of the Species*  
Harvest Festival of New Plays, TX. *Women Who Steal*  
ASK Theatre Projects, CA. *The Seducing of Things Past*  
Charlotte Repertory Festival of New Plays. *The One-Eyed Man is King*  
Washington DC 17<sup>th</sup> Annual Play Festival. *Soft Click of a Switch*  
Hibernatus Interruptus: A Festival of New Plays, Geva Theatre. *Women Who Steal*  
ASK Theatre Projects, CA. *Soft Click of a Switch*  
Playlabs, Playwright's Center, MN. *An Asian Jockey In Our Midst*  
Harvest Festival of New Plays, TX. *An Asian Jockey In Our Midst*  
Bay Area Theatre Festival, CA. *An Asian Jockey In Our Midst*

## **PUBLISHED PLAYS**

***NO PREYING & GEOMETRIC DIGRESSION OF THE SPECIES***, River Styx Literary Magazine  
***ART CONTROL***, *25 in 10*, Dramatist Publishing Co., NY, '02.  
***THE ONE-EYED MAN IS KING***, *Best New Plays of 1998*, Smith & Kraus.  
***SOFT CLICK OF A SWITCH***, Samuel French, NY '97.  
***AN ASIAN JOCKEY IN OUR MIDST***, Multicultural Theatre, Scenes and Monologues. Ellis, Roger, ed., Merriweather Publishing Ltd., CO, '96.

## **PUBLISHING OTHER**

The Playwright's Workout. A Compilation of Playwriting Exercises from America's Leading Playwrights Who Teach. Article: *Love and the Razor*. Smith & Krause, 2009.

## **GRANTS, & AWARDS**

Nominated and Accepted for The Hermitage Writers Retreat, 2012, 2013, 2014, 2015.  
Laurie Foundation Award Best New Play of 2004, *While We Were Bowling*.  
NEA/TCG Playwriting Residency Grant, w/Studio Arena Theatre, '04.  
Lois and Richard Rosenthal New Play Prize, Cincinnati Playhouse in the Park, *Men on the Take*, '02.  
American Theatre Critics Award Nominee, *An Asian Jockey In Our Midst* ('96), *Women Who Steal* ('00).  
Mildred and Albert Panowski New Play Prize, MI, *The One-Eyed Man is King*, '98  
Charlotte Repertory Theatre New Play Prize, NC, *The One-Eyed Man is King*, '98  
Lois and Richard Rosenthal New Play Prize, Cincinnati Playhouse in the Park. *An Asian Jockey In Our Midst*, '96.  
New Dramatist, Arnold Weissberger Playwriting Award, NY, *Soft Click of a Switch*, '96.  
Jerome Fellowship for Playwriting, Playwrights' Center, MN, '94.  
A Beverly Hills Theatre/Julie Harris Playwriting Award, *Golf With Alan Shepard*, '90  
State Theatre of Austin, Best New Play, *An Asian Jockey In Our Midst*, '90

## COMMISSIONS

Washington University, *The Science of Leaving Omaha*, '20  
Washington University, *Thinking It*, '16  
Washington University, Camden & Lilly, '12  
Repertory Theatre of St. Louis, *Evie's Waltz*, '08  
Washington University, *Civil Disobedience*, '07  
Repertory Theatre of St. Louis, *Ordinary Nation*, '06  
Washington University, *Kid Peculiar*, '04  
Florida Stage, *Anarchy of a Pin Boy*, '03  
Studio Arena Theatre, *While We Were Bowling* (NEA Grant), '02  
Washington University, *American Storm*, '02  
Geva Theatre Center, *A Geometric Digression of the Species*, '02  
ASK Theatre Projects & The Getty Museum, *The Seducing of Things Past*, '99  
Otterbein College, *Picasso Does My Maps*, '98  
Geva Theatre Company, *Women Who Steal*, '98  
Otterbein College, *Longevity Abbreviated...*, (co-commission), '97  
ASK Theatre Projects, *Longevity Abbreviated For Those Who Don't Have Time*, '97

## TEACHING EXPERIENCE

### *Playwright-in-Residence*

***Performing Arts Department (PAD), [www.wustl.edu/~pad](http://www.wustl.edu/~pad)  
Washington University in St. Louis, August 1999 to present***

Within Washington University's School of Arts and Sciences, the PAD is a theatre-dance department with fifteen full-time, permanent artist-scholar faculty serving both undergraduate and graduate programs.

### **Course work at Washington University**

#### *Introduction to Playwriting*

- Introductory course for majors and non-majors; and Graduate students on Independent Studies.
- The course targets how a play works by focusing on the rudimentary difference between the narrative nature of prose and the behavioral nature of dramatic language. Includes a significant number of shorter in-class writing exercises, and longer written assignments that receive one-on-one dramaturgical input.

#### *Advanced Playwriting*

- For majors and graduate students or non-majors who have taken Intro to Playwriting.
- Builds on the basics through collaboration with acting classes, guest professional actors, Multiple Intelligences and a more liberal exploration of the well made play model.

#### *Playwright's Workshop*

- Students are chosen to participate in this course. It is a highly intensive writing course for students who wish to continue their particular exploration of written playwriting work.

#### *Dramaturgical Workshop*

- For graduate students, majors or non majors who have taken Directing or Intro to Playwriting.
- The course is an introductory course that focuses on four areas; Institutional Dramaturgy, New Play Dramaturgy, Rehearsal Room Dramaturgy and Dramaturgy of Devised Theatre Projects.

#### *Senior Honors Thesis Projects (necessary to graduate from Washington University with Latin Honors)*

- Committee for all playwriting-oriented thesis projects since 2000. Each project is a 10-month commitment with bi-weekly one-on-one seminars occurring throughout the academic year.

#### *Independent Dramaturgy within the University*

- Independent work with colleagues, professors and students in a dramaturgical capacity on individual writing projects and/or for main stage or second stage productions; or workshop productions – primarily, but not exclusively new play projects.

## **A. E. Hotchner Playwriting Competition and Festival. Student world premieres. Washington U.**

Organization of the annual university-wide playwriting competition; and producing the annual A. E. Hotchner Playwriting Festival - from each festival a play is chosen and given a full production in the main stage season.

### *The Playwriting Competition*

- Advertising and soliciting submissions from all departments at the university; organization of the adjudication committee; the reading of all submissions, and the selection and announcement process.

### *The Playwriting Festival*

- Hiring a professional guest dramaturg; casting all plays; selecting directors; organizing multiple rehearsal processes; participation in all dramaturgical work; directing one or two selections; advertising and producing the festival - which culminates in public staged readings of all (4-6) plays.

### *World Premieres*

- Continuation of dramaturgical development thru rehearsal process to production. We have done at least one world premiere of a play in every season (maximum of 4 in one year).

### *Special Forums and Seminars*

- With each festival the university brings in a guest a dramaturg - a public presentation is created, centered in their area of expertise. i.e. What is Dramaturgy?; Writing Politically in America; Eating Chicken in the Theatre; The Rent Fiasco and LMDA, etc.

## **NEA/TCG Residency/Teaching**

### **Studio Arena Theatre, NY, 2001-2002**

- Ten weeks in residence sponsored by the NEA, with commission to write *While We Were Bowling* for Studio Arena's main stage in 2002.
- Hard Hat Playwriting – the teaching of a six week intensive for experienced playwrights
- Providing instruction to interns on how to organize the literary office in preparation for the hiring of a new literary manager.
- Dramaturgical work on a new play titled, *Mark Twain in Buffalo*.

## **Guest Lecturer and Director/Teaching**

### **Cornell University, NY. Fall, '98.**

- Two Playwriting Master Classes.
- Dramaturged and directed Cornell's new play festival winner.

## **Literary Manager and Playwright-in-Residence/Teaching**

### **Geva Theatre Center, NY, '95 - '99**

- Write On Write Now! – developed and taught a 6 week playwriting class for young writers.
- Co-Producer, Adopt a School Program. Students brought in from inner-city schools for 10 weeks and taught acting and writing skills. They then wrote and developed a play to be performed at their high school for the student body.

## **Adjunct Professor and Guest Artist/Teaching**

### **Otterbein College, OH. '77 – ongoing.**

- Taught Voice and Diction, Oral Interpretation, Playwriting
- Directed over a dozen productions
- Artistic Director of Otterbein Summer Theatre Company ('77 -'78)
- Two plays commissioned, four plays produced for the main stage & studio theatres.
- Guest Artist Master Class in Playwriting
- Hosting of a public forum on Writing Politically in America in conjunction with production of my play *civil disobedience*.

## **Ohio Bar Association, Cities throughout Ohio/Teaching**

### **Lecturer and Workshop Coordinator, '78 - '80**

- Communication Dynamics in the Courtroom. A communications/acting class taught for lawyers.
- Wrote, produced, cast and directed a short film to accompany the seminar.
- Created mute court workshop situations with judges and lawyers.

## **Graduate Student/Teaching Assistant**

### ***University of Oklahoma '74 -'76***

- Teaching of Acting and Voice and Diction for undergraduates.
- Member of the Graduate Production Company – taught seminars, produced and directed.

### ***Production Related Speaker/Teacher.***

#### ***Universities, Arts Groups and Regional Theatres-in conjunction with productions – ongoing.***

- *General Subjects:* The Playwright's Journey, From Page To Stage, The Impact of Dramaturgy on the Process, How the Playwright Works, Writing Politically in America; How Playwriting Saves Lives.
- Single afternoon seminars on playwriting. (Usually 1-2 hrs)
- Various post-shows and public talks on my own work.

## **LITERARY MANAGEMENT/DRAMATURGY EXPERIENCE**

### ***Dramaturgy***

#### ***Washington University in St. Louis***

- In addition to teaching dramaturgy I served as dramaturg for most of the new play work on the main stage and second stages.
- For the A.E. Hotchner Playwriting Festival; pre-workshop, post-workshop and production dramaturgy on all Festival Plays.
- “Dramaturg services” for new plays for many colleagues and students on campus outside PAD.

### ***Dramaturgy***

#### ***HotCity Theatre in St. Louis 2006-ongoing***

- HotCity's New Play Festival. Adjudicated scripts and attend readings while serving as one of three judges who determine the winning play that goes to full production.

### ***Literary Management (and Playwright-In-Residence)***

#### ***Geva Theatre Center, NY 1996 -'99***

- Hiring staff and coordinating the literary office. (Assistant and two interns)
- Selecting seasons for main stage and studio theatres in conjunction with Artistic Staff.
- Commissioning of new work for development and/or production.
- Dramaturgical and literary articles for programs and theatre newsletter.
- Collaborative participation on lobby displays for main stage and studio theatre.
- Play submissions; processing, organizing, reading, evaluating, agents, etc.
- Rehearsal Dramaturgical responsibilities.
- Organization and participation in pre-show and post-show talks.
- Maintaining Playwright relations; correspondence, traveling to festivals, forums, seminars.
- Created and produced a seven tiered new play development program which included:
  - Hibernatus Interruptus* – A National Playwriting Festival that commissioned and produced new plays by prominent American writers.
  - Regional Playwriting Festival* – A Festival that developed and produced plays by experienced and aspiring writers who lived in a 100 mile radius of the theatre.
  - Young Writers Festival* – In conjunction with the Regional Festival it developed work by aspiring writers at the high school and college level.
  - Write On, Write Now!* – a six week playwriting class for young writers.
  - American Voices Reading Series* – a quick hit series that rehearsed new plays by writers for eight hours and presented them that evening in a public reading. Any level.
  - Latter Day Playwrights Project* – offered the opportunity for writers in other disciplines to write plays for development at the theatre. i.e. Andrea Barrett, William Kennedy.
  - Spot Readings* – organization of cold readings for plays under consideration for main stage season - often, but not necessarily new work.

### ***Dramaturgy & Literary Management***

#### ***Upstart Stage in Berkeley 1989 -'94***

- Co-founder & Playwright-in-Residence, new play development theatre.
- Play submissions: organizing, reading, selecting, etc.
- Directing staged readings.



- Casting and coordination of rehearsals
- Publicity
- Post Show Talks
- Dramaturgical work with all writers.
- Five readings and two productions of my own work.

### ***Dramaturgy***

#### ***The Playwright's Center, Minneapolis, MN 1994-'95***

- Jerome Playwriting Residency.
- Dramaturgy work with colleagues and younger writers
- Selected for annual playwriting festival – Playlabs - *An Asian Jockey In Our Midst*.

### ***Literary Management***

#### ***Ohio Arts Council, 1991***

- One of two adjudicators of play submissions for 1991 playwriting grants & awards.
- Read over sixty plays and awarded over \$100,000 in arts grants.

### ***Literary Management***

#### ***Marin Theatre Company '86 -'87***

- Coordinator of the Playwright's Forum Reading Series. Reading and selection of scripts.

## **DIRECTING EXPERIENCE**

### ***Director: Productions***

#### ***University and Regional, 1975-Ongoing***

*Note:* I no longer maintain a directing resume even though I've directed over forty productions nationally. Since the early eighties my directing work has been primarily focused on readings and workshops level of new play development. Full production directing *sample* below.

- Otterbein College, Guest Director, 1975-ongoing. 20+ productions. Sample:
  - Plenty* by David Hare, Otterbein College Summer Theater, 1978.
  - The Real Thing* by Tom Stoppard, Otterbein Studio Theater, 1980.
  - As You Like It*, William Shakespeare, Otterbein Main Stage, 1981.
- B & B Theatre, Equity Touring.
  - Barefoot in the Park* by Neil Simon, 1978 (Selma Diamond)
  - Arsenic and Old Lace* by Joseph Kesserling, 1979 (Richard Hoyt-Miller)
- Players Theatre of Columbus, Equity/Regional. 12+ productions. Sample:
  - Gin Game* by D.L. Coburn, 1979
  - Fifth of July* by Lanford Wilson, 1980
  - Benefactors* by Michael Frayn
- Other Sample Credits.
  - My Sister in this House* by Wendy Kesselman, Contemporary American Theatre Co. 1984.
  - Crying Boy* by Michael Pearce, Upstart Stage in Berkeley, 1990.
  - Women Who Steal* by Carter W. Lewis, Repertory Theatre of St. Louis, 2003.

### ***Director: New Play Development, Readings & Workshops***

- Washington University in St. Louis – 9 workshops, 14 readings.
- Geva Theatre Center, NY – 5 workshops, 27 readings.
- Upstart Stage in Berkeley – 20+ readings
- Studio Arena Theatre, NY – 7 readings

## **PROFESSIONAL RELATED INFORMATION**

Agent Representation, Playwriting, Susan Gurman Agency NYC.

Regional Vice President, Literary Managers and Dramaturgs of the Americas.

Member of Theatre Communications Group, Writers Guild, & The Playwright's Center.