

PLAYWRIGHTS' LAB

COMPANY



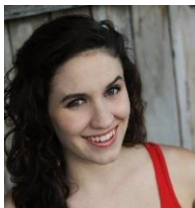
COHEN AMBROSE An actor, director, teacher, playwright, dramaturg, and scholar, Cohen has lived and worked in Montana, Washington, New York City, and Prague, Czech Republic. He holds an MA in performance theory and criticism and an MFA in directing from the University of Montana, and a BA in philosophy and performance studies from The Evergreen State College. His research and scholarship interests include Brecht, Meyerhold, Chekhov, actor-training, phenomenology, media and digital dramaturgy, and cognitive science in performance. His work has been published in Theatre Symposium, Wheelhouse Magazine, State of the Arts, The Brecht Yearbook, and by the University of Montana Press. He has directed and/or acted in over twenty professional and educational productions, most recently including an adaptation of Brecht's LIFE OF GALILEO, a production of Lanford Wilson's BOOK OF DAYS, and Jere Lee Hodgins' adaptation of Charles Dickens' A CHRISTMAS CAROL. Cohen most recently finished work as production dramaturg for the Montana Repertory Theatre's 2016 National Tour of Arthur Miller's ALL MY SONS. He is currently serving as Adjunct Assistant Professor at the University of Montana where he teaches acting and dramatic literature.



DANIEL BEECHER attended the actor training program at the U of U. He has most recently been seen locally in TWELFTH NIGHT at Salt Lake Shakespeare, AUGUST: OSAGE COUNTY with Utah Rep and Silver Summit, and at the Grand Theater in NOISES OFF, OUR TOWN, and DEATH OF A SALESMAN. Other local credits include COURSE 86 B IN THE CATALOGUE, THE CARETAKER, and AN EMPTY PLATE IN THE CAFE DU GRAND BOEUF at Salt Lake Acting Company, PETER PAN, MACBETH, THREE MUSKETEERS, KING LEAR, and ROSENCRANZ AND GUILDENSTERN ARE DEAD at Pioneer Theatre Company, and many others.



CHARLOTTE BOYE-CHRISTENSEN, a native of Copenhagen, received her formal training at London Contemporary Dance School and at the Laban Centre in London, and completed her MFA Degree at Tisch School of the Arts. Charlotte has been commissioned to create new works for: Milwaukee Ballet, Ballet West, Singapore Dance Theatre, Danish Dance Theatre, Compania Danza Contemporanea Ccu in Mexico, Verb Ballets in Cleveland, Ballet de Camaguey in Cuba, The Arts Fissions Dance Company in Singapore, Tisch School of the Arts' Second Avenue Dance Company in NYC, London Contemporary Dance School's Edge Dance Company, and Utah Symphony and Opera. In 2002 she joined Ririe-Woodbury Dance Company, located in Salt Lake City, Utah. She became the Artistic Director in 2008 and created 26 new works with the company. In 2013 she formed NOW-ID, an interdisciplinary contemporary dance and design company together with her husband, architect Nathan Webster. As a soloist, Charlotte has performed at the International Choreographic platform in Almada, Portugal, at the Marato de l'espectacle in Barcelona, Spain, at the Metropolitan Museum of photography in Tokyo, Japan, at Lasalle-Sia, College of the Arts in Singapore and more. She has choreographed at the Universities of Texas-Austin, TCU, Princeton, Rutgers, Utah, Southern Mississippi, at The National School for Contemporary Dance in Denmark, The Kuopio and Oulu Conservatories in Finland, Arnheim Academy and European Dance Development Center in the Netherlands, The Royal Danish Ballet School, University of the Americas in Mexico, and at the Bellas Artes International Choreography Competition in Mexico City. She has staged her work at the Kaleidoskop Theatre, at the New Opera house and "Den Nye Scene" in Copenhagen, at NYU/ Skirball Center for the Performing Arts in NYC, at the Alliance Francaise in Singapore and she directed the stage workshop at the famed Bauhaus Institute in Germany. She is the recipient of a Fulbright Scholarship and grants from the Theatre and Arts Councils in Denmark, Germany, Mexico and Singapore, a grant from the Toyota Foundation and three from the Augustinus Foundation in Denmark amongst others, as well as a recipient of the Choo-San Goh Award for Choreographic Excellence and locally in Utah - six "Arty's" for "Best choreography."



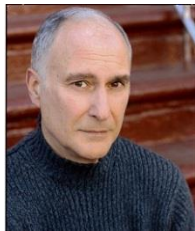
ANNE LOUISE BRINGS has most recently been seen as Cindy in BOOKSMART (Plan-B), and in WIT (Wasatch Theatre Co.). Past favorites include Emma in MOCKINGBIRD (Pygmalion Productions), Mercy Lewis in THE CRUCIBLE (Pioneer Theatre Co.), Ali in SPARK (Pygmalion Productions), Jean in AUGUST: OSAGE COUNTY (Utah Repertory Theatre Co./Silver Summit Theater Co.), Wiglaf in BEOWULF (Meat & Potato Theatre Co.), Gloria in BOEING BOEING (Pinnacle Acting Co.), Dakota in a staged reading of MAD GRAVITY (Salt Lake Acting Co.),

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Rosalind in *AS YOU LIKE IT* (Davis Arts Council), Lupita in *THE RIGHTEOUS AND VERY REAL HOUSEWIVES OF UTAH COUNTY* (AP Productions), Georgia in *CURTAINS* (Courage Theater) and Antigone in *ANTIGONE* (Regional Tour). Anne graduated from Westminster College with a B.F.A. in Theatre Performance.



LATOYA CAMERON feels honored to be apart of the Playwriting Lab at Salt Lake Acting Company this year. She was last seen at SLAC as Tybalt in *R+J: STAR CROSS'D DEATH MATCH* and MoPhillia in *SATURDAY'S VOYEUR*. You might have also seen her in Plan-B Theatre's productions of *HEDWIG AND THE ANGRY INCH*, *MAMA*, *A/VERSION OF EVENTS*, *DIFFERENT=AMAZING*, and *RUFFI*, in Pioneer Theatre Company's productions of *RENT*, *ELF*, *ROCKY HORROR PICTURE SHOW* (2014 & 2015), *A RAISIN IN THE SUN* (staged reading), *MR. WHEELER'S* (Play-by-Play), and *THE MUSIC MAN*, and Wasatch Theater's productions of *THE COLOR PURPLE*, and *CLOSER*, to name a few. She made her Off-Broadway debut in the New York Musical Theater Festival as the lead in *SHELTER: THE MUSICAL*. She is excited to also be back in SLAC's production of *STUPID F***KING BIRD* as Mash this coming up spring.



TONY CAMPISI is extremely pleased to be back working with SLAC for the second time, after being introduced here in last year's Lab. His Broadway experience includes "Pvt. Wars", "The Nerd", and the Tony Award -winning "Awake and Sing!" Off-Broadway work, among others, are "Frankie and Johnny in the Clair de Lune", "If Memory Serves", "Blood and Gifts", and "Old Money". He has performed in regional theatres all across the country including most recently at the Cincinnati Playhouse. His work in helping to develop new plays includes several summers at the Sundance Playwrights Lab with David Kranes, a number of summers at the O'Neill Playwrights Conference and performances at New York Stage and Film. TV credits include "Blue Bloods", all the various incarnations of "Law & Order", "Ally McBeal" and others. Film work - "A Home of Our Own" -shot in Utah, "Dad" - a short, "Green Plaid Shirt", "Cruzando", and "Tyson" (HBO) and the upcoming "Howlin' at the Moon."



NICOLE CARDONI is a New York based actress hailing from Toronto, Canada. She received her early training at The University of Western Ontario and is a graduate of The Neighborhood Playhouse School of Theatre. She has worked Off-Broadway and Internationally (The Public, Signature Theatre, The Theatre Centre), with recent theatre work including the role of Samantha in Hannah Rittner's newest dramedy *THREE WOMEN MOURN THE APOCALYPSE* (Old Norman Productions) and Gina in *LAND OF BROKEN TOYS* (Manhattan Rep). Favorite theatre roles include: Sonny Montecalvo in *SONNY UNDER THE ASSUMPTION*, written by esteemed playwright Edward Allan Baker, as well as Elenor in her off-Broadway debut of Slawomir Mrozek's ensemble dark comedy *TANGO*. Select TV/Film work includes: *Being Erica* (CBC/ABC), *Happy Town* (ABC), *On the Case* (Discovery), *Valedictorian* (Matt Yaegar), *Nipples* (Bria Cole). Future acting projects include Nicole's involvement in Oday Rasheed's first American feature *Treehouse* and the touring of her new play "The Good Death" (Old Norman Productions) in Orlando, Chicago and New York. Nicole is a member of BrickaBrack Theatre Company, New York chapter. Passionate about creating new work, Nicole is thrilled to be a member of SLAC's 2016 Playwrights' Lab 2016!



PAUL CASTLES is an internationally-working composer based in Brooklyn, New York, whose work has been produced and performed by the award-winning South Korean Theater Troupe Georipae (including *The Fountain*, winner of Best New Musical at the 6th Daegu International Musical Festival), Victorian Opera, Clare Cook Dance Theater, Melbourne Symphony Orchestra, Chronology Arts, and Three Act Theater, through writing partnerships with US-based playwright Hansol Jung, South African librettist Mkhululi Mabija, London-based lyricist-bookwriter Victoria Saxton, and Seoul-based lyricist-bookwriter Chae-kyung Lee. Paul is originally from Sydney, Australia. He is a graduate of the Sydney Conservatorium of Music, the Graduate Musical Theater Writing Program of the Tisch School of the Arts of New York University, and a member of the Dramatists Guild of America. www.paulcastles.com

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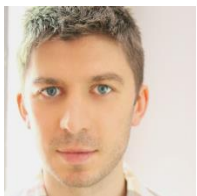
VICHET CHUM Regional: Dot (Actors Theatre of Louisville), Macando (The Guthrie Theater), Camelot (Trinity Repertory Company), KNYUM (Cleveland Public Theatre), Twelfth Night (Shakespeare Festival St. Louis). Off-Broadway: KNYUM (The Cherry Lane Theatre), Hunters (The Cherry Lane Theatre). Workshops: Huntington Theatre Company, New Harmony Project. Founding member, The Group Lab (thegrouplab.com). Education: The University of Evansville, BFA & the Brown University/Trinity Repertory Company, MFA. (vichetchum.com)



BOBBY CODY is honored to be working with the cast and crew of Salt Lake Acting Company's Playwright's Lab. Hailing from Mississippi, Bobby has been an actor, writer, stage manager and director in theatre and film for over twenty years. He has lived and worked in New Orleans, Chicago, New York City, Seattle and now resides here in Salt Lake City. He received an international nomination for Best American Director to the Fringe Festival in Edinburgh, Scotland for his work with the Human Rights Education Center of Utah in 2010 and 2011 on his productions of the co-written play All's Fair... and William Mastrosimone's Bang, Bang You're Dead. He received the Best Writer and Audience Choice awards for his short film Hypothesis at the DC Film Festival 2012 and premiered the short film during the 2013 Sundance Film Festival. He recently wrapped production on the feature film The Freemason directed by Sohrab Mirmont and starring Sean Astin. Bobby currently works as an associate instructor in Japanese Art & Culture for the University of Utah, the director for his film production company Riøt, and as an educator of performing arts for Crossroads Acting Studio.



TRENT COX is thrilled to be back at SLAC Stage Managing for the Playwrights Lab. Last season he was the Assistant Director for their production of Mr. Perfect. He was last on stage at SLAC in Saturday's Voyeur 2012 as Mitt Romney/Brother Fey. Thank you to everyone at for letting me return to be a part of what I love most. Directing credits include: The Flick, The Waiters (Good Company Theatre) The Drowsy Chaperone (The Ziegfeld Theater) Spamalot, Rock of Ages (The Egyptian Theatre) Mary Poppins, The Sandbox, The Cradle Will Rock, Mirror, Mirror. Trent received his B.A. in Acting/Directing from Weber State University.



TROY DEUTSCH is a writer, director, and actor from rural Minnesota living in New York City. Last fall he studied with Nicky Silver as part of The Vineyard Theatre's Fall Playwriting Workshop. Troy's three-act family drama THE ROSE GARDEN, a semi-finalist for the O'Neill Playwriting Conference, received a week-long developmental workshop in 2014 at American Theater Company in Chicago. His play BULL SHARK ATTACK was workshopped in 2014 at Salt Lake Acting Company and was presented as part of their New Play Sounding Series. Troy's play IN A TILTED PLACE premiered at IRT Theater in August 2015. His play LAKE WATER, a semi-finalist for the O'Neill Playwriting Conference, was developed at The New Group through the New Group/New Works Reading Series. LAKE WATER received its world premiere at IRT Theater directed by Daniel Talbott. Troy's play PUSSYCAT was produced by the University of Utah, directed by Sandra Shotwell, and was a regional finalist with Kennedy Center ACTF. Troy recently wrote the text for FEAST, a multi-disciplinary collaboration between Flying Bobcat Theatrical Laboratory and NOW-ID, which was performed at The Great Saltair. Troy will again work with Flying Bobcat on a children's show he wrote, an adaptation of the book, CLIMBING WITH TIGERS. Salt Lake Acting Company will produce CLIMBING WITH TIGERS in March as part of their 2015-2016 season. As an actor: RABBIT HOLE (Broadway u/s, Manhattan Theatre Club). Regional: RABBIT HOLE (The Huntington Theatre Company, The Cleveland Playhouse); LOVE'S LABOUR'S LOST, A FLEA IN HER EAR (Chautauqua Theater Company). Training: BFA from the University of Utah Actor Training Program.



LILY HYE SOO DIXON is excited to be involved with SLAC and the Playwrights' Lab. She was most recently seen in The Legend of Sleepy Hollow at the Covey Center for the Arts. Previous credits include Leah/ Margaret Fung in Yellow Face with People Productions, Amanda in 4000 MILES at Salt Lake Acting Company, Christmas Eve in AVENUE Q at the University of Utah. Lady Macduff in MACBETH and Lady Percy in HENRY IV PART I with The Grassroots Shakespeare Company. She graduated with her BFA in Classical Acting from Southern Utah University.

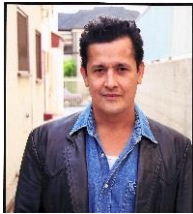
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CYNTHIA FLEMING has been in the world of dance and theatre professionally for over 37 years, during which time she performed in the Broadway, National and International companies with A CHORUS LINE. Since 1995 she has worn many hats at SLAC, including Choreographer, Director, Box Office Manager and Director of Audience Services. She developed SLAC's high quality customer service titled: *Mayberry meets Space Odyssey*, which is the foundation for the record breaking number of subscribers. She conceived and created the position of Director of Communication and Audience Development and assembled the communication team to generate a renewed energy and excitement about the theatre. In 2010 she became Co-Executive Producer and is now honored to be SLAC's Executive Artistic Director. Cynthia remains a working artist in the theatre and has choreographed many SLAC productions including SATURDAY'S VOYEUR for 15 years and directed/choreographed this musical for 5 years. Cynthia is proud to serve SLAC and its mission to engage and enrich community through brave contemporary theatre.



APRIL FOSSEN has been seen recently at SLAC in BLACKBERRY WINTER and the NPSS reading of BULL SHARK ATTACK. She has appeared locally in BOOKSMART, PILOT PROGRAM, NOTHING PERSONAL, SUFFRAGE, MESA VERDE, SHE WAS MY BROTHER, and MIASMA (Plan-B Theatre Company); AUGUST: OSAGE COUNTY (Silver Summit/Utah Rep); THE RIGHTEOUS AND VERY REAL HOUSEWIVES OF UTAH COUNTY (Alligator Press Productions); COMEDY OF ERRORS, THREE DAYS OF RAIN, AN IDEAL HUSBAND, and ROMEO AND JULIET (Pinnacle Acting Company); LIVING OUT (Pygmalion Theatre Company); and RINGS (The Grand Theatre). Regional credits include work with Berkeley Repertory Theatre and the California Shakespeare Festival. April holds a Bachelor's degree in Theatre Arts from UC Berkeley.



LUIS GALINDO is thrilled to be here at Salt Lake Acting Company for the first time. Theatre Houston: THE ELABORATE ENTRANCE OF CHAD DEITY (Mace), BOOK OF MAGGIE (Judas Iscariot), WITTENBERG (Faustus), FAILURE: A LOVE STORY (Henry Fail), MARIE ANTONETTE (A Sheep). Stark Naked Theatre: WINTER'S TALE (Polixines) HO HO HUMBUG (doofus), A MIDSUMMER NIGHT'S DREAM (Oberon), STAGE KISS (He). Alley Theatre: OTHELLO, OUR LADY OF 121ST STREET, THE PLAY ABOUT THE BABY (Understudy). Gross Indecency: THE THREE TRIALS OF OSCAR WILDE, COMEDY OF ERRORS, CHRISTMAS CAROL. Theatre NYC: THE BAND'S VISIT (Playwrights Horizons), PROJECT BALAGNIGA (Ma-Yi Theatre Co) HUSH (Intar). Theatre Los Angeles: Independent Shakespeare Company-MACBETH (Macbeth), TAMING OF THE SHREW (Petruccio), TWELFTH NIGHT (Malvolio), AS YOU LIKE IT (Jaques), HAMLET (Ghost, Player King, Gravedigger), A WINTER'S TALE (Polixines), MIDSUMMER NIGHT'S DREAM (Oberon), MERRY WIVES OF OF WINDSOR (Nim), LOVE'S LABOUR'S LOST (King Ferdinand), COMEDY OF ERRORS (Duke), OTHELLO (Lodovico), MUCH ADO ABOUT NOTHING (Don Pedro). Luis is the author of two volumes of poetry: *Electric Rats in a Neon Gutter* and *From Juarez to Damascus*. MFA University of Delaware PTPP.



MARTINE KEI GREEN-ROGERS is currently an Assistant Professor of Theatre at the University of Utah. Her dramaturgical credits include: ONE MAN, TWO GUVNORS at Pioneer Theatre Company, CLEARING BOMBS and NOTHING PERSONAL at Plan-B Theatre, the Classical Theatre Company's productions of UNCLE VANYA, ANTIGONE, CANDIDA, GHOSTS, TARTUFFE, and SHYLOCK, THE JEW OF VENICE; productions of GEM OF THE OCEAN, WAITING FOR GODOT, IPHIGENIA AT AULIS, SEVEN GUITARS, THE MOUNTAINTOP, HOME, and PORGY AND BESS at the Court Theatre, THE CLEAN HOUSE at CATCO, COMEDY OF ERRORS, TO KILL A MOCKINGBIRD, THE AFRICAN COMPANY PRESENTS RICHARD III, A MIDSUMMER NIGHT'S DREAM; and FENCES at the Oregon Shakespeare Festival, 10 PERFECT and THE CURIOUS WALK OF THE SALAMANDER as part of the 2006 and 2007 Madison Repertory Theatre's New Play Festival, and A THOUSAND WORDS as part of the 2008 WI Wrights New Play Festival.



Genuine, irreverent, universal, ridiculous and original, **BILL HARLEY** is a two-time Grammy® award-winning artist who uses song and story to paint a vibrant and hilarious picture of growing up, schooling and family life. Recipient of the lifetime achievement award from RI Council for the Humanities "for building community; promoting our common humanity; and encouraging lifelong

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learning, exploring and growing”, and an honorary degree from Hamilton College, Bill tours nationwide as an author, performing artist and keynote speaker. With over 30 recordings and a dozen books to his credit, Harley is currently working on a book for parents about storytelling and a book series about the trials and tribulations of fourth grader Charlie Bumpers. For more about Bill’s work please visit: www.billharley.com.



DAVID JACOBI's plays have been performed throughout the U.S. and in China, including the Peter Jay Sharp Theater, FringeNYC, and Penghao Theatre. His work has been developed at Portland Center Stage's JAW Festival, RISK IS THIS, Great Plains Theatre Conference, WordBRIDGE, Kennedy Center MFA Playwright's Workshop, and PlayPenn. He is a winner of the Holland New Voices Award, Kennedy Center Theatre for Young Audiences Award, and has been nominated for the Weissburger. He received a BFA in Dramatic Writing from Purchase College and an MFA from UC San Diego. David is currently a resident artist at Pig Iron Theatre Company.



JANICE JENSON has worked at Salt Lake Acting Company for the past 4 years as stage manager, Company Manager, and Associate Producer and is excited for her new role as Producing Director. Janice is a proud member of Actor's Equity Association and has stage managed over twenty shows at SLAC, including the last five SATURDAY'S VOYEUR's. Previously, Janice has worked at Park City's Egyptian Theatre, Dark Horse Company Theatre, Plan-B, and Tuacahn Center for the Arts. In 2008 Janice was selected as a USITT Stage Management Mentee, where she stage managed THE HISTORY OF DRAG. Janice is a graduate of BYU in Theatre Arts Studies with an emphasis in stage management and is currently working on her Masters of Community Leadership at Westminster College.



MICHAEL S. JOHNSON is thrilled to be making his debut at SLAC. Previous credits include TWELFTH NIGHT (Salt Lake Shakespeare), THE CRUCIBLE, ALABAMA STORY, LAUGHING STOCK (Pioneer Theatre Company), MARRY CHRISTMAS and several episodes of RADIO HOUR (Plan-B Theatre Company). He will make his debut at the Grand Theatre next month as Hal in PICNIC. Michael is a recent graduate of the University of Utah's Actor Training Program and has worked as an intern for Plan-B Theatre Company for three seasons. His play A TRUTH I PERCEIVE was a finalist for The Davey Foundation for Emerging Artists.



HANSOL JUNG is a playwright and director from South Korea. Her work has been developed at the Royal Court (London), New York Theatre Workshop, Berkeley Rep's Ground Floor, O'Neill Conference, Lark Play Development Center, Salt Lake Acting Company, Boston Court Theatre, Bushwick Starr, Asia Society New York, Seven Devils Playwright Conference, and OD Musical Theater Company (Seoul). Her works include NO MORE SAD THINGS, AMONG THE DEAD, WOLF PLAY, WILD GOOSE DREAMS, and CARDBOARD PIANO. She has translated over thirty English musicals into Korean, including EVITA, DRACULA, SPAMALOT, and THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE, while working on several award winning musical theatre productions as director, lyricist and translator in Seoul, South Korea. She is the recipient of the Rita Goldberg Playwrights' Workshop Fellowship at the Lark, 2050 Fellowship at New York Theater Workshop, Sundance Playwrights Retreat Fellowship at UCross, MacDowell Colony Artist Residency, and International Playwrights Residency at Royal Court (London). Her plays have received the Paul Stephen Lim Playwriting Award (AMONG THE DEAD), Honorable Mention from the 2014 Arch and Bruce Brown Playwriting Competition (CARDBOARD PIANO), and was named 2014 finalist for the Ruby Prize (NO MORE SAD THINGS). Hansol Jung holds a Playwriting MFA from Yale School of Drama, and is a proud member of the Ma-Yi Theatre Writers Lab. Upcoming: NO MORE SAD THINGS Co-World Premiere at Sideshow Theatre (Chicago) and Boise Contemporary Theatre (Boise) in November 2015. CARDBOARD PIANO World Premiere at Humana Festival of New Plays at Actors' Theatre of Louisville in March 2016.

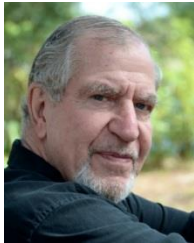
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JULIENNE HANZELKA KIM Broadway: METAMORPHOSES; GOLDEN CHILD. Off-Broadway: YELLOW FACE at The Public; THE INTELLIGENT DESIGN OF JENNY CHOW at The Atlantic Theater; THE NOTEBOOKS OF LEONARDO DA VINCI at Second Stage; BLOOD ORANGE at the Cherry Lane Theatre and the Blue Heron Arts Center; CHAIRS AND A LONG TABLE for Ma-Yi Theater Company; and THE HOUSE OF BERNARDA ALBA for NAATCO. Regional and Abroad: PHAEDRA BACKWARDS at the McCarter Theater, LANGUAGE ROOMS at the Wilma Theater; THREE SISTERS at A.R.T. and the Edinburgh Int'l Festival; YELLOW FACE at the Mark Taper Forum; GOLDEN CHILD at The Kennedy Center, A.C.T., Singapore Rep. and Seattle Rep.; EVERYTHING THAT RISES MUST CONVERGE and THE WORLD IS ROUND with Compagnia de' Colombari. TV/Film credits include: *Elementary* (CBS), *The Good Wife* (recurring CBS), *Royal Pains* (USA), *Law and Order*, *CI* (NBC); *Rescue Me* (FX); *One Life to Live* (ABC); *Children of the Northern Lights* (ITVS, FutureStates); *The Adderall Diaries*; *Shadows and Lies*; *The Tested*; *Robot Stories*; *Split*; and *Life in Bed*. MFA from NYU's Tisch School of the Arts Graduate Acting Program. Member of the Workshop Company at The Actors Center. Recipient of a Van Lier Literary fellowship. Unions: AEA, SAG-AFTRA.



VALERIE KITTEL is a founding member of SLAC, and a public speaking coach and presentation skills consultant for ConsciousSpeaking- a business she started after spending 35+ years in professional theatre as an actor, director, and administrator. As a theatre trained communicator, she draws from performance based techniques, psychology, and the latest communication research to help professionals develop a strong and influential speaking style.



DAVID KRANES served as artistic director of Robert Redford's Sundance Playwrights Lab for 14 years, and as dramaturg and mentor for many now celebrated works in American theatre, including Pulitzer Prize winners ANGELS IN AMERICA (Tony Kushner) and THE KENTUCKY CYCLE (Robert Schenkkan). He also worked with other renowned playwrights including Donald Margulies, Milcha Sanchez Scott, and Philip Gotanda, and actors Kathy Bates, John Malkovich, J.T. Walsh, and theatre artist Julie Taymor. Best of Pushcart Anthology (2004); recipient of the Utah Governor's Award in the Arts, CBS Playwrights Award, National Repertory Play Contest, and Wrangler Award for "Best Short Story Collection" for *Low Tide In The Desert*. His plays have been produced nationwide including major US theatres Manhattan Theatre Club, Actors Theatre of Louisville, and the Mark Taper Forum. David taught at the University of Utah as an award-winning teacher and has taught writing workshops throughout the U.S. and Europe. He co-founded the Sawtooth Writers Conference and is a DFA graduate of Yale School of Drama.



DAN LARRINAGA is excited to return to SLAC, feeling giddy and privileged to be a part the Playwrights' Lab among such creative talent. His credits at SLAC include BIG LOVE, NAPOLEON'S CHINA and a few fun summers in SATURDAY'S VOYEUR. Dan has performed nationally and internationally in such shows as SOUTH PACIFIC with Jamie Farr, DREAM TIME! at the Ed Sullivan Theatre in NYC, ALL ABOARD!...AND THEN SOME in Philadelphia, and OF MICE AND MEN in Europe. He also did a cruise ship gig with Holland America not long ago. Larrinaga is a native of Utah where his favorite credits include: TALKING WALES, EURYDICE, CAROUSEL, HOW TO SUCCEED IN BUSINESS..., BIG LOVE, RAT PACK REMEMBERED and FOREVER PLAID, among many others. Dan once spent an expensive year at NYU's Graduate Film program, and he holds a BA in English from the University of Utah.



ROBIN LeMON is excited to make her Salt Lake Acting Company debut with the 2016 Playwrights' Lab! Her theater credits include SPLIT IN THREE (Penny Tompkins) with the Florida Repertory Theatre, MARIE ANTIONETTE (Polignac, Mrs. Sauce) at Stages Theatre in Houston under the amazing direction of Leslie Swackhamer, also participating in this year's playwrights lab with SLAC, THE MISANTHROPE (Eliante) off-Broadway at The Pearl Theater where the cast was nominated for a Lucille Lortel Award for "Outstanding Revival." She played the role of Juliet in ROMEO & JULIET with The Classical Theater of Harlem. She also had the pleasure of understudying Audra

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McDonald (Olivia) and Julie White (Maria) in The Public Theater's TWELFTH NIGHT-Shakespeare in the Park where she worked alongside Anne Hathaway. Her TV credits include the following co-star roles - *Law & Order: SVU*; *The Good Wife*; *Person of Interest*; *Royal Pains*; *The Big C* to name a few. She can also be seen in the film, *Percy Jackson: The Lightning Thief*, and a number of commercials including Optimum Business and Subway Sandwiches.



TITO LIVAS is excited to be back at SLAC working with such amazing talent. He most recently appeared in Hallmark Channel's *12 Gifts of Christmas* as Building Manager, so huge things are on the horizon for him in film. Previous to this he played Lord and Lady Capulet in SLAC's *ROMEO AND JULIET IN A BAR* where he won an award for Best Lady Legs. He was also in SLAC's production of *TWO STORIES* last spring, Plan-B's *MARRY CHRISTMAS* and *CARAVAN*. He's performed for Holland America, Princess Cruise Lines, Off-Broadway at The Public, and Disney World. This summer he can be seen getting killed by Stephen Seagal in his comeback film, *Code of Honor*. Thanks so much to SLAC for creating this Lab! #SLAClabmagi!



WILL MANNING works at NYU with the Department of Dramatic Writing developing student work. Other development companies include Eugene O'Neill Playwrights Festival, *WordBRIDGE*, and SLAC Lab in Utah. Recent work includes feature film *Headless*, *Augie Alone: The Movie*, *Job Monkey*, *Ingenue*, and *The Outreach*.



SHANNON MUSGRAVE is Associate Artistic Director for Salt Lake Acting Company. She holds her MA in Arts Management from American University in Washington, D.C. In her time there, Shannon worked in the Artistic Development department of Arena Stage and as Development Director for Flying V Theatre. While writing her thesis on new play development, Shannon was selected as a directing apprentice for the Kennedy Center's 2013 Directing Intensive: Developing the New Play. At American University, Shannon served as Executive Chair for the annual Emerging Arts Leaders Symposium – a day-long conference for young arts leaders from around the country, produced in conjunction with National Arts Advocacy Day. Directing credits include *HOW I LEARNED TO DRIVE* for the Great Salt Lake Fringe Festival and SLAC's reading of *BLEEDING HEARTS* by Steve Yockey. Shannon will assistant direct SLAC's upcoming production of *STUPID F***ING BIRD*, a play she saw and fell in love with at Woolly Mammoth.



RICKLEN NOBIS, a graduate of the San Francisco Conservatory of Music, served as Principal Keyboardist with the Utah Symphony for twenty-six years. He currently is Music Director of Utah's Repertory Dance Theater, a position he has held for nearly thirty years. He worked closely for several years with actor Robert Redford in the designing, facilitating and administrating of the Film Composer's Lab as Director of Music Programs at Redford's Sundance Institute. From 1997 through 1999 he traveled throughout the United States with *THE PHANTOM OF THE OPERA* National Tour, and remained the show's keyboard sub for many years thereafter. He has collaborated at the keyboard in recital with such artists as clarinetist Richard Stoltzman, violinist Joseph Silverstein and guitarist Pepe Romero with whom he toured internationally, presenting music for guitar and harpsichord. As a composer, his works are performed regularly, and he was recently a Composer Fellow at Ucross Foundation, an artists' retreat located on the high plains of NE Wyoming.

J. RANELLI is a director whose work has been shown on, off and off-off Broadway, in the regional theatre, on festival stages around the world and, of course, *Law & Order* (NBC). He has been involved in projects devoted to the development of new voices since he and David Kranes left Vaudeville. He is a founding member of the Tony Award-winning Eugene O'Neill Theatre Center and is especially proud of its leadership role in overcoming barriers to the advancement of women and all minorities. He was an instructor in the training program of the original company of the also-Tony-winning National Theatre of the Deaf and, back then, the new kid in a cadre of directors that included Tyrone Guthrie, Arthur Penn, Joe Layton, Yoshio Aoyama, John Hirsch and Joseph Chaiken. He was invited to join the Playwrights and Directors Unit of the Actors Studio by its directors, Penn, Elia Kazan and Joseph

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Mankiewicz. If anything he says makes sense, that's why. He and casting director Nancy Foy, are approaching their fifth anniversary, which is why anything else makes sense.



KENNY RASKIN returns for a second year as a resource artist for the SLAC Playwrights Lab, having also served in that capacity for David Kranes at the Sundance Playwrights Lab. For the past thirty five years, Kenny has made a name for himself as a leading physical comedian both in the United States and Europe, delighting audiences with a unique blend of theatrical pieces and clown characters. He starred as the lead clown Everyman in Cirque du Soleil's universally loved NOUVELLE EXPERIENCE, and originated the role of Lefou, the comic sidekick of the villain Gaston, in the Broadway production of Disney's BEAUTY AND THE BEAST. Kenny was also featured in Cirque du Soleil's 3D IMAX film entitled JOURNEY OF MAN, and appeared as well as the Vaudeville Comedian in director Barry Levinson's film, LIBERTY HEIGHTS. Before joining Cirque du Soleil, Kenny performed his one man show, THE AUDITION, for over ten years in theaters, universities and festivals throughout the United States and on television shows in Europe and South America. In the spirit reminiscent of the great old vaudevillians, Kenny explores the comic possibilities inherent in seemingly simple tasks, and injects an infectious sense of play into his performances, creating a true two way street between his audiences and himself. Kenny has also been a frequent player in the European Variete circuit, performing in theaters such as the WINTERGARTEN VARIETE in Berlin and the APOLLO VARIETE in Dusseldorf. He has also performed his comedy as a part of many corporate galas for companies such as Sunrider, Abbott Labs, Coca Cola, Barnes and Noble, Ericsson and Bell South, to name a few. Kenny also teaches workshops in clowning and physical comedy.



TOPHER RASMUSSEN is elated to return for the second SLAC Lab. A Salt Lake native, he spends his time making music, daydreaming, and writing scripts with his friends. As a proud member of AVREC ART HOUSE and THE GRASSROOTS SHAKESPEARE COMPANY, Topher has an ongoing love affair with the creative communities of SLC. Recent credits include R+J: STAR CROSS'D DEATH MATCH (SLAC), THE FERMI PARADOX (SLAC, Davey Foundation Reading), HARBUR GATE (SLAC, NPSS Reading), COURSE 86B IN THE CATALOGUE (SLAC, 2012 CityWeekly Arty: Best Chewing of Scenery), THE PRIVATE EAR (Sting & Honey Co.), ADAM AND STEVE & THE EMPTY SEA (Plan-B Theatre Co., fringeNYC 2013), BORDERLANDS (Plan-B Theatre Co.), and a handful of SLAMs (Plan-B Theatre Co.). Other Credits: Gabe in NEXT TO NORMAL (UVU, KCACTF 2014), Lucentio in TAMING OF THE SHREW (UVU), and Bianca in TAMING OF THE SHREW (GSC). Creator/director of HAMLET AND OPHELIA GO SWIMMING (Edinburgh Fringe 2014). Keep an eye out for him in Sackerson's upcoming theatre-for-one project, THE WORST THING I'VE EVER DONE.



Since 2008 **MICHAEL RAU** has been working internationally in Germany, the UK, Ireland, the Czech Republic and Canada. In New York, he has created work at Lincoln Center, PS122, The Public Theater, Ars Nova, and The Bushwick Starr, and he has directed regionally in Boston, Chicago, Cleveland and Santa Barbara. His production of RIGHTEOUS MONEY has been on tour for past three years, visiting Berlin, Edinburgh and Dublin. He has developed new plays at the Eugene O'Neill National Playwrights Conference, the Lark and New York Theater Workshop. He has taught at Columbia University, New York University and Wesleyan University. Michael Rau is a recipient of fellowships from the Kennedy Center, the Likhachev Foundation, the New Play Network. He has been a resident artist at the Orchard Project, E|MERGE, and the Tribeca Performing Arts Center. He received his BA from Wesleyan University, and his MFA from Columbia University.



RICHARD A. RICE- Academic career included directing theatre programs at SUNY-Potsdam, New England College, Univ. of NH, Univ. of Memphis, and Eckerd College. Regional theatre director/actor dabbings—fond memories of directing CHAPTER TWO, ON GOLDEN POND, CRIMES OF THE HEART, INTO THE WOODS, OUR TOWN, LEARNED LADIES, A FLEA IN HER EAR, and GODSPELL. As an actor— favorite roles: Nuncio in OVER THE RIVER..., Uncle Louie in LOST IN YONKERS, Arnold in THE BOYS NEXT DOOR, Tevya, Caliban, Androcles, Feste, Figaro, Bottom, and The Major General. Worked for several summers at Redford's Sundance Institute as an actor, director, and dramaturg. It gave him the courage to start a script development workshop for collegiate level playwrights at

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Eckerd College—which he called WordBRIDGE {inspired by the view from his office window of the beautiful Skyway Bridge}. His wife is a professional actress and PR director, so they shared this passion and project together.



MEGAN MONAGHAN RIVAS is a new play dramaturg and teacher. She joined the faculty of Carnegie Mellon University in 2013 as Associate Professor of Dramaturgy. Previously she served as literary manager of South Coast Repertory Theatre, the Alliance Theatre, and Frontera @ Hyde Park Theatre. She also oversaw the artistic programming at the Lark Play Development Center in New York City and The Playwrights' Center in Minneapolis. She has freelanced with the New Harmony Project, the O'Neill National Playwrights Conference, TheatreSquared, Cleveland Public Theatre/Teatro Publico de Cleveland, Quantum Theatre, and Actors Express Theatre. Her

professional affiliations include LMDA where she served a term on the Board, TCG, ATHE, and NoPassport. In 2002 Megan was the recipient of the Elliott Hayes Prize in Dramaturgy.



SHANNON ROBERT received the M.F.A. in scene design from Florida State University. While at FSU, she participated in an international exchange with the Moscow Art Theatre Conservatory. Shannon was director of theatre and head of design at William Carey University, where she taught scene design for 14 years. She served KCACTF as Region IV design chair (3 years – managed the design exposition), regional vice chair (3 years – managed the Irene Ryan acting scholarships), regional chair (1 year) and served on national design committees. Shannon served

on the board of directors, executive committee and long-range planning committee of SETC and was the Mississippi state representative to SETC for four years. After working in higher education, she managed the paint/craft departments of The Spoon Group Productions in NJ/NY. While there, she worked on THE GRINCH, GREASE (and national tour), XANADU, LEGALLY BLONDE, INHERIT THE WIND, THE PIRATE QUEEN, CORAM BOY, THE COLOR PURPLE (and Chicago production), JERSEY BOYS (and national tour and Vegas), SPAMALOT (London West End and Vegas), HAIRSPRAY (and Vegas) and SPONGE BOB SQUAREPANTS (Asian tour). Shannon is currently the Associate Artistic Director and Scene Designer in Residence for The Warehouse Theatre in Greenville, SC. She is married to the sometimes amusing Paul Savas.

JENNIE SANT (AEA Stage Manager) is happy to be back at Salt Lake Acting Company, other shows include, TWO STORIES, I'LL EAT YOU LAST: A CHAT WITH SUE MENGERS, VENUS IN FUR, MANNING UP, THE PERSIAN QUARTER and ANGELS IN AMERICA PARTS I & II. She has also worked at The Egyptian Theatre Company as the AEA Stage Manager on PAGENT and THE MUSIC MAN. Pioneer Theatre Company as the 1st ASM on LES MISERABLES, PAINT YOUR WAGON, DOUBT, A MIDSUMMER NIGHTS DREAM, THE FOREIGNER, VERTICAL HOUR and THE PRODUCERS.



JASMINE ST. CLAIR is an LA based actress originally from Upper Marlboro, Maryland. She has a BA in theater from Temple University and an MFA in acting from the University of California, San Diego. Professional theater credits include: SIDEWAYS, IN THE RED AND BROWN WATER, LITTLE CHILDREN DREAM OF GOD, BURIED CHILD, CRY OLD KINGDOM, and DONTRELL WHO KISSED THE SEA. Jasmine is super excited to embark on this journey with SLAC!



CASSANDRA STOKES-WYLIE lives in New York City and was most recently seen there in Troy Deutsch's IN A TILTED PLACE as various characters at IRT Theater and Helena in A MIDSUMMER NIGHT'S DREAM with dell'Arte Ensemble at Classic Stage Company. Salt Lake credits include Tanya in BULLSHARK ATTACK as part of SLAC's New Play Sounding Series, Actress Two in THE EXIT INTERVIEW with Salt Lake Acting Company, Roxy in CHEAT and Mrs. Givings in IN THE NEXT ROOM, OR THE VIBRATOR PLAY, both with Pygmalion Productions, Elizabeth Proctor in THE CRUCIBLE at The Grand Theatre and the Governess in THE TURN OF THE SCREW with UTAC. Cassandra also performs with the Sebastian's Baroque Orchestra as part of their Four Seasons

Vivaldi Concert in New York. She understudied and performed with the Milwaukee Repertory Theater and has a BFA in Acting from the University of Utah.

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LESLIE SWACKHAMMER is a stage director of opera and theatre. A passionate advocate of new work, and work by women, she is the Executive Director of the Susan Smith Blackburn Prize, the oldest and largest international prize specifically recognizing women playwrights. She also founded the Women Playwright's Festival in Seattle at A Contemporary Theatre and Hedgebrook. Currently based in Houston, she was recently awarded the Houston Press 2015 "Best Director Award" for her production of David Adjmi's *MARIE ANTOINETTE* for Stages Repertory Theatre.

Opera companies where she has directed include the San Francisco Opera, Vancouver Opera, Opera Carolina, Seattle Opera, Houston Grand Opera, Opera Omaha, Madison Opera, Dayton Opera, and Opera in the Heights. She has held artistic leadership positions at The Cleveland Play House and ACT Theatre (Seattle). While at A Contemporary Theatre and the Cleveland Play House, she worked extensively on new play development, helping local playwrighting initiatives as well as new works festivals. During this period, she held a TCG Observership to study new play development in theatres across the U.S. She has workshopped, directed or produced over 100 new works at theatre and opera companies across America. She collaborated with composer Jack Perla and playwright Eugenie Chan on the development of the new opera, *COURTSIDE*, as part of Houston Grand Opera's East+West Project. Theatres where she has directed include Southcoast Rep, Madison Rep, Seattle Rep, The Empty Space, Florida Studio Theatre, Seattle Shakespeare, Stages Repertory Theatre, The Cherry Lane, ACT Theatre, The Cleveland Play House, American Stage, Cleveland Public, Intiman Theatre, Brave New Works (Atlanta), and The Playwrights Center. Also an educator, Ms. Swackhamer has taught theatre at the University of Washington, University of Texas, Rice University, University of Houston and Sam Houston State University. She holds an MFA in Directing from the University of Washington School of Drama and is a member of the professional unions AGMA and SDC.

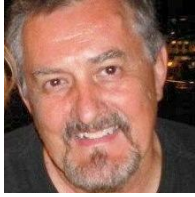


KATE TARKER's plays include *THUNDERBODIES*, *AN ALMANAC FOR FARMERS AND LOVERS IN MEXICO* (2015 *Kilroys List*), and *LAURA AND THE SEA* (nominated for the *L. Arnold Weissberger* award). Ensemble generated work includes *GOOD JOB HORSES* (A MAJESTIC COMEDY) with Theatre Forever, and *THE MOST BEAUTIFUL THING IN THE WORLD* at the Yale Cabaret. Her work has been produced or developed by Primary Stages/ESPA at 59E59 Theaters, the Playwrights' Center, The Southern Theater in Minneapolis, LOCAL lab in Boulder, Theater Masters in Aspen/NYC, Nautilus Music-Theater, and the National New Play Network at the Kennedy Center. She is the recipient of a Jerome Fellowship, a MacDowell Colony Fellowship, a Tofte Lake Center residency, and the Kennedy Center's National Science Playwriting Award. Member of Ars Nova Playgroup. 2015-2018 Core Writer at the Playwrights' Center. B.A., Reed College; M.F.A., Yale School of Drama.



PATRICK TOVATT Education: Harvard College, Antioch College, London school of film technique. As an actor (theatre): member of the company at Playhouse in the Park (Cincinnati), Center Stage (Baltimore), American Conservatory Theatre (San Francisco), Actors Theatre of Louisville. Guest actor (Lort Theatre): Indiana Repertory Theatre, Playmakers Repertory, Buffalo Studio Arena, Syracuse Stage, Pacific Conservatory, Salt Lake Acting Company. International: Festival of Sydney, Festival of Perth, Vienna's English Theatre Broadway: *OUR TOWN*, *COPENHAGEN*, *PROOF*. Television & film: contract player, Universal Television, contract roles on "Another World", "Search for Tomorrow", American Playhouse, Theatre in America, several independent features, Emmy nomination. Director: American Conservatory Theatre, Playhouse in the Park, Center Stage, Actors Theatre of Louisville, Philadelphia Drama Guild, Los Angeles Actors Theatre, Kennedy Center, Spoleto USA, Dublin Festival, Pump Boys and Dinettes on Broadway, founding Producing Director, Virginia Stage Company. Playwright: off-Broadway, Humana Festival, many Lort productions, many amateur productions, German State Radio, international Theatre Association tours, published by Samuel French, Dramatists Play Service & best new plays, Heideman Award. Professional activities; Sundance Playwright's Lab as actor, director, dramaturg & playwright, the gathering at Bigfork, founder/moderator, Los Angeles Actors Theatre playwright's workshop, on-site evaluator, NEA theatre program, board of directors, TCG.

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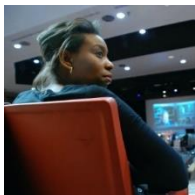
LARRY L. WEST is a teacher, director and playwright. He has taught and directed at the University of Utah, Weber State University, Texas Woman's University, Boise State University, International College – Ulaanbaatar, Mongolia and Wabash College in Indiana. He has directed over 200 university and professional productions in Utah, Idaho, Oregon, Minnesota, Texas, North Carolina, Indiana and Pennsylvania. His plays have been performed at UNLV (PEYOTE JOKES) Indiana University of Pennsylvania (FAUST III), Utah Shakespeare Festival (workshop production of WHISTLER'S MOTHER'S SON), Great Salt Lake Fringe (THE WEYWARD SISTERS) and to be performed in April for Pygmalion Productions in Salt Lake City (REMINGTON & WEASEL). As a champion of new plays and emerging playwrights, Larry was actively involved in the Sundance Theatre Lab. Currently he serves as Producer for Pinnacle Acting Company. He holds a Bachelor's degree from Weber State University and a Master of Fine Arts degree in Directing from the University of Oregon.



JOLEEN WILKINSON is a NYC-based actress and voice teacher. Joleen has a BM in Vocal Performance from Drake University but has found her NYC career largely based in new play development. She works regularly with the NYU department of dramatic writing and is a member of the acting company for Susan Lori Parks' class "Loving the Living Playwright". NY credits include David Parr's MIMI AT THE 44TH PARALLEL, Joe Tracz's SONG FOR A FUTURE GENERATION and BEA ARTHUR AND THE KNIGHTS OF THE ROUND TABLE. Regional credits include THE IMPORTANCE OF BEING EARNEST, DIRTY BONDE, THE SOUND OF MUSIC, and URINETOWN. Upcoming film credits include *Augie*, *Alone* and *Eleanor Rigby is Waiting*. Joleen has performed frequently in NY, Dallas, Florida, and most recently appeared with Bridge Repertory Theater of Boston in their September production of THE FORGETTING CURVE. joleenwilkinson.com



ROBIN WILKS-DUNN is pleased to be back at SLAC. Her most recent productions at SLAC were I'LL EAT YOU LAST, A LOSS OF APPETITE, and GOOD PEOPLE. Other directing credits at SLAC include DOTTIE: THE SISTER LIVES ON, BOOM, PEARL, ONE LAST DANCE, and NAPOLEON'S CHINA. Robin has directed several staged readings at SLAC for the NPSS, most recently, ROAD TO EDEN, PERMANENT COLLECTION and THE LAST WORD. She directed LAST LISTS OF MY MAD MOTHER and THE GOOD BODY for Pygmalion Theatre Company, where she serves on the board. Robin co-wrote and was the original director of the ongoing children's touring show for the Intermountain LIVE WELL campaign. She works as Community Engagement Manager for Kingsbury Hall. She is on the National Advisory Committee for Kennedy Center Partners in Education working to bring arts to classrooms.



TAMILLA WOODARD is a theatre director who works both nationally and internationally. She is co-founder of PopUp Theatrics, a partnership creating site impacting theatrical events around the world and in collaboration with international theatre artists. Currently, she is serving as the Artistic Director of The Five Boroughs/One City Project, a multi-year initiative of The Working Theater. The project will support the commissioning and development of 5 Playwright/Director teams working in collaborations and creating theatrical works in response to and inside of working class communities in all 5 boroughs. She is a current Time Warner Directing Fellow at the Women's Project Theater Lab, a Usual Suspect at New York Theatre Workshop, alumnus of The Lincoln Center Directors Lab and artistic affiliate with New Georges. She graduated from The Yale School of Drama's Acting program and is the recipient of The Charles Bowden Award from New Dramatists and The Josephine Abady Award from The League of Professional Theatre Women. Her work has been presented and developed at the Working Theater, NYTW, New Georges, HERE, The Lark, The Actors Theatre of Louisville, PS122, DR 2, The Culture Project, Urban Stages, Dance Theatre Workshop, The Kitchen Theatre and for festivals and theater's around the US and Internationally. She has also directed, taught and facilitated workshops at Colleges and Universities around the country, notably: New York University Tisch Graduate Acting, Suny-Purchase, Pace University, Fordham University, University of Connecticut, Webster Conservatory of Theatre, Western Carolina University, and Queens College. Her immersive works include: BROKEN CITY: HARLEM, a site specific production commissioned by The Harlem Arts Festival; LONG DISTANCE AFFAIR, an international collaboration for live Skype performance conceived by PopUP Theatrics with editions in Romania, Argentina, Mexico, Scotland and the US; INSIDE (editions in Bucharest, Romania and Madrid, Spain); BROKEN CITY: LOWER EAST SIDE and LA RUTA, by Ed Cardona Jr, for The Working Theater, NYC- NY Times End of Year List of Notable productions.