

# GREAT PLAINS THEATRE COMMONS

2022 New Play Conference

**GREAT STORIES  
FASCINATING PEOPLE**

OMAHA, NEBRASKA

May 29–June 4





WELCOME	4-7
CONFERENCE INFORMATION	9-14
SCHEDULE OF EVENTS	15-26
PLAYFEST	27-30
PLAYWRIGHTS	31-38
GUEST ARTISTS	39-44
DESIGN WING	45-48
THANKS	49-52

# TABLE OF CONTENTS

# WELCOME

Dear GPTC Friends,

It is with a joyful and deeply grateful heart that I welcome you to the 17th Great Plains Theatre Commons New Play Conference.

It has been three years since we were last able to gather in person to share stories and friendship together. Never, in our lives, has there been such a time of great isolation. Never has the life-giving strength of gathering in-person to share stories been so deeply absent.

Now, in the unfolding of the green prairie spring, and the long shadow of the pandemic, we gather once again to share words and community with each other.

## **A list of gratitude:**

- I am grateful to you for journeying here. Most especially to the playwrights, who have labored through hard times, times of deep isolation, to bring these fourteen stories into the world.
- I am also grateful to the myriad people throughout our community who have worked together to make it possible for us to gather and share in this way.

Of special note, our extraordinary founder, host, and community partner; Metropolitan Community College. The college founded the Conference seventeen years ago and gave it support and safe harbor for many years. Even as our work has expanded and carried us out into the world as a nonprofit, they continue to champion us and provide their beautiful home for the New Play Conference to continue.

Also, to our local community of artists, who greet the Conference, and the new plays and playwrights each year, with joy, artistry, and excitement.

To our many supporters throughout the community, whose generosity allows us to offer all the public Conference events for free to our local and national communities, and to pay stipends to every artist, local and national, who contributes their work to the week.

And finally, to the GPTC staff and board, who have labored to forge the new GPTC in its beginning years as a nonprofit, and who have poured themselves into the many relationships and programs that allow us to be of service in our communities.

It has always been a great gift to be able to share this week together with each other. This year, the understanding of just how significant our gathering is, radiates with a new clarity.

Thank you, my friends, for your presence. I hope you have a wonderful, storied week!

*Most warmly,*

Kevin Lawler

Artistic and Administrative Coordinator



## **LAND ACKNOWLEDGEMENT**

The Great Plains Theatre Commons acknowledges that our organization, located on the banks of the Missouri River, is situated on land that is the homeland of the Ponca, Omaha, Pawnee and Otoe. We pay respect to the Ponca, Omaha, Pawnee and Otoe peoples, elders, and their ancestors, past, present and future.

The Great Plains Theatre Commons pays respect to all Indigenous peoples who have stewarded this land throughout the generations, and to their ongoing contributions, culturally, intellectually, artistically and spiritually.

## CULTURAL EQUITY

To support a full creative life for all, the GPTC commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable nation.

### DEFINITION OF CULTURAL EQUITY

Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources.

### ACKNOWLEDGEMENTS & AFFIRMATIONS

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result, and that must be continuously addressed and changed.
- Cultural equity is critical to the long-term viability of the arts sector.
- We must all hold ourselves accountable, because acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of diverse artists helps to challenge inequities and encourages alternative models.

### ACTION

To provide informed, authentic leadership for cultural equity, we vow to work towards...

- The GPTC has 50% BIPOC representation on the board and vows to grow our board diversity.
- As a currently all-white staff, with one full time and three part time members, we vow to increase our diversity until a standard of equity is achieved.
- We vow to work with BIPOC and marginalized artists and community members with a focus that reflects our foundational commitment to diversity and equity.
- Pursue cultural consciousness throughout our organization through substantive learning and formal, transparent policies.
- Acknowledge and dismantle any inequities within our policies, systems, programs, and services, and assess organizational progress on an annual basis.

### FIELD PROGRESS

To pursue needed systemic change related to equity, we vow to...

- Encourage substantive learning to build cultural consciousness and to advocate for pro-equity policies and practices by all of our constituencies and audiences.
- Improve the cultural leadership pipeline by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.
- Generate and aggregate quantitative and qualitative research related to equity to make incremental, measurable progress towards cultural equity.
- Advocate for public and private-sector policy that promotes cultural equity.

This statement is built upon the cultural equity statement of Americans for the Arts.



# GREAT PLAINS THEATRE COMMONS



**The mission of the Great Plains Theatre Commons is to strengthen community by supporting the creation and sharing of diverse new stories.**

THE GPTC NEW PLAY CONFERENCE SERVES AS AN AVENUE TO:

- Introduce new theatrical work into the American theatre scene
- Premiere the works of new and emerging playwrights
- Explore and strengthen the connection between the community and the arts
- Provide avenues for works produced beyond the Conference
- Connect local and national actors, directors, designers and technical theatre personnel

## COMMUNITY

At GPTC, we believe everyone has a story to share and role to play in creating a world that is more loving, diverse, and equitable. That's why we work to develop a range of quality theatre programs with, and for, the communities we serve. Our programming strives to be community responsive and to sustain and deepen relationships across the city and country. We aim to serve as the creative home base for artists and storytellers at any stage in their lives—meeting them at their level of interest in theatre and taking them wherever they wish to go.

GPTC's strength is in our many long-standing and ever-growing partnerships with community service organizations that help us reach artistically underserved communities. In the summer of 2022, GPTC will open its first space at the Yate Illuminates, providing creative workshops, readings, and performances for the community, with a special emphasis on serving New American/ Immigrant populations.

**STORY CIRCLES AND WORKSHOPS** - In collaboration with community partners, GPTC encourages everyone (especially individuals who may not identify as artists) to tell their stories


**COMMONERS** - This is a two-year residency for Omaha and Omaha-adjacent playwrights to grow the support, community, and connection they need to launch their stories into the world.

**CONNECT** - This public program invites a panel of diverse artists to share personal stories connected to a contemporary work of American theatre and opens discussion to community participation.

**FIRST FIRST DRAFT** - This program supports individuals who are committing to writing a full-length play for the first time. Writers commit to bi-weekly meetings over a three-month period.

**YOUNG DRAMATISTS** - Working to support and develop high school playwrights with mentoring, workshops, meetings with professionals, and guided access to the New Play Conference.

**TO LEARN MORE ABOUT GPTC AND TO HELP SUPPORT OUR MISSION, VISIT [HTTPS://WWW.GPTCPLAYS.COM](https://www.gptcplays.com)**



New Play Development is vital to the health the American Theatre. It is also a uniquely nimble medium. The constant and intrinsic process of evolving, adapting and collaborating has no doubt given many of us the tools to navigate these last several years of turmoil and disorientation. During this week, we have the opportunity to experience, interpret and absorb the words of others once again as a shared organism. Hopefully, this chance to participate and to observe in a room full of playwrights, dramaturgs, directors, actors, designers and other artists will add to our emotional and creative reserves as we approach the next Act. Thank you all for joining us in Omaha – we are so happy to have you here with us in the heartland.

See you at the curtain call,  
Quinn Metal Corbin  
2022 GPTC New Play Conference Coordinator





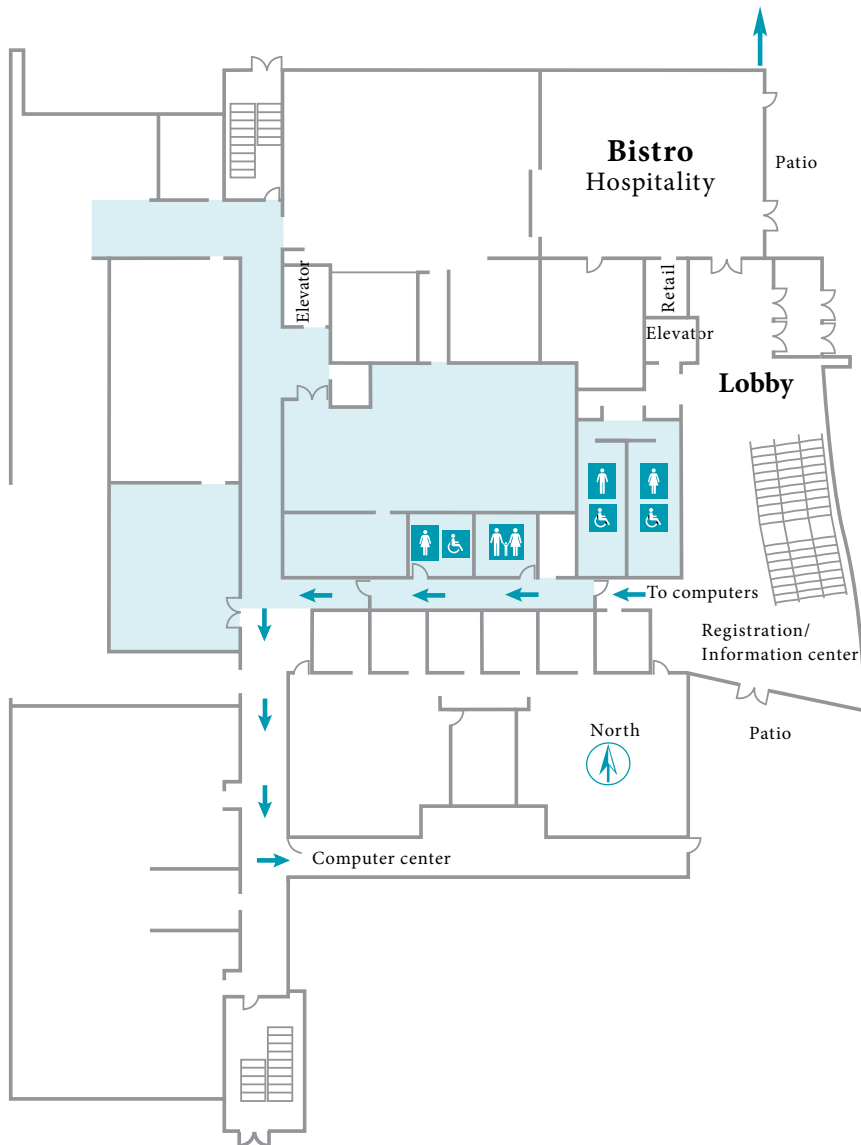


# CONFERENCE INFORMATION

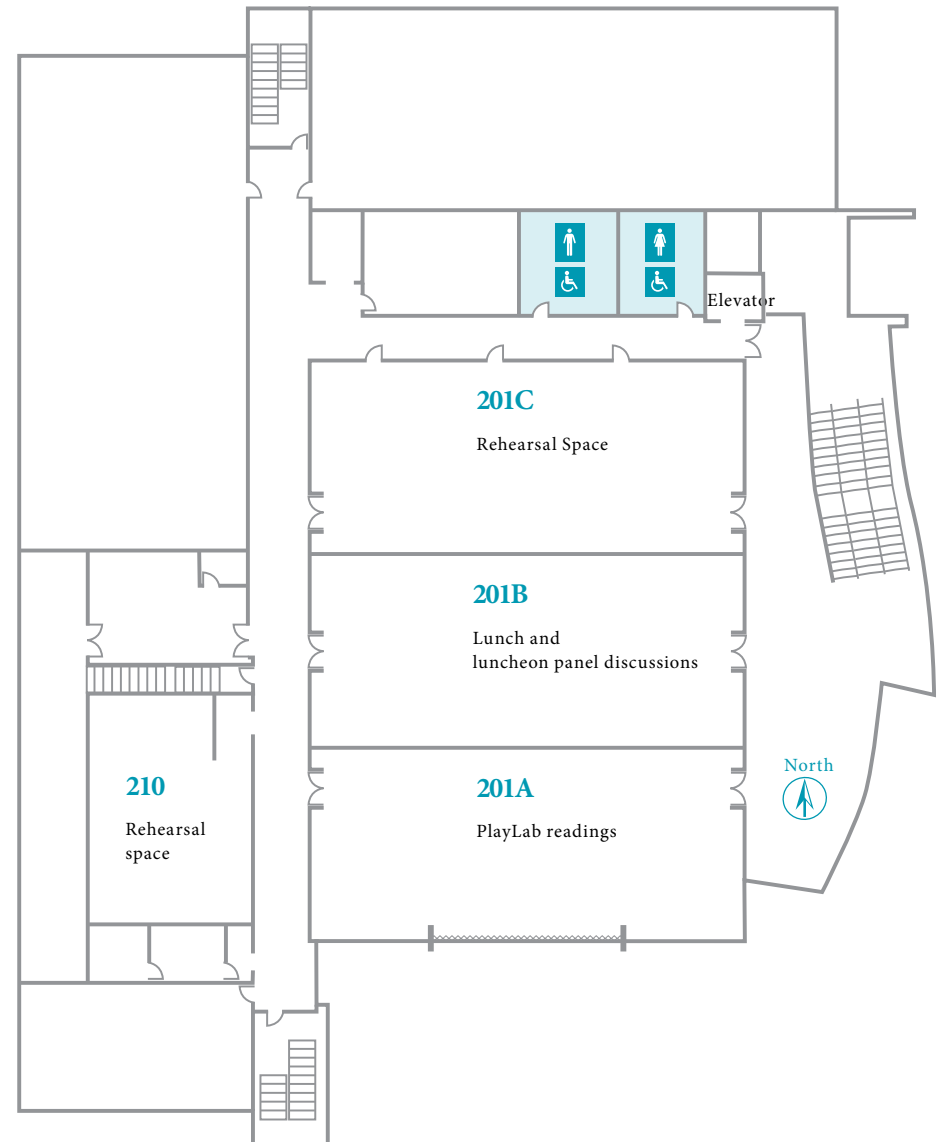
# CONFERENCE INFORMATION

## MAPS

### *Swanson Conference Center - Building 22* *First floor*

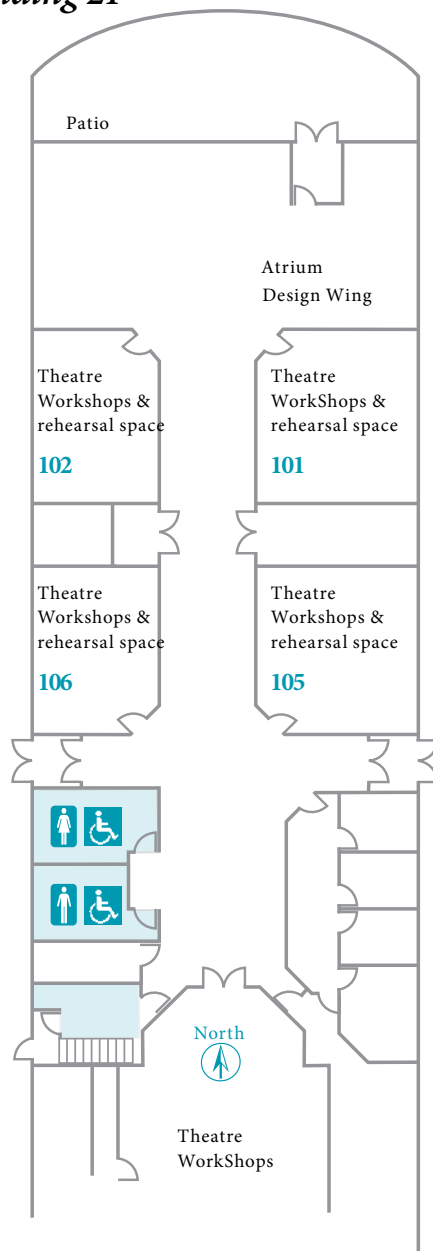


### *Second floor*

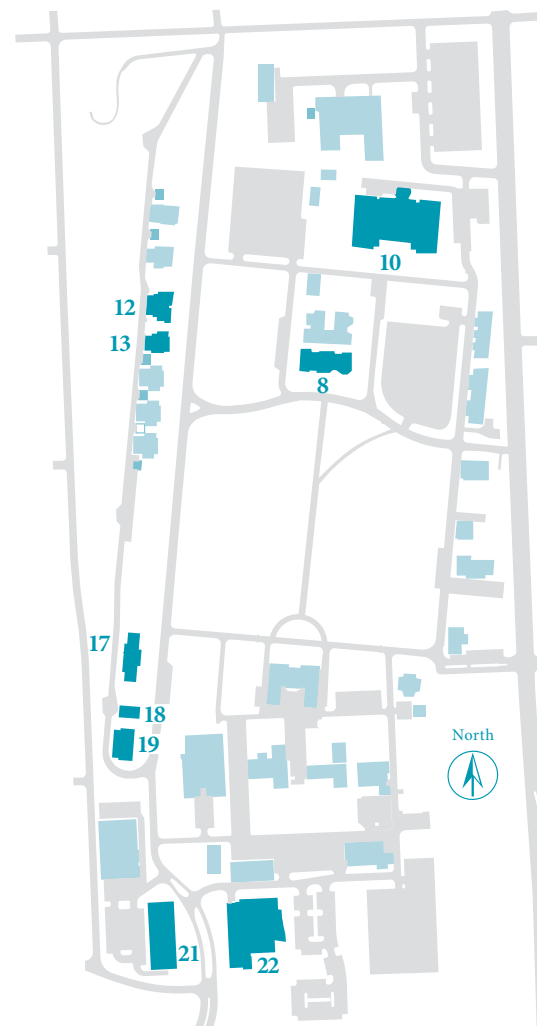


## MAPS

*Mule Barn - Building 21*



*Fort Omaha Campus*



# CONFERENCE INFORMATION

## CONFERENCE LOCATIONS

All daytime events occur at the Fort Omaha Campus of Metropolitan Community College in the Institute for the Culinary Arts (ICA), Swanson Conference Center (Building 22) and the Mule Barn (Building 21). These locations are highlighted in the maps section on pages 10-11. PlayFest's *In the Upper Room* will be held at The Lied Education Center for the Arts at Creighton University.

## HELPFUL NUMBERS AND ADDRESSES

- GPTC Staff: [402-370-8259](tel:402-370-8259) (available 24 hours)
- Fort Omaha Campus: 5300 N 30th St., Omaha, NE 68111
- Element Hotel: 3253 Dodge Street, Omaha, NE 68131. [402-614-8080](tel:402-614-8080)
- Metropolitan Community College Police/Public Safety: [531-622-2222](tel:531-622-2222) (available 24 hours)

## THEATRE WORKSHOPS

Theatre Workshops are a series of hands-on playwriting and performance-related classes designed and led by featured and guest artists. All Theatre Workshops are free and open to the public. Sign up at the registration/information center.

## GPTC CONFERENCE PANELS

Luncheon panels are theatre-related discussions with GPTC guest artists. All luncheon panels are free and open to the general public.

## FEEDBACK AND EVALUATIONS

We ask audiences to complete evaluations after each PlayLab reading. This helps to foster the work by providing thoughtful feedback to each individual playwright.

Additionally, you will have the opportunity to evaluate the GPTC. We will send each participant a survey via email after the conference. We appreciate your feedback to help us plan for and make enhancements to future conferences.

## REGISTRATION/INFORMATION CENTER

Staff and volunteers are ready to answer your questions each day of the conference 9am to 5pm at the registration/information center located in the SCC Lobby. The following are also available to you:

- WiFi guest login info
- Theatre Workshop sign-up
- Rehearsal location information
- Printing
- Copy machine
- Message boards
- Schedules
- Directions
- Transportation info

## PERFORMANCE ETIQUETTE

Be mindful of those who are performing and attending performances. During readings and performances we ask you to please:

- Arrive on time
- Turn off your cell phone
- Whisper in hallways and lobbies
- Keep feedback concise, thoughtful and constructive

## NETWORKING AND SOCIAL MEDIA

The most shared piece of advice from past GPTC participants: Connect! We encourage all Conference attendees to get to know fellow attendees. Introduce yourself and make introductions for others. Many past GPTC attendees have found friendships here that have grown into deep personal and professional friendships well beyond the Conference. Please make use of the message boards and take advantage of GPTC social media.

**Instagram:** @gptcplays

**Facebook:** @GreatPlainsTheatreConference

**Twitter:** @GPTCNebraska

**Use our hashtag:** #GPTC2022

## IF YOU NEED HELP

We ask that everyone attending the conference keep the highest level of respectful, creative dialogue. If you experience any barriers to that, please let a staff member know so that we can quickly assist you.







## PLAYFEST

Reservations are not required for PlayFest performances. The evenings are free and open to the public. PlayFest seating is general admission, first-come, first-served. For guests staying in conference housing, transportation is provided, please consult your participant transportation schedule for more information.

## MEALS

Lunch will be served for registered conference participants each day in the SCC. Unregistered guests may purchase lunch (\$15) at the registration/information center.

## COMPUTERS, PRINTERS, AND WI-FI

Computers and printers are located in the SCC. They are available 9am to 5pm. Wireless Internet is available in the SCC. Please see the registration/information center for login information. Participants may use designated stations to print necessary materials.

## TRANSPORTATION AND PARKING

MCC has free parking throughout the campus. For registered conference guests only, a round trip shuttle is available to and from the Fort Omaha campus, Element Hotel and PlayFest evening performances. Consult your participant transportation schedule for more information.

## SEVERE WEATHER

Nebraska weather can be unpredictable. Designated severe weather shelter areas are located throughout the buildings on campus. In the event that severe weather occurs, GPTC staff, volunteers and MCC police officers will direct you to safe areas. For reference, Omaha is located in Douglas County.

## DISCRIMINATION OR HARASSMENT

The GPTC is committed to creating a safe, barrier-free environment for participants. Discrimination or harassment based on or because of race/ethnicity, age, disability, sexual orientation, gender, gender identity, marital status, socioeconomic status, geography, citizenship status, religion, veteran status, or any other protected status is a violation of state and federal law and GPTC policy.

Awareness is the only way the GPTC can respond. Your concern will be kept confidential and addressed appropriately as warranted. If at any time during the conference you have an experience, interaction or situation that makes you feel uncomfortable, reach out directly to a GPTC staff member, or contact the GPTC staff at [402-370-8259](tel:402-370-8259) or [commons@gptcplays.com](mailto:commons@gptcplays.com) immediately.





# SCHEDULE



# AT A GLANCE

## ALL CONFERENCE TIMES ARE CENTRAL TIME ZONE

### DAILY, MAY 29 – JUNE 4

**9:00am – 5:00pm** Conference Registration and Information Center, SCC 1st Floor Lobby

### SUNDAY, MAY 29

**9:30am – 10:15am** Orientation (Bistro)

**10:15am – 10:20am** Break

**10:20am – 10:50pm** PlayLab Orientation for Responders and Dramaturgs (SCC 210)

**11:00am – 12:30pm** Workshop Session 1 (Mule Barn)

**12:30pm – 1:45pm** Lunch/Dramaturg Panel 1:00pm (SCC 201B)

### MONDAY, MAY 30

**9:30am – 12:00pm** *Neighbor Jane* by Tina Esper PlayLab and Response Session (SCC 201A)

**12:00pm – 1:00pm** Lunch (SCC 201B)

**1:00pm – 3:20pm** *Coco Queens* by LaDarrion Williams PlayLab and Response Session (SCC 201A)

**3:20pm – 3:35pm** Break

**3:35pm – 5:55pm** *oh, to be pure again* by Kira Rockwell PlayLab and Response Session (SCC 201A)

### TUESDAY, MAY 31

**9:30am – 12:10pm** *Rx Machina* by Caity-Shea Violette PlayLab and Response Session (SCC 201A)

**12:00pm – 1:00pm** Lunch (SCC 201B)

**1:00pm – 3:20pm** *Acetone Wishes and Plexiglass Dreams* by Stephanie Kyung Sun Walters PlayLab and Response Session (SCC 201A)

**3:20pm – 3:25pm** Break

**3:25pm – 5:55pm** *Culture Shock* by Gloria Majule PlayLab and Response Session (SCC 201A)

**7:30pm – 8:30pm** Young Dramatists Evening *Disclosed Articles* by Kel Thompson (SCC 201A)

### WEDNESDAY, JUNE 1

**9:00am – 10:30am** Workshop Session 2 (Mule Barn)

**10:30am – 10:45am** Break

**10:45am – 12:50pm** *The Yellow Wallpaper, 2.0, 2020* by Jennifer Maisel PlayLab and Response Session (SCC 201A)

**12:30pm – 1:30pm** Lunch (SCC 201B)

**1:30pm – 3:20pm** *Deadass* by Nia Akilah Robinson PlayLab and Response Session (SCC 201A)

**3:20pm – 3:25pm** Break

**3:25pm – 5:45pm** *In the Canyon* by Daniel Hurewitz PlayLab and Response Session (SCC 201A)

**6:00pm – 7:15pm** Pre-Show Dinner Reception at The Lied Center for the Arts at Creighton University

**7:30pm – 10:00pm** PlayFest: *In the Upper Room* by Beaufield Berry at The Lied Center for the Arts at Creighton University

### THURSDAY, JUNE 2

**10:00am – 12:10pm** *stains* by Sarah Cho PlayLab and Response Session (SCC 201A)

**12:00pm – 1:15pm** Lunch/Design Wing Panel 12:30pm (SCC 201B)

**1:15pm – 1:30pm** Break

**1:30pm – 5:05pm** *No Nothing* by T. Adamson PlayLab and Response Session (SCC 201A)

### FRIDAY, JUNE 3

**10:00am – 11:30am** Workshop Session 3 (Mule Barn)

**11:30am – 12:45pm** Lunch/Guest Artist Panel (SCC 201B)

**12:45pm – 1:00pm** Break

**1:00pm – 3:50pm** PlayLab *Body+Blood* by Shannon TL Kearns PlayLab and Response Session (SCC 201A)

**3:50pm – 3:55pm** Break

**3:55pm – 6:15pm** *DIASPORA!* by Phaedra Michelle Scott PlayLab and Response Session (SCC 201A)

**7:30pm – 9:15pm** Benson First Friday (optional event)

### SATURDAY, JUNE 4

**9:30am – 12:40pm** *Greater Illinois* by Steven Strafford PlayLab and Response Session (SCC 201A)

**12:45pm – 1:30pm** Lunch in the Mule Barn with Design Wing Presentation

**1:30pm – 2:15pm** Design Wing Installation in the Mule Barn

**6:00pm – 9:00pm** Closing Celebration (SCC 201)



**ALL CONFERENCE TIMES ARE CENTRAL TIME ZONE**

## SUNDAY, MAY 29

9:30AM – 10:15AM (BISTRO)

### GENERAL ORIENTATION

10:15AM – 10:20AM

### BREAK

10:20AM – 10:50PM (SCC 210)

### PLAYLAB ORIENTATION

11:00AM – 12:30PM (MULE BARN)

### WORKSHOP 1

Hansol Jung

*Structuring your Weird*

First half will be idea generating writing exercises, second half will be structuring schemes with said ideas.

Noah Diaz

*How to Scam Your Way Into Film & Television*

When a global pandemic shuttered an entire industry for theatre artists, more playwrights than ever turned to Hollywood for creative and financial respite. But the path toward those jobs can prove challenging; and knowing what to do when you land one, even more so. We'll explore three major areas of interest: (1) staffing in a writer's room, (2) developing and pitching your own ideas, and (3) navigating all things "business."

Don Nguyen

*Sending Your Play Out Into The World*

Submitting your play to conferences, festivals and theaters can seem daunting. Well, it is! Unfortunately it's necessary. This workshop will explore the submission process from making sure your script is ready to submit to writing an effective artistic statement, and finally what happens when you finally get into a conference.

12:30PM – 1:45PM (SCC 201B)

### LUNCH PANEL WITH CONFERENCE DRAMATURGS

Dramaturg Panel begins at 1:00PM



(CONT)

# DAY BY DAY SCHEDULE CONTINUED

## MONDAY, MAY 30

9:30AM – 12:00PM (SCC 201A)

### PLAYLAB AND RESPONSE SESSION

*Neighbor Jane*

by Tina Esper

Margaux and Philip are hoping to spend a quiet weekend on the river when a loud, mysterious bird and a terrified neighbor interrupt their evening and alter the course of their plans – possibly forever.

**Director:** Amy Lane

**Dramaturg:** Khalid Y. Long

**Cast:**

TONY: Jeremy Earl

PHILIP: Eric Quam

MARGAUX: Teri Fender

JANE: Mary Kelly

**Stage Directions:** Eva Quam

**Design Wing Fellow:** Sara Vandenheuvel

**Responders:** Don Nguyen, Anne Washburn

12:00PM – 1:00PM (SCC 201B)

### LUNCH

1:00PM – 3:20PM (SCC 201A)

### PLAYLAB AND RESPONSE SESSION

*Coco Queens*

by LaDarrion Williams

Set in a small town called Helena, Alabama, *Coco Queens* is a riveting play that forms an unbroken bond between four African-American women as they navigate their way through deep seated, sometimes painful challenges of love, forgiveness and black womanhood in the 1970s.

**Director:** TammyRa'

**Dramaturg:** Jihye Kim

**Cast:**

GLORIA: Kerri Forester

CHANEL: Alicia Amadee

DAWN: Zoella Sneed

TAMMIE: Giovanni Jones

**Stage Directions:** Brandi Smith

**Design Wing Fellow:** Trey Brazeal

**Responders:** Mfoniso Udofia, Josh Wilder

3:20PM – 3:35PM

### BREAK

## PLAYLABS

*These readings are free  
and open to the public.*

The daily PlayLab readings are the foundation of the Conference. This year, 14 plays were selected from over 600 submissions. They are rehearsed by directors and actors and then presented as staged readings. Playwrights receive constructive critiques of their work from theatre professionals, scholars, and the general public in a guided-response setting. Each year the PlayLab readings act as a catalyst for many premieres of new American plays both locally and nationally.

3:35PM – 5:55PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*oh, to be pure again*

by Kira Rockwell

Set during one hot Texas summer at a Charismatic Christian church camp, this earnest drama follows the senior girls' cabin along their journey to make an authentic connection with something bigger than themselves. A new play about female desire, submission, rebellion, and growing up in a religious culture that's obsessed with your sexual purity.

**Director:** Anna Jordan

**Dramaturg:** Alex Vermillion

### Cast:

AUTUMN: Darlyn Gonzalez

JEAN RUBY: Audrey Saucier

LUNA: Emily Than

RACHEL: Stella Clark Kaczmarek

TRINA: Tatenda Chivero

BECCA: Abz Cameron

ADRIAN: Giovanni Rivera

RACHEL'S DAD: Matthew Olsen

**Stage Directions:** Katie Cameron

**Design Wing Fellow:** Jen Leno

**Responders:** Noah Diaz, Virginia Grise

## TUESDAY, MAY 31

9:30AM – 12:10PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*Rx Machina*

by Caity-Shea Violette

An ambitious pharmaceutical sales representative's relentless pursuit of a rigidly principled pain management doctor leads to an intoxicating, forbidden connection that comes with a cost. Ethical boundaries are blurred in a literal manifestation of doctors being in bed with drug reps, forming a love triangle fueled by money, sex, and power. Illuminating the everyday impact of pharmaceutical marketing in the opioid epidemic, *Rx Machina* searches for humanity in a healthcare system that profits from pain and asks who gets to get better and who gets left behind.

**Director:** Beth Thompson

**Dramaturg:** Miriam Weiner

### Cast:

MAREN DELLER: Roni Shelley Perez

DR. NINA ROBINSON: Kate Myers Madsen

STEVIE LARSON: Carrie Beth Stickrod

HANNAH JOHNSTON: Abz Cameron

DEB GLASNER: Daena Schweiger

**Stage Directions:** Katie Cameron

**Design Wing Fellow:** Erica Maholmes

**Responders:** Noah Diaz, Anne Washburn

12:00PM – 1:00PM (SCC 201B)

## LUNCH



# DAY BY DAY SCHEDULE CONTINUED

1:00PM – 3:20PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*Acetone Wishes and Plexiglass Dreams*

by Stephanie Kyung Sun Walters

Celina has moved home to Philly's Koreatown to take over the neighborhood beauty salon. DIY reno keeps her busy, but discovering a secret about her high school buddy, Inky, and gossiping chorus of aunties and uncles keeps her busier. However, Celina has a secret of her own; a secret that dragged her across the country, only to return home empty handed. Will Celina prevent the rumors, ghosts, and aunties from chaining her down or will she drag Inky into the dark web she's brought home?

**Director:** Wai Yim

**Dramaturg:** Jihye Kim

### Cast:

CELINA: Roni Shelley Perez

INKY: Adam Bassing

MIHEE: Tuyet Pham

AJUMMA: Yoon Cho

AJUSHI: David Rhee

**Stage Directions:** Cecilia Poon

**Design Wing Fellow:** Jen Leno

**Responders:** Hansol Jung, Don Nguyen

3:20PM – 3:25PM

## BREAK

3:25PM – 5:55PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*Culture Shock*

by Gloria Majule

Two African students, Zahra from Tanzania and Hawi from Kenya, start school in an Ivy League institution. They are placed in Salama House, an all-black dorm and affinity space for black students. Faced with cultural, academic and economic challenges, Zahra and Hawi try to make it through Freshman Year, while facing the reality of what it means to be black in America.

**Director:** Bryan Moore

**Dramaturg:** Khalid Y. Long

### Cast:

ZAHRA: Alicia Amadee

HAWI MTURI: Xena Broaden

TIFFANY: Kylah Calloway

MARIELA: Brandi Smith

EINSTEIN: Allen Griffin

OSEI: Corbin Griffin

CHARLENE: Kat MacHolmes

MAM: TammyRa'

MR. MTURI: Levy Lee Simon

**Design Wing Fellow:** Trey Brazeal

**Responders:** Mfoniso Udofia, Josh Wilder

7:30PM – 8:30PM (SCC 201A)

## YOUNG DRAMATISTS PLAYWRIGHT

*Disclosed Articles*

by Kel Thompson

**Director:** Anthony Clark-Kaczmarek

**Dramaturg:** Alex Vermillion

### Cast:

Narrator - Stella Clark-Kaczmarek

Todd - Tyson Bentley

RumRat - Bri Nash

Warden Bill - Eli Zagurski

Fredrick - Kate Anderson

Mary - Andrew Hedin

Dan - Andrew Hedin

The Duke - Jayma Hogan

Patty - TBA

Clint - TBA

Dr. Valentora - Kendall Clark

Officer - Jayma Hogan

Receptionist - Kate Anderson

**Stage Directions:** Kim Clark-Kaczmarek



## WEDNESDAY, JUNE 1

### 9:00AM – 10:30AM (MULE BARN) WORKSHOP SESSION 2

Vicki Grise

*This is a Manifesto!*

A writing workshop designed for theater artists to write their own artist manifesto. What are your wildest, boldest, most audacious dreams - for you, your people, the world? How do you create an art practice that will help manifest those dreams and a life practice in alignment with your true calling?

Mfoniso Udofia

*Writing The Autobiographical*

Some artists choose to mine from their own lives -- their art deeply personal to themselves and to the communities around them. Sometimes these personal plays hold refractions -- shards-- of a story already lived. Sometimes these personal plays can be wholesale reproductions of said life. How does one tell a true/true-ish story safely? What are the frameworks that need to be in place so one can explore healthily? We will ask ourselves these questions, and hopefully acquire some new tools for our tool-kit so we can tell the story of ourselves without fear.

Josh Wilder

*Being Ruthless*

You know sh\*t's supposed to get real in Act 2. So why are you holding back? In this workshop we're going to investigate what makes us pause before pushing our characters off the proverbial cliff... and then we're gonna do it for real this time. Bring your knives.

### 10:30AM – 10:45AM BREAK

### 10:45AM – 12:50PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*The Yellow Wallpaper 2.0 2020*

by Jennifer Maisel

A riff on Charlotte Perkins Gilman's classic domestic horror story about a woman driven crazy by the rest cure for post-partum depression, *THE YELLOW WALLPAPER 2.0 2020* is about a female adjunct professor trying to thrive in Covid quarantine despite her toddler and demanding husband outside her bedroom and the personal demons she faces within.

**Director:** Mia Morris

**Dramaturg:** Miriam Weiner

**Cast:**

T.: Rusheaa Malimbe

JOHN: Christopher Thomas Scott

**Design Wing Fellow:** Jen Leno

**Responders:** Hansol Jung, Anne Washburn

### 12:30 – 1:30PM (SCC 201B)

## LUNCH



# DAY BY DAY SCHEDULE CONTINUED

1:30PM – 3:20PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*Deadass*

by Nia Akilah Robinson

In February of 2010, a New Jersey Principal was placed on a temporary leave of absence for touching Aisha Wilson's Afro. A new African Vice Principal arrives a few days before the shortest month of the year expires and requests Drama Chorus with students who are 99% (White) & 1% (Aisha) to perform for their inaugural Black History Month assembly. Between 2019-2020, seven states have dedicated anti-discrimination laws towards hair texture...and it's 2021 now. Do we see the problem?

**Director:** Breanna Carodine

**Dramaturg:** Khalid Y. Long

**Cast:**

ALISHA: Charity Williams

LISA (TEACHER): Olivia Howard

ZOE OLSON: Ashari Johnson

ALISHA'S MOM/SHONICE: TammyRa'

PRINCIPAL ADEMIDE: Eric Jordan

KEVIN: Brendan Brown

JOHN: Darryl Brown Jr

FRANKIE: J. Isaiah Smith

**Stage Directions:** Breanna Carodine

**Design Wing Fellow:** Erica Lauren Maholmes

**Responders:** Virginia Grise, Mfoniso Udofia

3:20PM – 3:25PM

**BREAK**

3:25PM – 5:45PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*In the Canyon*

by Daniel Hurewitz

Lena and her father, Alan, arrive at her grandmother Pat's Brentwood hills home for dinner just as a fire breaks out at the bottom of the hill. As the fire grows, blocking Lena's mom from joining them, tensions seethe between them about Pat's apparent disdain for Alan and Lena's impatience with her grandmother. By the time they learn that evacuation orders were issued, it becomes apparent that they won't all be able to escape the inferno.

**Director:** Daena Schweiger

**Dramaturg:** Miram Weiner

**Cast:**

PAT: Ruth Rath

LENA: Olivia Wells

ALAN: XAVIER CARR

**Stage Directions:** Debbie Krambeck

**Design Wing Fellow:** Sara Vandenheuvel

**Responders:** Noah Diaz, Don Nguyen

6:00PM – 7:15PM

## GPTC DONOR & GUEST ARTIST RECEPTION

The Lied Education Center for the Arts at Creighton University, Lobby  
2500 California Plaza, Omaha, NE 68178



7:30PM - 10:00PM (THE LIED CENTER FOR THE ARTS)

## PLAYFEST PRODUCTION

IN PARTNERSHIP WITH CREIGHTON UNIVERSITY AND  
THE UNION FOR CONTEMPORARY ART

### *In the Upper Room*

by Beaufield Berry

Midwest Premiere, Neighborhood Tapestries Production

Meet the Berrys, a multi-generational African American family in the 1970s. Their lives orbit around a strong-willed matriarch whose secrets drive her relatives nuts. Fed up, they each make plans to break away. But by standing their ground, they may lose what has held them together all along.

**Director:** Denise Chapman

#### **Cast:**

JANET: Deborah Dancer

EDDIE: Levy Lee Simon\*

ROSE: Almeda Giles-Lopez

JOHN: Anthony Holmes

DELORES: Doriette Jordan

JACKIE: Rusheaa Malimbe

YVETTE: Catie Zaleski\*

JOSEPHINE: Xena Broaden

*\*denotes guest artist*

**Set Designer:** Bill Van Deest

**Lighting Designer:** Carol Wisner

**Costume Designer:** Lora Kaup

**Sound Designer:** Shannon Smay

**Props Master/Carpenter:** Hannah Clark

**Props Assistant:** Michael Clark

**Stage Manager:** Nicholas A. Jansen

**Assistant Stage Manager:** Asia Nared

Craig Lee (**Scenic Artist**), Deryn Lewis (**Stitcher/Wardrobe**), Elizabeth Peller (**Stitcher/Wardrobe**), Harrison Jordan (**Deck Crew**), Hannah Juday (**Deck Crew**), Chelsea Greenway (**Light Board Op.**), Kobe Ready (**Sound Board Op.**)





# DAY BY DAY SCHEDULE CONTINUED

## THURSDAY, JUNE 2

10:00AM – 12:10PM (SCC 201A)

### PLAYLAB AND RESPONSE SESSION

*stains*

by Sarah Cho

An impoverished Korean-American teenager struggles through her first period, with the help of an imaginary friend... who happens to resemble a wisecracking witch from a popular '90s sitcom. "*Stains*" is a coming of age comedy about a Korean American girl whose family sees her first period as a burden. A play about growing up poor, female, and Korean American in Los Angeles.

**Director:** Hansol Jung

**Dramaturg:** Jihye Kim

**Cast:**

SOO-HYUN PARK: Stephanie Kyung Sun Walters

HALMONI CHO: Yoon Cho

CHRISTINE PARK: Maia Su

MELISSA JOAN HART from SABRINA THE TEENAGE WITCH: Anna Jordan

**Design Wing Fellow:** Sara Vandenheuvel

**Responders:** Virginia Grise, Don Nguyen

12:00PM – 1:15PM (SCC 201B)

### LUNCH PANEL WITH DESIGN WING

Begins at 12:30PM

1:15PM – 1:30PM

BREAK

1:30PM – 5:05PM (SCC 201A)

### PLAYLAB AND RESPONSE SESSION

*No Nothing*

by T. Adamson

Middle-aged realtor Gwen lives with her dying mother, Martha, in small home in rural East Texas. Together they must confront the histories of resentment, despair, and racial violence that have brought them to their painful and codependent present.

**Director:** Roxanne Wach

**Dramaturg:** Miram Weiner

**Cast:**

MARTHA: Sherry Fletcher

GWEN: D. Laureen Pickle

WILLIE: D. Kevin Williams

CAMILA: Veronica Montes

MORT: Jonathan Wilhoft

GABBY (VOICE): Carina DuMarce

ANGE BABY (VOICE): Nathan Dunham

HELPFUL VOICE: Digital

**Stage Directions:** Dan Wach

**Design Wing Fellow:** Gabriela Rojo

**Responders:** Anne Washburn, Josh Wilder





## FRIDAY, JUNE 3

10:00AM – 11:30AM (MULE BARN)

### WORKSHOP SESSION 3

Kate Busselle

#### *The Dramaturgy of Intimacy*

When intimacy professionals approach a text, there are many factors to consider when it comes to staging. How do we honor the boundaries that actors set for us in the work while simultaneously honoring the playwright's intent? What if outside factors like COVID change the way we have to stage intimacy, and how do we still strike a balance with the feeling of intimacy with creative staging? How do we be mindful of the intimate or sexually graphic images we create onstage for the audiences who come to see the play? In this workshop, we will explore ways to investigate moments of intimacy within dramatic text and the ways we can honor story, boundaries, and aesthetics.

Kim Louise

#### *Chopped: The Playwright's Edition*

"Those who say it can't be done are usually interrupted by others doing it." – James Baldwin

Let's break out of the proverbial "box." No, let's cast it aside. No, let's chop it up! During this generative workshop, we will explore new ways to create plays by delving into mash ups with other literary and writing forms. We will write without boundaries and invent, for ourselves, unique recipes for constructing drama. Building on the premise that genre informs genre, our goal is not to eliminate but to elevate our writing by introducing a new practice or strengthening a current one.

Anne Washburn

#### *Directions, Misdirections, Frisks and Capers...*

It's always a pleasure to write in response to a weirdo prompt proposed by a teacher or workshop leader or colleague; in doing so we find new, strange impulses and there is value in exploring them without expectation. It's hard to surprise ourselves. In this workshop we'll go through a few useful ways of setting up nice prompts for use in warming up before a writing session, or jiggling one's way through a bit of a writing block or stall. We'll run through a few exercises, and participants will be asked to share their own tactics, triumphs, tactical failures, sorrows.

11:30AM – 12:45PM (SCC 201B)

### LUNCH PANEL WITH GUEST ARTISTS

Begins at 12:00PM

12:45PM – 1:00PM

### BREAK

1:00PM – 3:50PM (SCC 201A)

### PLAYLAB AND RESPONSE SESSION

#### *Body + Blood*

by Shannon TL Kearns

As whispers become a roar and threats mount, Joshua stands in front of his congregation plagued by doubts. He knows he is called and yet he can't help but wonder if it makes a difference. If he can make a difference. If he's enough. Or if maybe he's too much of too many things-- transgender man, bartender, priest—too fractured to heal the suffering souls of others. But when, in a moment of chaos, he calls out in despair the answer is clear: there is more to this story.

**Director:** Barry Carman

**Dramaturg:** Alex Vermillion

#### **Cast:**

JOSHUA: Alexander Biel

JUDE: Brent Spencer

PETER: Ang Bennett

NATE: Tyler Swain

ANDREW: Kabin Thomas

JAMES: Mike Leaman

MARY M: Connie Lee

SI: Allen Griffin

**Stage Directions:** Ashley Spessard

**Design Wing Fellow:** Gabriela Rojo

**Responders:** Virginia Grise, Hansol Jung

3:50PM – 3:55PM

### BREAK

# DAY BY DAY SCHEDULE CONTINUED

3:55PM – 6:15PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*Diaspora!*

by Phaedra Michelle Scott

Sunny, an idealistic Black millennial, is writing a history about the legacy of her family. Her younger sister, Janae wants to reject everything about her ancestry in favor of a created one. Sunny discovers the mystery of her grandparents and decides to confront her past head on in order to put the spirits in her life to rest.

**Director:** Kathy Tyree

**Dramaturg:** Khalid Y. Long

**Cast:**

SUNNY: Catie Zaleski

JANAE: Ashari Williams

PATRICK: Mitchell Polley

JOHN: Wai Yim

ROBERT/THOMAS: Matt Karasek

DOROTHY: Alicia Amadee

**Stage Directions:** Dara Hogan

**Design Wing Fellow:** Erica Lauren Maholmes

**Responders:** Noah Diaz, Mfoniso Udofia

7:30PM

## BENSON FIRST FRIDAY (AN OPTIONAL EVENING EVENT)



## SATURDAY, JUNE 4

9:30AM - 12:40PM (SCC 201A)

## PLAYLAB AND RESPONSE SESSION

*Greater Illinois*

by Steven Strafford

*Greater Illinois* is the story of Donielle, a Black woman who lives with her husband. She and her husband keep being offered more and more money (and ultimately threats) to move from their apartment in the South Side of Chicago out to a new government sponsored suburban community. When Donielle pushes back against what feels like a sinister government agency, a tragedy is inflicted on her. Donielle seeks to make right what has been wronged. *Greater Illinois* is also the story of Patrick, a White Gay man who is being moved into the same South Side apartment a year later. The move into this new space is contingent on him signing papers that dissolve his marriage and agreeing to never marry someone of the same sex again. Haunted by memories of his possibly dead husband and caught in a bit of romantic intrigue, Patrick's world is turned even more upside down when a mysterious person arrives at his door. *Greater Illinois* is the story of the decisions we make to fight, flee, or freeze. It is the story of the ramifications of those decisions.

**Director:** Matt Gutschick

**Dramaturg:** Alex Vermillion

**Cast:**

DONIELLE: Dani Cleveland

EVANS: Corbin Griffin

WANDA: Tonya Ward

PATRICK: Fran Sillau

MAC: Prentiss Matthews III

THE ATTENDANT: Mary Carrick

BEN: Isaiah Ruiz

**Stage Directions:** Doriette Jordan

**Design Wing Fellow:** Trey Brazeal

**Responders:** Hansol Jung, Josh Wilder

12:45PM - 1:15PM

## LUNCH IN MULE BARN & DESIGN WING INSTALLATION

DESIGN WING SPEECH begins at 1:15PM

6:00PM – 9:00PM (SCC 201)

## CLOSING CELEBRATION



# PLAYFEST

# PLAYFEST

## A Free Festival of Contemporary Performance

PlayFest is a season of new works performed in various locations across Omaha. PlayFest examines how theatre is produced, its connection to society and what new designs are possible. Performances take on a variety of forms from devised theatre and movement work created by local and national artists, to full-length plays highlighting the work of artists from the GPTC Conference, to Neighborhood Tapestries, a celebration of local stories, music, art and community. The goal of PlayFest is to paint a diverse and vibrant portrait of the city, create a chance for friends and neighbors to interact, and be a catalyst for a dialogue within the community about the stories that affect our lives.



PlayFest is supported in part by an award from the National Endowment for the Arts. To find out more about how NEA grants impact individuals and communities, visit [www.arts.gov](http://www.arts.gov).




SARA FOXLEY



Great Plains Theatre Commons  
in partnership with  
Creighton University and The Union for Contemporary Art  
presents

**IN THE UPPER ROOM**  
by BEAUFIELD BERRY  
directed by DENISE CHAPMAN




**June 1 - June 3, 2022 @ 7:30pm**

The Lied Education Center for the Arts at Creighton University  
2500 California Plaza, Omaha, NE 68178

GP TC Creighton University UNION NATIONAL ENDOWMENT for the ARTS arts.gov Mutual of Omaha

**FREE ADMISSION**  
GPTCPLAYS.COM



## PLAYFEST PRODUCTION

*In the Upper Room*  
by Beaufield Berry

7:30PM – 10:00PM

IN PARTNERSHIP WITH CREIGHTON UNIVERSITY AND  
THE UNION FOR CONTEMPORARY ART

MIDWEST PREMIERE, NEIGHBORHOOD TAPESTRIES PRODUCTION

Meet the Berrys, a multi-generational African American family in the 1970s. Their lives orbit around a strong-willed matriarch whose secrets drive her relatives nuts. Fed up, they each make plans to break away. But by standing their ground, they may lose what has held them together all along.

**Director:** Denise Chapman**Cast:**

JANET: Deborah Dancer

EDDIE: Levy Lee Simon\*

ROSE: Almeda Giles-Lopez

JOHN: Anthony Holmes

DELORES: Doriette Jordan

JACKIE: Rusheaa Malimbe

YVETTE: Catie Zaleski\*

JOSEPHINE: Xena Broaden

\*denotes guest artist

**Set Designer:** Bill Van Deest**Lighting Designer:** Carol Wisner**Costume Designer:** Lora Kaup**Sound Designer:** Shannon Smay**Props Master/Carpenter:** Hannah Clark**Props Assistant:** Michael Clark**Stage Manager:** Nicholas A. JansenCraig Lee (**Scenic Artist**), Deryn Lewis (**Stitcher/Wardrobe**),Elizabeth Peller (**Stitcher/Wardrobe**), Harrison Jordan (**Deck Crew**),Hannah Juday (**Deck Crew**), Chelsea Greenway (**Light Board Op.**),and Kobe Ready (**Sound Board Op.**)







**PLAYWRIGHTS**



**STEPHANIE KYUNG SUN WALTERS**

**Stephanie Kyung Sun Walters** (she/her) is currently an artist with American Theatre Group's PlayLab, alumni of InterAct Theatre Company's Core Playwrights, and serves as Lead Artist for Philadelphia Asian Performing Artists' Playwrights Project. *Esther Choi and the Fish that Drowned* earned her a spot on the 2020 Kilroys List. *Half of Chopsticks* was a finalist for the 2021 Bay Area Playwrights Festival and Seven Devils New Plays Conference, and received a workshop at Boise Contemporary Theatre's inaugural BIPOC Playwrights Festival. Most recently, *Acetone Wishes and Plexiglass Dreams* was workshopped at the UC Santa Barbara Launch Pad BIPOC Reading Series.

### *Acetone Wishes and Plexiglass Dreams*

**Synopsis:** Celina has moved home to Philly's Koreatown to take over the neighborhood beauty salon. DIY reno keeps her busy, but discovering a secret about her high school buddy, Inky, and gossiping chorus of aunties and uncles keeps her busier. However, Celina has a secret of her own; a secret that dragged her across the country, only to return home empty handed. Will Celina prevent the rumors, ghosts, and aunties from chaining her down or will she drag Inky into the dark web she's brought home?



**SHANNON TL KEARNS**

**Shannon TL Kearns** is a transgender man, an ordained priest, and a believer in the power of stories. Selected recognition: Playwrights' Center Jerome Fellowship, a playwright in residence at the Inge House, Seven Devils' Playwright Conference, Lambda Literary Fellow, and a Finnovation Fellow. He was a semi-finalist for the O'Neill and a finalist for the Blue Ink playwriting award. Shannon's plays include *Body+Blood*, *in a stand of dying trees*, *Line of Sight*, *Twisted Deaths*, *The Resistance of My Skin*, and *Who Has Eyes To See*.

### *Body + Blood*

**Synopsis:** As whispers become a roar and threats mount, Joshua stands in front of his congregation plagued by doubts. He knows he is called and yet he can't help but wonder if it makes a difference. If he can make a difference. If he's enough. Or if maybe he's too much of too many things-- transgender man, bartender, priest—too fractured to heal the suffering souls of others. But when, in a moment of chaos, he calls out in despair the answer is clear: there is more to this story.



LADARRION WILLIAMS

**LaDarrion Williams** is a Los Angeles based-playwright, filmmaker, author, and screenwriter who writes about the poetics of living in the south as a Black American. His first play, *Concrete Rose, a Hurricane Katrina drama*, won first place at the Alabama State Thespian Conference. His adaptation of the best-selling memoir, *Feeding A Monster*, was directed by award-winning actor and director Art Evans at the Hudson Theatre in Hollywood, CA. He was a guest writer for Center Theatre Groups' August Wilson Monologue Competition. His play *Black Creek Risin'* was a part of the Great Plains Theatre Conference in Omaha, Nebraska. *Coco Queens*, was a part of the Sundance Institute's Playwriting Intensive. LaDarrion is currently a resident playwright/co-creator of The Black Creators Collective where his play *UMOJA* made its West Coast premiere in January 2022. His award-winning short film *Blood at the Root* is currently on YouTube and Amazon Prime.

### *Coco Queens*

**Synopsis:** Set in a small town called Helena, Alabama, *Coco Queens* is a riveting play that forms an unbroken bond between four African-American women as they navigate their way through deep seated, sometimes painful challenges of love, forgiveness and black womanhood in the 1970s.



GLORIA MAJULE

**Gloria Majule** is a playwright from Dodoma, Tanzania presently residing in Seattle, WA. She seeks to tell stories that bring multiple black voices together from across the world, and are accessible to black audiences no matter where they are. She writes primarily for and about the black diaspora. Her awards and honors include: Second Place Winner - A is For Playwriting Contest (2021) |, and Finalist - Alliance/Kendeda Playwriting Competition (2021), Bay Area Playwrights Festival (2021, 2020). BA: Performing & Media Arts, Cornell University, MFA: Playwriting, Yale School of Drama.

### *Culture Shock*

**Synopsis:** Two African students, Zahra from Tanzania and Hawi from Kenya, start school in an Ivy League institution. They are placed in Salama House, an all-black dorm and affinity space for black students. Faced with cultural, academic and economic challenges, Zahra and Hawi try to make it through Freshman Year, while facing the reality of what it means to be black in America.





**NIA AKILAH ROBINSON**

**Nia Akilah Robinson** is a playwright and actor who reps Harlem with all her might. Residencies: 2022 MacDowell Fellowship, 2022 Eugene O'Neill Tao House, Artist-In-Residence, and 2021 Prospect Street Writer's House X Waterwell. Writers Collectives: EST's Youngblood & TheBlackHERthePen. Awards: Finalist 2022 The Blue Ink Playwriting Award, 2021 One of the "Best of Fest's" at Nuyorican's Theater Festival, and 2021 Finalist for the Eugene O'Neill National Playwrights Conference. Commissions: 2020 Charles Rowan Beye New Play Commission under Urbanite Theatre Company & 2020 PEN America. She has an Audio play titled *Ebony & Nakeshia*, produced by Ensemble Studio Theater, and directed by Colette Robert. Excited to be at GPTC!

## *Deadass*

**Synopsis:** In February of 2010, a New Jersey Principal was placed on a temporary leave of absence for touching Aisha Wilson's Afro. A new African Vice Principal arrives a few days before the shortest month of the year expires and requests Drama Chorus with students who are 99% (White) & 1% (Aisha) to perform for their inaugural Black History Month assembly. Between 2019-2020, seven states have dedicated anti-discrimination laws towards hair texture...and it's 2021 now. Do we see the problem?



**PHAEDRA MICHELLE SCOTT**

**Phaedra Michelle Scott** is a playwright and screenwriter based in New York City. She is a member of Youngblood with Ensemble Studio Theater. Her recent work includes the Colt Coer podcast *PLEASURE MACHINE*. Her plays included *DIASPORA!* (commissioned by SpeakEasy Stage), *GOOD HAIR* (recipient of the Alfred P. Sloan Foundation Grant). She is a past resident at SPACE on Ryder Farm for her play *PLANTATION BLACK*, and former member of Pipeline Theater Company's PlayLab. She is currently in development with CBS/Showtime for an upcoming television show. She is a crocheter, horror fan and obscure history enthusiast. She/Her/Hers. [www.phaedrascott.com](http://www.phaedrascott.com)

## *DIASPORA!*

**Synopsis:** Sunny, an idealistic Black millennial, is writing a history about the legacy of her family. Her younger sister, Janae wants to reject everything about her ancestry in favor of a created one. Sunny discovers the mystery of her grandparents and decides to confront her past head on in order to put the spirits in her life to rest.



STEVEN STRAFFORD

**Steven Strafford** is the author and performer of the award-winning solo show, *Methtacular!* which he has performed across the country. His play *Small Jokes About Monsters* won the 2016 New American Voices and was a semi-finalist for The O'Neill. In 2022, it won the Ready to Publish award and will be licensed and published by StageRights. His play *Greater Illinois* was a finalist for the Jackie Demaline New Play Award and a semi-finalist at The O'Neill.

### *Greater Illinois*

**Synopsis:** *Greater Illinois* is the story of Donielle, a Black woman who lives with her husband. She and her husband keep being offered more and more money (and ultimately threats) to move from their apartment in the South Side of Chicago out to a new government sponsored suburban community. When Donielle pushes back against what feels like a sinister government agency, a tragedy is inflicted on her. Donielle seeks to make right what has been wronged. *Greater Illinois* is also the story of Patrick, a White Gay man who is being moved into the same South Side apartment a year later. The move into this new space is contingent on him signing papers that dissolve his marriage and agreeing to never marry someone of the same sex again. Haunted by memories of his possibly dead husband and caught in a bit of romantic intrigue, Patrick's world is turned even more upside down when a mysterious person arrives at his door. *Greater Illinois* is the story of the decisions we make to fight, flee, or freeze. It is the story of the ramifications of those decisions.



DANIEL HUREWITZ

**Daniel Hurewitz's** plays include "Nancy F\*\*\*ing Reagan," "Reclamation," "Registered," and "The Way to Oz." "Nancy F\*\*\*ing Reagan" was produced at the Secret Rose Theater in North Hollywood in 2019, and won the Christopher Hewitt Award and the Eddon "Best New Play" Award. "Reclamation" was honored by the Arch and Bruce Brown Foundation and named a semifinalist by the O'Neill Theater Center. Daniel is also a history professor, and has written two books and a few short films on LGBTQ history. He lives in Brooklyn, with his husband, their kids, and two wonderful furry friends.

### *In the Canyon*

**Synopsis:** Lena and her father, Alan, arrive at her grandmother Pat's Brentwood hills home for dinner just as a fire breaks out at the bottom of the hill. As the fire grows, blocking Lena's mom from joining them, tensions seethe between them about Pat's apparent disdain for Alan and Lena's impatience with her grandmother. By the time they learn that evacuation orders were issued, it becomes apparent that they won't all be able to escape the inferno.



**TINA ESPER**

**Tina Esper** (she/her) is a 2021 Woodward/Newman Drama Award Finalist as well as a semifinalist for the 2020 O'Neill National Playwrights Conference, the 2022 Athena Plays in Progress, the 2021 Garry Marshall New Works Festival and the 2021 Cimientos Play Development Program for her play, *Fireflies*. She developed her new play, *Neighbor Jane* at The Workshop Theater's Spring 2021 Writer's Intensive and at the 2021 Sewanee Writers Conference where she studied with Dan O'Brien and Nathan Alan Davis. She is a member of the playwrights collective, Pick Up Sticks, founded and led by Gary Garrison.

### *Neighbor Jane*

**Synopsis:** Margaux and Philip are hoping to spend a quiet weekend on the river when a loud, mysterious bird and a terrified neighbor interrupt their evening and alter the course of their plans—possibly forever.



**T. ADAMSON**

**T. Adamson** (he/him) is a Texas-raised playwright now based in NYC. He has developed work with Playwrights Horizons, Clubbed Thumb, Cutting Ball, JACK, Spring Street Social Society, The Mercury Store, Fresh Ground Pepper NYC, and many others. Rita and Burton Goldberg Playwriting Prize. Falco/Steinman Commission from Playwrights Horizons. MFA: Hunter College. He is an avid record-collector, board game enthusiast, aspiring translator, etc. [www.tadamsonplays.com](http://www.tadamsonplays.com)

### *No Nothing*

**Synopsis:** Middle-aged realtor Gwen lives with her dying mother, Martha, in small home in rural East Texas. Together they must confront the histories of resentment, despair, and racial violence that have brought them to their painful and codependent present.



KIRA ROCKWELL

**Kira Rockwell** is a playwright from the heart of Texas. She is an Artist Fellow with the Mass Cultural Council, a Recipient of the Judith Royer Excellence in Playwriting Award, Second Place Recipient of the Paula Vogel Playwriting Award, Two-time Finalist for the Princess Grace Award, the O'Neill NPC, and the Blue Ink Playwriting Award. Commissions from Ensemble Studio Theatre Sloan Project. Her work has been developed with The Kennedy Center, NNPN, Actor's Express, The Last Frontier Theatre Conference, Boston Playwrights' Theatre, and Third Culture Theatre in partnership with HBO, among others. BFA: Baylor University / MFA: Boston University. [www.kirarockwell.com](http://www.kirarockwell.com)

### *oh, to be pure again*

**Synopsis:** Set during one hot Texas summer at a Charismatic Christian church camp, this earnest drama follows the senior girls' cabin along their journey to make an authentic connection with something bigger than themselves. A new play about female desire, submission, rebellion, and growing up in a religious culture that's obsessed with your sexual purity.



CAITY-SHEA VIOLETTE

**Caity-Shea Violette** (she/her) is an LA-based playwright and screenwriter whose work explores invisible disabilities, sexuality, and learning how to belong to yourself. She is a winner of the Jean Kennedy Smith Playwriting Award, Samuel French Off Off Broadway Festival, The Clauder Competition Gold Prize, Susan Glaspell Playwriting Festival National Award, National Partners of the American Theatre Playwriting Award, Gary Garrison National Ten-Minute Play Award, and others. Her work has been developed/presented at Roundabout Theatre Company, Portland Stage, The New Harmony Project, The Kennedy Center, Boston Playwrights Theatre, and more. MFA in Playwriting: Boston University. [www.caitysheaviolette.com](http://www.caitysheaviolette.com)

### *Rx Machina*

**Synopsis:** An ambitious pharmaceutical sales representative's relentless pursuit of a rigidly principled pain management doctor leads to an intoxicating, forbidden connection that comes with a cost. Ethical boundaries are blurred in a literal manifestation of doctors being in bed with drug reps, forming a love triangle fueled by money, sex, and power. Illuminating the everyday impact of pharmaceutical marketing in the opioid epidemic, *Rx Machina* searches for humanity in a healthcare system that profits from pain and asks who gets to get better and who gets left behind.





**SARAH CHO**

**Sarah Cho** has been writing plays, making comedy, and striving to impress her mom since 1989. Cho's work has been selected for numerous readings and productions. Most recently, she developed "STAINS" as part of Moving Arts' MADLab. She also writes sketch comedy at Pack Theater in Los Angeles. She serves as Associate Artist for Ashland New Plays Festival and co-hosts a playwriting podcast, Beckett's Babies. In theater, she has been awarded the Iowa Arts Fellowship, Richard Maibum Playwriting Award, and The Kennedy Center's Paul Stephen Lim Playwriting Award, while her comedy has been featured on WhoHaHa, Comedy Cake, and Funny or Die. Cho earned her MFA from Iowa Playwrights Workshop.

## *stains*

**Synopsis:** An impoverished Korean-American teenager struggles through her first period, with the help of an imaginary friend... who happens to resemble a wisecracking witch from a popular '90s sitcom. "Stains" is a coming of age comedy about a Korean American girl whose family sees her first period as a burden. A play about growing up poor, female, and Korean American in Los Angeles.



**JENNIFER MAISEL**

**Jennifer Maisel's** plays produced nationally and internationally: *EIGHT NIGHTS*, *THE LAST SEDER*, *OUT OF ORBIT*, *THERE OR HERE* and *@thespeedofJake*. *THE LAST SEDER* premiered off-Broadway with Gaby Hoffmann and Greg Mullavey and the critically acclaimed *EIGHT NIGHTS* was nominated for nine Ovation Awards, winning for Best Playwriting and Actress. Honored by PEN West, The Kennedy Center, the Woodward/Newman Award for Drama and The Kilroy List, Jennifer was tapped for the Humanitas PlayLA workshop, where she wrote *BETTER*, and the Travis Bogard Residency at Eugene O'Neill's Tao House, where she wrote *YELLOW WALLPAPER 2.0 2020*. She also writes for film and television. [JenniferMaisel.com](http://JenniferMaisel.com).

## *YELLOW WALLPAPER 2.0 2020*

**Synopsis:** A riff on Charlotte Perkins Gilman's classic domestic horror story about a woman driven crazy by the rest cure for post-partum depression, *YELLOW WALLPAPER 2.0 2020* is about a female adjunct professor trying to thrive in Covid quarantine despite her toddler and demanding husband outside her bedroom and the personal demons she faces within.



**GUEST ARTISTS**

# GUEST ARTISTS



**BEAUFIELD BERRY**

Beaufield Berry is a Midwest-based playwright, novelist, and arts education professional. Her work specifically takes on the drama, history and joy of the Black Diaspora and often includes magical surrealism, musical, and mixed-media components. Beaufield's adventurous work has been performed across the country and in multiple conferences, including the Great Plains Theater Conference, Philadelphia Sparkfest, Manhattan Rep, and Colorado New Play Summit. She has served as a guest artist with Inge Fest in Independence, Kansas, and on several panels and boards. Her most recent production, *In the Upper Room* (2018 O'Neill finalist), was produced at the Denver Performing Arts Center in February 2022. *Upper Room* received rave reviews. Her new musical *Beaufield Berry's Buffalo Women* continues its several city tour throughout the midwest and south and she's currently penning the book for the Josephine Baker Broadway bound musical.



**DR. KATE BUSSELLE**

Dr. Kate Busselle (she/her/hers) is Assistant Professor of Movement and Stage Combat at University of Oklahoma. She is Founder of Heartland Intimacy Design & Training, which is the first and only fully online intimacy training program. This is her second year serving as the Conference Intimacy Consultant for Great Plains Theatre Conference and couldn't be more excited to support these new works in person!



**DENISE CHAPMAN**

Denise Chapman is an Omaha based Theatre practitioner. Currently she is the Producing Artistic Director of Theatre at The Union for Contemporary Art and an adjunct professor at Metro Community College, the University of Nebraska Omaha and Creighton University. She holds a BA in Theatre from Creighton University and a MFA from the Theatre Conservatory at the Chicago College of Performing Arts at Roosevelt University. Most recently she was awarded the 2020 Individual Artist Fellowship Award from the Nebraska Arts Council, she is an alumni of the fellowship program at the Union for Contemporary Art. She was an Artist in Residence at the Carver Bank project at the Bemis Center. Past Directing Credits include *The Blues of Knowing Why*, *Blood at the Root*, *The Divine Order of Becoming*, *Bourbon at the Border*, *Center the Margins*, and *The Bubbly Black Girl Sheds Her Chameleon Skin*, *Neighborhood Tapestries*, *Voices from the Center*- Great Plains Theatre Festival (GPTC), *Love is not Abuse* – Malcolm X Center, and *Spook- Shoes* – Victory Gardens Theatre Chicago, IL

**NOAH DIAZ**

Noah Diaz is a playwright and screenwriter from the Iowa/Nebraska border. Productions include *Richard & Jane & Dick & Sally* (CTG/Kirk Douglas Theatre, Baltimore Center Stage), *You Will Get Sick* (Roundabout Theatre), and *The Swindlers* (Baltimore Center Stage). Commissions from Roundabout Theatre, La Jolla Playhouse, Manhattan Theatre Club/Sloan, Baltimore Center Stage, and Audible/Amazon Studios. His work has been developed with Two River Theater, The Sol Project, First Floor Theater, and The Playwrights Realm, where he was a Page One Resident Playwright. He has written various television projects for Hulu, 20th Century, Peacock, and the team at Eva Longoria's UnbeliEVable Entertainment. MFA: Yale School of Drama.

**VIRGINIA GRISE**

Virginia Grise is a recipient of the Yale Drama Award, Whiting Writers' Award, and the Princess Grace Award in Theatre Directing. Her published work includes *Your Healing is Killing Me*, *blu* and *The Panza Monologues*. In addition to plays, she has created a body of work that is interdisciplinary and includes multimedia performance, dance theater, performance installations, guerilla theater, site specific interventions, and community gatherings. She holds an MFA in Writing for Performance from the California Institute of the Arts and is the Mellon Foundation Playwright in Residence at Cara Mía Theatre in Dallas, Texas.

**HANSOL JUNG**

Hansol Jung is a playwright from South Korea. Productions include *Wild Goose Dreams* (The Public Theater, La Jolla Playhouse), *Wolf Play* (Soho Rep, NNPN Rolling Premiere: Artists Rep, Company One), and *No More Sad Things* (Sideshow, Boise Contemporary). Commissions from The Kennedy Center, The Public Theater, La Jolla Playhouse, Seattle Repertory Theatre, National Theatre in UK, and others. Her work has been developed at Royal Court, Berkeley Repertory, and Sundance Theatre Lab. Hansol is the recipient of the Steinberg Award, Hodder Fellowship, Whiting Award, Helen Merrill Award, and International Playwrights Residency at Royal Court (UK). Hansol has written for Netflix Series *Tales of the City* and Apple+ Series *Pachinko* and is developing new projects for television with Amazon Prime, Bad Robot, and Endeavor Content. She is a proud member of the Ma-Yi Writers Lab, NYTW's Usual Suspects, and The New Class of Kilroys. MFA: Yale.



# GUEST ARTISTS



**JIHYE KIM**

Jihye Kim is a freelance dramaturg and a deviser based in L.A and Seoul. Her interest and specialty lie in new play development, ensemble-devising, site-specific immersive works and literary translation (Korean to English). Some of her collaborators include *Haejung Hwang* (*Chinese Cabinet*), *Jaerin Son* (*This is NOT Shakespeare*, *The Waves: Blue Night Shattering*, *Butcher Hands Up!*, *Dogs or Cats*; *Augmented Body*) *Hoongu Kang* (*Motherfucker Oedipus*), *Lyra Yang* (*The Opticians*, *Paper Dream*, *The Peachlanders*, *Blue Moon*), *Chil Kong* (*Finding Christmas*). Jihye was a research dramaturg for Frances Ya-Chu Cowhig's *Snow In Midsummer*. In addition to her dramaturgy work, she enjoys teaching devising and solo performance workshops for non-professional performers.



**KHALID Y. LONG, PhD**

Khalid Y. Long, PhD, (he/him) is an assistant professor of theatre and coordinator of theatre studies at Columbia College Chicago. Khalid teaches courses in Theatre History, African American Theatre & Performance, American Drama, Performance Studies, Seminar on August Wilson, and The Art of Drag. Khalid is a freelance dramaturg and have worked on several productions by prominent playwrights including Lynn Nottage, James Ijames, Kirsten Greenidge, Tyla Abercrombie, Dominique Morisseau, and August Wilson. Khalid is currently working on his manuscript: *An Architect of Contemporary Black Feminist Theatre: Glenda Dickerson, Transnational Feminism, and the Kitchen Prayer Series* (University of Iowa Press).



**KIM LOUISE**

Kim Louise is a Nebraska native who grew up hearing her father's Big Fish-esque tales and attributes her love of storytelling to him. She holds an MFA in Stage and Screen from The University of Nebraska-Omaha, is an adjunct professor at Metropolitan Community College where she teaches creative writing, and considers herself a writing exercise fiend. Kim's play *Umarage*, (OO-Mah-Rah-Jay) was produced by Union for Contemporary Art and nominated, as part of an ensemble production, for a 2018 Omaha Arts and Entertainment Award. Currently, she is a Resident Playwright in the Great Plains Theatre Commons and focusing on writing funny.

**DON NGUYEN**

Don Nguyen was born in Vietnam, grew up in Nebraska and currently lives in NYC. Full-length plays: *THE SUPREME LEADER* (Dallas Theatre Center), *HELLO, FROM THE CHILDREN OF PLANET EARTH* (The Playwrights Realm), *SOUND* (Azeotrope/ACT Seattle), *RED FLAMBOYANT* (Firebone Theatre Company), *THE COMMENCEMENT OF WILLIAM TAN* (Yale Cabaret), *THE MAN FROM SAIGON*. Don's work has been developed or produced at The Public Theater, Roundabout, Labyrinth, The Alley Theatre, A.C.T, The Flea, Ojai Playwrights Conference, New York Stage & Film, Naked Angels, The Civilians, Ma-Yi Theatre, The Bay Area Playwrights Festival, and SPACE on Ryder Farm.

Website: [thenuge.com](http://thenuge.com)

**MFONISO UDOFOIA**

Mfoniso Udofoia, a first-generation Nigerian-American storyteller and educator. Productions of her plays have been seen at NYTW, American Conservatory Theater, Playwrights Realm, Magic Theater, National Black Theatre and Boston Court. She's the recipient of the 2017 Helen Merrill Playwright Award, the 2017-18 McKnight National Residency and Commission at The Playwrights' Center and is a member of New Dramatists. Mfoniso's plays have been developed by ACT, McCarter Theatre, New Dramatists, PCS's JAW Festival, Berkeley Rep's Ground Floor, The OCC, Hedgebrook, Sundance and more. She has worked as a television writer on: *13 Reasons Why*, *Little America*, *Pachinko* and *A League of Their Own*.

**ALEX VERMILLION**

Alex Vermillion (ze/zir/zirs) is a dramaturg, artist, and educator. Zir dramaturgy credits include *blues for miss lucille* at the Yale School of Drama; *Henry VI, Part III* and *The Two Noble Kinsmen* with Play On Shakespeare; and *We Are Proud to Present...* at the Yale Cabaret. Ze is currently the PR & Digital Content Writer for Play On Shakespeare and has been a guest artist at festivals such as the Great Plains Theatre Commons. At Yale, Alex served as Co-Artistic Director of the *Yale Cabaret* and a Managing Editor at *Theater magazine*. Alex received zir M.F.A. in Dramaturgy & Dramatic Criticism at YSD (2020), and zir B.A. in English and Theatre at the University of Utah (2016).



# GUEST ARTISTS



**ANNE WASHBURN**

Anne Washburn's plays include *10 out of 12*, *Antlia Pneumatica*, *Apparition*, *The Communist Dracula Pageant*, *A Devil At Noon*, *I Have Loved Strangers*, *The Internationalist*, *The Ladies*, *Little Bunny Foo Foo*, *Mr. Burns*, *Shipwreck*, *The Small*, an adaption of *The Twilight Zone*, and transadaptations of Euripides' *Orestes* & *Iphigenia in Aulis*. Her work has been produced nationally, and internationally. Awards include a Whiting, a Guggenheim, an Alpert Award, a PEN/Laura Pels award for an artist in mid-career, a NYFA Fellowship, a Time Warner Fellowship, Susan Smith Blackburn finalist, and residencies at MacDowell and Yaddo.



**MIRIAM WEINER**

Miriam Weiner is the Literary Manager at the Tony Award-winning off-Broadway company Vineyard Theatre as well as a freelance director and dramaturg. "*Under the Weather*", a climate-comedy web series that Miriam co-wrote and directed, won Best Screenplay Award at the Brooklyn Web Festival and has screened around the world from Germany to Sicily. She is the creator and host of "*Theater Practice*" a podcast about watching theater. In addition to making work, Miriam is also on the faculty of the Tepper Semester/Syracuse. She holds an MFA in directing from Brooklyn College and a BA from Brandeis University.



**JOSH WILDER**

Josh Wilder is a playwright and producer from Philadelphia. His work has been developed; commissioned; and produced at various regional theaters and festivals across the country including The Fire This Time Festival, Classical Theatre of Harlem, New York Theatre Workshop, True Colors Theatre Company, and Yale Rep. Past awards include the Holland New Voices Award, The Lorraine Hansberry Award, The Rosa Parks Award, and The ASCAP Cole Porter Prize. Josh is a former Jerome Fellow and the first national recipient of the Jerome Many Voices Fellowship at The Playwrights' Center. He has been in residence at The Royal Court Theatre; Sundance at UCross; and served as Co-Artistic Director at The Yale Cabaret for its 50th season and Co- Founder/Producer of the New Griots Black Arts Festival in The Twin Cities with Jamil Jude. Currently, he's stationed in Los Angeles leading the next generation of emerging writers at The Playwrights Workshop. MFA: Yale School of Drama. BFA: Carnegie Mellon.

**DESIGN WING**



# DESIGN WING

The Great Plains Theatre Commons Design Wing expands the conceptual boundaries and experiential reference for a new generation of designers in the performing arts. Five emerging designers embark on an exploration of process and are deeply immersed with the artists and activities at the GPTC. The designers will move between the GPTC events, workshops and a design lab, with emphasis on the latest developments in the design process for the performing arts and integration with the national playwrights at the conference. The designers will have a chance to expand their purview with these top national artists with the goal of strengthening the cultural fabric of the performing arts both locally and nationally.

The work of the Design Wing will correspond with a larger collaborative effort by the GPTC to explore new possibilities for how creativity becomes manifest in our communities.



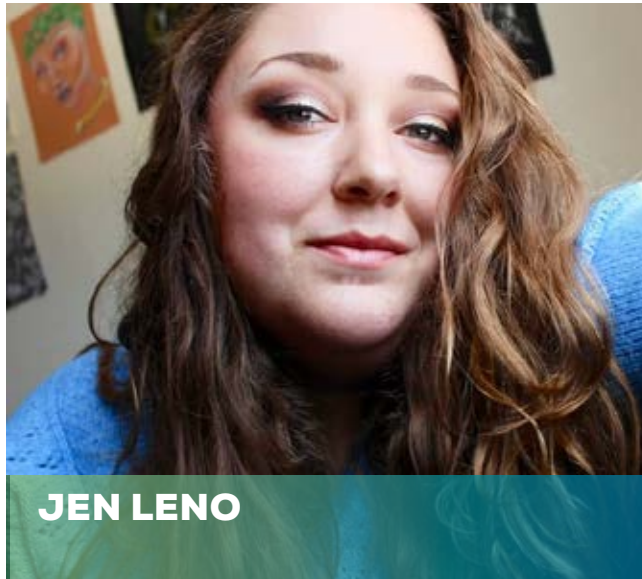
Wyatt Moniz is a theater designer and visual artist using lighting, projection, and sculpture to create unconventional storytelling devices. He will be making his installation debut as part of Lincoln Center's Collider series under Mimi Lien in 2023. Recent credits include "*What Happens to Brown Girls...*" by Shenny de Los Angeles, "*The Baptism*" film by Carrie Mae Weems & Carl Hancock Rux, and projection design for the most recent show at Mabou Mines Theater called "*The Vicksburg Project*."



Trey Brazeal currently resides in the great city of Chicago! Over the past two years in this city he has worked shows from storefronts, to universities, to Broadway touring houses. Some of his credits include: *The Illusion*, *Curious Incident of the Dog in the Nighttime*, *Sweat*, & *Guys and Dolls* (Illinois State University); *Moulin Rouge! The Musical American Tour* (2nd Ass't Nederlander Theatre); *This Wide Night* (Shattered Globe Theatre and Interrobang Theatre Project); *Little Shop of Horrors* (Metropolis Performing Arts Center).

**ERICA LAUREN MAHOLMES**

Erica Lauren Maholmes is a designer, assistant, and technician for live theatre and dance. She has worked for Cleveland Play House (Lighting Apprentice), Illinois Shakespeare Festival (Master Electrician), Kansas Ballet Company (Lighting Designer), and Longwood Gardens (Performance Technician). Her design portfolio has been displayed internationally at the 2019 Prague Quadrennial as part of the Emergence Portfolio Library. She is an alumni of the Stagecraft Institute of Las Vegas, West Chester University (BA), and Illinois State University (MFA). She is a proud member of both Black Theatre Network and Design Action.

**JEN LENO**

Jen Leno (she/they) is a lighting designer and multidisciplinary artist in Brooklyn, NY. She is pursuing her MFA in Theater Design from Brooklyn College and is the Assistant Technical Director at Hunter College. Jen values work that sparks genuine emotion and curiosity. As a teacher and mentor, Jen believes that the future of theater relies on the integration of more diverse collaborative teams and audiences to reflect the human experience with compassion and respect regardless of race, gender identity, sexual orientation, or financial means. Recent credits: (LD) *Everybody*- Brandon Jacob Jenkins and (LD/TD) *Nightgowns the Musical*- Sasha Velour.





**GABRIELA ROJO**

Gabriela Rojo is a set and production designer from San Juan, Puerto Rico. A recent graduate of NYU MFA Design for Stage and Film program, she dreams of opportunities to travel and have diverse experiences. Her childhood dream of designing magical castles led to her background in architecture, and her passion for storytelling brought her into theatre and film. She considers herself to be a multi-disciplinary world builder with a desire to envelope audiences in immersive experiences.



**SARA VANDENHEUVEL**

I'm a New York based costume designer with over ten years of experience in the field. While I appreciate the specificity of realism, I'm far more excited by experimental theater. I will always consider myself a costume designer first, but recently I have also explored puppetry, set decoration, and prop construction.

I am committed to work that pushes boundaries. I believe that theater is most interesting when it has something to say and when it says it in a way that fully embraces the suspension of disbelief that only theater can get away with. You can see my work at [saravandenheuvel.com](http://saravandenheuvel.com)







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Community Volunteer. Recipient of the 2020 Governor's Arts Award "Access to the Arts". Carolyn was the founder and director of the non-profit Why Arts for 15 years. Carolyn is committed to creating accessible artistic opportunities for all abilities, age and cultures and works closely with organizations to build arts programming.

### **Cecilia Poon, Vice President, PhD, ABPP**

Staff Psychologist, Adjunct Assistant Professor in Psychiatry, Nebraska Medicine/University of Nebraska Medical Center. As a geropsychologist and avid backstage volunteer, Cecilia seeks to promote resilience and bring people of all ages, abilities, and cultures together through creative arts.

### **Diane Watson, Treasurer**

Diane is Vice President of Sales Operations and an officer of Ameritas. She is an actor, improv artist, and serves on the Board of Trustees of Saybrook University.

### **Susan Baer Collins, Secretary**

Theatre Director, Actor. Recipient of the GPTC McDowell Award for her service to the Omaha theatre community and the 2014 Governors Arts Award for Outstanding Artist, Susan served as Associate Artistic Director of the Omaha Playhouse for 27 years.

### **Raydell Cordell III**

Behavior Interventionist at Westgate Elementary, Westside Community Schools and Actor / Teaching Artist in the Omaha Community. A product of Omaha Public Schools and The Rose Theater, Raydell is a passionate individual who believes in the human connection and the power of impact and growth in individuals.

### **Ted Lane**

Regulatory Compliance Counsel, Berkshire Hathaway Homestate Companies. Ted's law career and passion for nonprofit arts derives from his enduring love of writing, acting, stage managing, and producing theatre.

### **Marina Rosado**

News anchor on Radio Lobo 97.7 FM and Telemundo Nebraska. Professional Bilingual Journalist, Broadcaster and Photographer

### **Kathy Tyree**

Performing Artist, Director, Producer. Kathy Tree is a native of Omaha with a 40 year performing arts/ theatre career which over the past 6 years evolved into directing and producing.

### **Hugo Zamorano**

Multidisciplinary Artist. I am a multidisciplinary artist who enjoys mentoring, spray painting, and boxing.

### **Ronald J. Zank, PhD**

Assistant Professor of Theatre, School of the Arts University of Nebraska at Omaha. Ron Zank is a director, playwright, dramaturg, and theatre historian at the University of Nebraska at Omaha.

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Artistic and Organization  
[klawler@gptcplays.com](mailto:klawler@gptcplays.com)

### **Ellen Struve**

Community Connector  
[estruve@gptcplays.com](mailto:estruve@gptcplays.com)

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Development Coordinator  
[lgorynski@gptcplays.com](mailto:lgorynski@gptcplays.com)

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2707 North 48th St.  
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