VILLANOVA THEATRE PRESENTS

November 9th - November 19th, 2023

Villanova Theatre Presents

Posterity

by Wendy MacLeod

directed by Edward Sobel

November 9 - 19
Our Community Agreements

We welcome and celebrate audiences of all ages, abilities, body types, gender identities, economic backgrounds, ethnicities, immigration statuses, races, religious beliefs, sexualities and overall ways of being human. Without exception.

We Agree:

To treat everyone - including performers, audience members, crew, staff and volunteers - with respect, whether in the audience, on stage, behind the stage, at the concession stand or at the front door.

To laugh when we find something humorous, cry when we are moved to tears and affirm feeling vulnerable.

To create and maintain a space that is open, honest and real.

To celebrate one another and to provide encouragement.

To endeavor to provide appropriate content advisories for our audiences.

To reject and speak out against any discrimination, demeaning behavior or harassment against any of our community members. This includes, but is not limited to ageist, ableist, classist, homophobic, nativist, racist, religist, sexist or transphobic language.

For more information, please visit villanovatheatre.org/community-agreements.
About Villanova University

Since 1842, Villanova University’s Augustinian Catholic intellectual tradition has been the cornerstone of an academic community in which students learn to think critically, act compassionately and succeed while serving others. There are more than 10,000 undergraduate, graduate and law students in the University’s six colleges – the College of Liberal Arts and Sciences, the Villanova School of Business, the College of Engineering, the M. Louise Fitzpatrick College of Nursing, the College of Professional Studies and the Villanova University School of Law. As students grow intellectually, Villanova prepares them to become ethical leaders who create positive change everywhere life takes them.

In Gratitude

The faculty, staff and students of Villanova Theatre extend sincere gratitude to those generous benefactors who have established endowed funds in support of our efforts:

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For information about how you can support the Theatre Department, please contact Heather Potts, Associate Vice President, Development, at 610-519-4583.
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This list is updated as of November 6th, 2023. Gifts of $25 and above are acknowledged in the program. 
If your name has been misprinted or omitted, or if you are interested in supporting Villanova Theatre, please contact: Kimberly Reilly, Director of Marketing & Public Relations at (610) 519 - 7454.
Welcome to this performance of
*Posterity*
in the Court Theatre at the John and Joan Mullen Center for the Performing Arts

The Mullen Center would love to hear about your experience at this event!
Please Scan the QR Code to complete a brief survey. Thank you!

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Expand your collaborative and professional network by joining your fellow theatre artists, practitioners, scholars, administrators and appreciators! Help students & alumni by sharing connections and anecdotes from your own experience in the industry and beyond. Whether you are a grad program alum, a theatre minor, or participated in Villanova Student Theatre or Villanova Student Musical Theatre, we want to connect with you!
Villanova Theatre Presents

Posterity

by Wendy MacLeod

Scenic Designer
STEFANIE HANSEN

Costume Designer
ROSEMARIE MCKELVEY

Lighting Designer
J. DOMINIC CHACON

Sound Designer
ELIZABETH ATKINSON

Projection Designer
ALAN PRICE

Properties Designer
ELIZABETH MEISENZAHL

Production Dramaturg
REAGAN VENTURI

Stage Manager
RYAN SKERCHAK

Original Music By
PETER A. HILLIARD

Directed by
EDWARD SOBEL

November 9th - November 19th, 2023
SETTING
We move freely in time and space between 1862 and 2021,
in New York City and Connecticut

CAST (in order of appearance)

Henry/Sam......................................................................................Michael Pliskin
Gloria....................................................................................Noelle Diane Johnson
Pearl/Ginny......................................................................................Margo Weishar
Lydia/Hannah.................................................................................Emma Drennen
Thaddeus/Jasper......................................................................Nathan Trementozzi
Minnie/Rose.....................................................................................Sara Buscaglia

PRODUCTION STAFF

Scenic Charge.........................................................................................Claire Leitner
Lead Electrician.....................................................................................Michael Hamlet
Assistant Stage Managers.......................................................Sydney Hughes, Tess Matthewson
Stage Management Consultant .............................................Allie Emmerich
Intimacy Choreographer .....................................................................Leo Mock
Community Care Liaison.....................................................................Mariah Ghant
Education Dramaturg.......................................................................Emma Drennen
Education Dramaturgy Consultant.....................................................Cristy Drennen
Assistants to the Costume Designer...............................Emily Mosset, Eve Windbiel
Light Board Operator....................................................................Sydney Hughes
Sound Board Operator ............................................................................Taylor Woodeshick

Wardrobe Managers.................................................................Julia Amendola, Carolyn Connolly,
Maria MacDonald, Vix McCoy, Lily Nguyen, Olivia Speaker

Costume Shop Technicians............................................................Sara Buscaglia, Sammy Geshel,
Noelle Diane Johnson, Phoebe Keyser,
Abby Little, Emily Mosset, Dory Scott,
Ally Szabo, Eve Windbiel

Scenery & Properties Shop Crew ..................................................Justin Badoyen, Max Cabral,
Rachel Carrara, Tess Chiarello, Sydney E. Curran,
Sydney Hughes, Zainab Warda Jeffrey,
Abigail Johnson, Tess Matthewson, Elizabeth Meisenzahl, John Orndorff,
Lorna Petrizzo, Ethan Rundell, Amanda Tomas, Matthew Specht,
Madison Sullivan, Nathan Trementozzi, Celia Wusteney, Natalie Zickel

Business & Company Manager Assistants ......................Santino Moffa, Sanjay Rao
Marketing & PR Assistants............................................................Grace Acquilano, Sara Buscaglia
Production Manager Assistant.....................................................Emma Drennen
VILLANOVA THEATRE
LAND ACKNOWLEDGEMENT

At Villanova Theatre, we take time to acknowledge that the land on which we gather is part of the traditional territory of the Lenni-Lenape, called “Lenapehoking.” We thank the Lenni-Lenape People who have stewarded this land throughout the generations.

The Nanticoke Lenni-Lenape Tribal Nations offers the following language to those who seek to honor their people and their territory preceding an event in Lenapehoking:

The Lenape People lived in harmony with one another upon this territory for thousands of years. During the colonial era and early federal period, many of the Lenape People were removed west and north, but some also remain among the continuing historical tribal communities of the region: The Nanticoke Lenni-Lenape Tribal Nation; the Ramapough Lenape Nation; and the Powhatan Renape Nation, The Nanticoke of Millsboro Delaware, and the Lenape of Cheswold Delaware.

We acknowledge the Lenni-Lenape as the original people of this land and their continuing relationship with their territory. In our acknowledgment of the continued presence of Lenape people in their homeland, we affirm the great Lenape Chief Tamanend’s aspirations that there be harmony between the indigenous people of this land and the descendants of the immigrants to this land, “as long as the rivers and creeks flow, and the sun, moon and stars shine.”

We pay respect to the first peoples of these regions past, present and future and to their continuing presence in their homeland and throughout their diasporas.

What is Commemoration?

It is in our nature to remember. Commemoration widely refers to the act of remembering through a set ritual or celebration; it is a collective practice of recalling the past and establishing a narrative about it. Individual acts of memory, however, cannot be as neatly defined. Lived experiences are unique to us and, therefore, will never fully align with those narratives. Commemorative events are linear; our memories and experiences are not. Every year, we witness moments of coming together to commemorate significant events through a ritual with a clear beginning, middle, and end. After a set of commemorative events is completed, the window to participate in that act closes until the following year. However, individual memory has no expiry date. At any given moment, we carry the past with us, both our own and those of our communities. Remembering is the act of living—memories exist in a cycle of accessing, reconciling, and reliving.

While photographs are often integral to acts of commemoration and affirm the impulse to remember, they fail to capture the full experience of a person, place, or event. The images they produce cannot substitute for memory. Posterity offers competing perspectives on photography to interrogate the tensions between our individual definitions of commemoration and memory as we attempt to hold on to what time forces us to release.

What is Posterity?

Posterity exists at the juncture between its two definitions. The first and more archaic refers to all descendants of a person e.g., “God offered Abraham a posterity like the stars of heaven.” It is through the imagery of stars that we see posterity as multiple; a look in all directions: upwards, beyond, backward, and forwards.

Our current understanding of posterity only looks ahead, as it means “for all future generations.”
As characters within the play question if time “was meant to stand still,” images that evoke infinite meaning across time, space, and memory materialize. Through examining the valences of our lives as they intersect with others, the dissonance between our individual and collective place in the universe becomes apparent. *Posterity* invites us to reflect on where we are foregrounded in the snapshots of the lives around us.

**The Non-linear Journey of Grief Through**

**The Lineage of Photojournalism:**

*Does a Picture Tell the Full Story?*

Matthew Brady (1822-1896) has been called “the father of photojournalism.” Together with his assistants, (Alexander Gardner) George Barnard, and Timoth O’Sullivan), Brady captured images of the Civil War.

Their work formed a visual narrative that would transcend history, becoming some of the first acts of photojournalism.

Using a wide-view camera, Brady and his assistants immortalized moments in an 8x10 frame and drew greater public attention to the horrors of war. With a lens that could rival the hands of an accomplished painter, these photos of war’s destruction possessed a paradoxical beauty. By setting this precedent, Brady’s work in the relatively new medium of photography began to lay the foundation for contemporary news media. These initial acts of photographic remembrance would inspire similar efforts across the country, changing how America sees, reconciles, and later commemorates a historical event.

*Posterity* unpacks what it means to acknowledge how images and the narratives shaped from them influence our understanding of historical events. There is a photo on Henry’s desk, “a Matthew Brady,” that depicts a fallen soldier from the Battle of Antietam (1862), which had the highest number of casualties in a single day of combat during the Civil War. The subject of the photo is immortalized through photography, yet his name and story are forgotten.
Later, Henry mentions “Napalm Girl,” the name of a photograph depicting the horrors of the Vietnam War. The girl in the photo was later identified as Phan Thi Kim Phuc (b. 1963). She was photographed in 1972 as a nine-year-old child, running down a road naked to escape gunfire. Unlike the fallen soldier of Antietam, her name and story became a legacy unable to be forgotten. *Posterity* often cites moments like this, where a single photograph has become representative of both individual and collective history.

*Posterity*’s stories situate us in three distinct moments in history, each showcasing how technology evolves through the desire to hold fast and remember. We have moved away from finding fossils by a stream to freezing moments in time through tintype photography, dark rooms, Polaroids, and disposable cameras. While technology improves, the fundamental gap of situating oneself between then and now persists. *Posterity* asks: when navigating through memory and grief, does photography’s “sentiment” become the “sediment” that holds us back from living?

Grief is an act that is often fragmented and exists in a state of semi-permanence, flashing in and out of our lives. We seek to find solace in the tangible, placing power in images and objects to aid in our processing of loss. Over time, our continued journeys become superimposed onto objects and pictures, as the material memories of someone become a reminder of the non-linear trajectory of grief. However, hope comes from the understanding that through each revisit of a memory or photo, we learn more about ourselves, our past, and our future. In this way, we are all in posterity. Never forgotten or alone.
Each year, the Sue Winge New Play Reading commemorates beloved Villanova employee Sue Winge, who served the University for many years in the Theatre Department and the President’s Office. Funds annually support the creation and development of new plays on campus in one of three ways: workshopping an established playwright’s work; commissioning original scripts; and the Sue Winge Playwriting Competition, open to students, alums and other members of the Villanova community.

All projects are recipients of the Sue Winge Playwriting Award. Recent works include L. Feldman’s SPACE, or The Mercury 13 Play; the filmed Bakkhai Variations (multiple authors); Julia Izumi’s Sometimes the Rain, Sometimes the Sea (reading 2020; full production 2023); and Wendy MacLeod’s Posterity (full production 2023).

Support New Work at Villanova
Scan the QR to Make a Donation to the Sue Winge Fund
SARA BUSCAGLIA (Minnie/Rose) (she/her) is a second-year MA in Theatre student and tuition scholar working both in the Marketing/PR department and the Costume shop at Villanova Theatre. This is her third credit on the Villanova stage, after playing Hall in Men on Boats and Nurse/Mrs./Elaine in Sunday in the Park with George last season. Sara is a 2022 graduate of Saint Joseph’s University where she earned her BA in Musical Theatre and English with a minor in Communications Studies. During her time there she both performed and choreographed for the SJU Theatre Company, most notably as Susan in Company and as choreographer of The 25th Annual Putnam County Spelling Bee. Sara is a teacher and choreographer at Touch of Class Dance Studio.

EMMA DRENNEN (Lydia/Hannah) (she/her) is a second-year graduate theatre student and a tuition scholar, as well as the Education Dramaturg for this season. At Villanova, she has played Leonor in House of Desires and Bessie in Sometimes the Rain, Sometimes the Sea, both directed by James Ijames. Favorite local credits include performing in the Philadelphia Fringe Festival with Forgotten Lore Theatre, as well as six years as a company member of The ShakesPEER Group as an actor and director. She earned her BA in Theatre and French from Saint Michael’s College in Colchester, Vermont, where favorite roles include Blanche in A Streetcar Named Desire, Estelle in No Exit, and Helena in A Midsummer Night’s Dream.

NOELLE DIANE JOHNSON (Gloria) (she/they) is a multi-disciplinary Artist and Artist Advocate based in Philadelphia, PA. As a freelance artist, Noelle has worked as an actor, director, choreographer, model, performer, and intimacy director. Noelle is the Founder and owner of Artists Heal®, a company designed to create healing and care spaces for collaborative art-making while centering and providing resources for marginalized artists and vulnerable communities. She maintains a deep commitment to Diversity, Equity, Inclusion, and Accessibility work, helping organizations and institutions implement DEI&A Strategy and Facilitation using the wisdom of theatre and storytelling, healing, and boundary practice. Noelle holds a BA in Theatre from Temple University and is currently pursuing a dual Master’s in Theatre and DEI Strategy from Villanova University, and is an adjunct professor at Rowan University. IG: @noelledianejohnson/ artistsheal.org

MICHAEL PLISKIN (Henry/Sam) (he/him) is a part-time graduate theatre student making his Villanova Theatre debut performance. Michael holds a BA and MST from Rowan University; he studied acting and production design at Middlesex University, London; and he directs the theatre program at Rancocas Valley High School in New Jersey, where in 2020 he received the Governor’s Educator of the Year Award. Outside of the classroom, Michael finds opportunities to perform with regional theatre companies such as EgoPo Classic Theatre, Ombelico Mask Ensemble, Theatre Exile, Ritz Theatre Company and Broadway Theatre of Pitman. His favorite acting credits include: Gruesome Playground Injuries (Doug), The Pillowman (Katurian), The Sound of Music (Captain von Trapp) and The Fantasticks (El Gallo).

NATHAN TREMENTOZZI (Thaddeus/Jasper) is a first-year graduate assistant in the scene shop and was last seen as Ralmond in Sometimes the Rain, Sometimes the Sea. His most notable roles have been Nathan Detroit in Guys and Dolls, Charlie Brown in You’re a Good Man Charlie Brown and Buckingham in Richard III. He is a first-year graduate assistant in the scene shop. He earned his BFA in Musical Theatre with a minor in business from Anderson University, South Carolina School of the Arts. While at Anderson he was president of their Student Studio Series, as well as the campus’s improv trainer. Nathan was a Semi-finalist in 2021 and 2022 in the Irene Ryan Acting Competition through the Kennedy Center American College Theater Festival.

MARGO WEISHAR (Pearl/Ginny) (she/her) is a Certificate in Practical Theatre student who has performed and directed at many Philadelphia-area theatres. She has previously appeared on the Villanova Theatre Stage as Maria in Chrysalis and Doña Rodrigo in House of Desires. Favorite roles include Amalia in She Loves Me, Rosalind in As You Like It and Ivy in August Osage County. Recent directing credits include the 2022 Villanova Theatre Student Studio Show Do You Feel Anger? and Silent Sky at Playcrafters Theater. Her one-woman cabaret show To Life - The Music of Sheldon Harnick was performed at the Red Room in Philadelphia. She is a graduate of Yale University and the University of Pennsylvania School of Medicine.
WENDY MACLEOD (Playwright) Her play Basta! was commissioned and produced by The National Theater of Genoa. Her comedy The Laugh Track was commissioned and programmed at ACT in Seattle. Women in Jeopardy! was developed at Arden Theatre Company, where it was directed by Edward Sobel, and has since been done around the country. Her three-hander comedy Slow Food premiered at Merrimack Repertory Theater. Her other plays include Sin and Schoolgirl Figure (The Goodman), Juvenilia and The Water Children, (Playwrights Horizons) and Things Being What They Are, which premiered at Seattle Repertory Theatre, and had an extended run at Steppenwolf in Chicago. Her play The House of Yes became an award-winning Miramax film starring Parker Posey and will soon be produced as an opera in the 2025 season at Wolf Trap. A graduate of the Yale School of Drama, she is the James E. Michael Playwright-in-Residence at Kenyon College, and a member of The Tent, a playwrights’ collective.

EDWARD SOBEL (Director) is a Professor at Villanova. Previously, he was Associate Artistic Director at the Arden Theatre Company and Director of New Play Development at Steppenwolf Theatre Company, overseeing development of more than 40 new plays including Tracy Letts’ Pulitzer and Tony Award-winner August: Osage County and Pulitzer finalists Red Light Winter and Man from Nebraska. Directing credits include world premieres of James Ijames’ Moon Man Walk and The Most Spectacularly Lamentable Trial of Miz Martha Washington; productions of Endgame, Clybourne Park, Superior Donuts, Women in Jep and At the Old Place at the Arden; The Chosen, Huck Finn, and A Lesson Before Dying at Steppenwolf, and Youth, Beckett Bites and Chrysalis at Villanova. Broadway credits as dramaturg include The Minutes, Linda Vista, Superior Donuts, and August: Osage County. Writers whose work he has developed and directed include: Roberto Aguirre-Sacasa, Rachel Bonds, Lydia Diamond, Kristoffer Diaz, Laura Eason, Hannah Khalil, Nimisha Ladva, Rogelio Martinez, and Bess Wohl. He is a recipient of the Elliot Hayes Award from the Literary Managers and Dramaturgs of the Americas for outstanding contribution to the field. He holds a BA from the University of Pennsylvania and an MFA in directing from Northwestern.

ELIZABETH ATKINSON (Sound Designer) (she/her) Liz is currently based in Philadelphia after many years in Pittsburgh, where she was Resident Sound Designer at the City Theatre Company. Her freelance career includes regional theatre credits at The Wilma, Arden Theatre Company, Inis Nua Theatre, Walnut Street Theatre, Yale Repertory Theatre, and Hartford Stage. She is a faculty member at Swarthmore College, and previously at Point Park University and Carnegie Mellon University. Liz has also had the honor of exhibiting at the 2007, 2011 and 2015 Prague Quadrennials.

J. DOMINIC CHACON (Lighting Designer) (he/him) Dominic is a Philadelphia-based Lighting Designer and Production Manager. He is the Lighting Coordinator for the Lang Performing Arts Center at Swarthmore Collage and Adjunct Faculty and Lighting Designer at Drexel University. Regional Credits: Blackwood (Gunnar Montana Productions), Minor Character (The Wilma Theater); Shitheads, Reverie, The Arsonists, All My Mothers Dream in Spanish (Azuka Theatre Company); Peter and the Starcatcher, Little Voice, Proof, Laughter on the 23rd Floor (Walnut Street Theatre), Anna Karenina, Life is a Dream (EgoPo Theatre Company), The Legend of Georgia McBride (Florida Studio Theatre). To find out more www.domchacon.com

STEFANIE HANSEN (Scenic Designer) is a freelance scenic designer and professor at the University of Delaware where she also serves as Resident Designer and Properties Supervisor for the Resident Ensemble Players. Recent designs for the REP include: Arsenic and Old Lace, Medea, Fences, Dial M for Murder, Lettice and Lovage, Wait Until Dark, Clybourne Park, Red, and The Cripple of Inishmaan (Barry Award Nomination). Past designs for Villanova Theatre; A Midsummer Night’s Dream, The Scar Test, Beckett Bites, Men on Boats, and Chrysalis. Stefanie has worked extensively as scenic designer and associate/assistant scenic designer in regional theatre, Broadway, Off-Broadway, and national tours. Training: BFA from Webster University Conservatory of Theatre Arts, MFA from San Diego State University. www.stefanielhansendesign.com
PETER HILLIARD (Original Music) (he/him) teaches and conducts at Villanova and is an active composer and pianist. His operas have been performed by Pittsburgh Opera, Opera Memphis, Opera Grand Rapids, Carnegie Mellon University, and Florida State University, among many others. His music has been performed by Tony nominees Christianne Noll and Marla Schaffel and opera stars Luca Pisaroni, Karen Slack, and Elizabeth Futral. He has received awards and nominations from the National Association of Teachers of Singing, Turner Classic Movies, Vocal Essence, The National Opera Association, and the Ned Rorem Award, and he is the recipient of the 2020 Hofer Prize from the San Francisco Conservatory. A new musical is in development at the University of Illinois.

ROSEMARIE MCKELVEY (Costume Designer) (she/her) is a Philadelphia-based costume designer, technician, and teacher. Locally, Rosemarie has designed for Arden Theatre Company, People’s Light, Delaware Theatre Company, Wilma Theater Company, National Constitution Center, Pennsylvania Shakespeare Festival, New Paradise Laboratory, InterAct, Theatre Exile, 1812 Productions, Curtis Institute of Music, Drexel University, Villanova University, Azuka and Pig Iron. Regionally, Rosemarie has designed for The Minneapolis Children’s Theatre, Actors Theatre of Louisville, New York Theatre Workshop, The Connelly Theatre and 59E59 in NYC. Rosemarie is a twelve-time Barrymore Award Nominee, awarded in 2007 for Caroline, or Change and 2009 for Something Intangible, both produced by Arden Theatre Company.

ELIZABETH MEISENZAHL (Props Curator) (she/her) is a Philly-area free-lance artist and educator. Since her graduation from Villanova’s Master’s in Theatre program in 2018, Elizabeth has worked as a Stage Manager, Production Manager, Actor, Director, Props and Sound Designer, Teaching Artist, and Fight Choreographer. She has worked with several local theatre companies and schools, including Villanova Theatre, Philadelphia Artists Collective (PAC), Wolf Performing Arts Center, EgoPo Classic Theatre, Manayunk Theatre Company (MTC), Juniper Productions, Hedgerow Theatre, Revolution Shakespeare, The Lantern Theatre, Jack M Barrack Hebrew Academy, and Agnes Irwin School.

ALAN PRICE (Projection Designer) is the director of the Center for Immersive Media at University of the Arts. He creates networked virtual environments and real-time animation for interactive art, games and performance, and is a recipient of an international MUSE award for technology in museum exhibits and a Prix Ars Electronica award in interactive art.

REAGAN VENTURI (Production Dramaturg) (she/her) is a second-year theatre MA student and the graduate assistant for the Gender and Women’s Studies program. She earned her BA in Theatre Arts and English Literature from Bloomsburg University of Pennsylvania. Reagan recently returned to Bloomsburg as a guest artist to dramaturg a production of A Midsummer Night’s Dream. Her favorite performance credits include: Johanna in Chrysalis, Sumner in Men on Boats, Bailey Gallagher in John Proctor is the Villian, Love in Everybody, Chloe in Good Kids, and Jean in August: Osage County.

RYAN SKERCHAK (Stage Manager) (he/him) is a second-year MA in Theatre student and Tuition Scholar. Last year, Ryan was seen on the Villanova Theatre stage as George in Sunday in the Park with George. Professional Acting Credits: Curly McClain, Oklahoma! (Derby Dinner Playhouse); Don Lockwood, Singin’ in the Rain (Pines Dinner Theatre); Cornelius Hackl, Hello Dolly! (Muhlenberg Summer Music Theatre); & Benjamin Pontipee/Adam U.S., Seven Brides for Seven Brothers (Riverside Dinner Theatre). Directing/Producing Credits: “Through the Decades; A Musical Revue,” “A Golden Age Love Story,” It’s A Wonderful Life; A Radio Play. Proud 2016 Muhlenberg College Alum, BA in Theatre Arts with a concentration in Acting. Academia Dell’Arte Alum (Arezzo, Italy) Fall 2014.
Meet the Guest Speaker and Playwright

WENDY MACLEOD

A New Dramatists alumna and a graduate of the Yale School of Drama, Wendy MacLeod is the James E. Michael playwright-in-residence at her alma mater, Kenyon College.

Post-Show Speaker Series Talk-back: Sunday, November 12th

Wendy Macleod’s play The House of Yes became an award-winning Miramax film starring Parker Posey, and was produced by many theaters including The Magic Theater, Soho Rep, The Washington Shakespeare Company, The Maxim Gorki Theater in Berlin, and The Gate Theater in London. Her other works for the stage include Sin and Schoolgirl Figure, both of which premiered at The Goodman, Juvenilia and The Water Children, both of which premiered at Playwrights Horizons, and Things Being What They Are, which premiered at Seattle Repertory Theatre, had an extended run at Steppenwolf in Chicago, and was produced by The Road Theatre in LA.

She was the first writer selected for The Writer’s Room residency at the Arden Theatre in Philadelphia, where she wrote Women in Jeopardy! which was selected for The Kilroys’ List and premiered at GEVA. The Ballad of Bonnie Prince Chucky was commissioned by and produced at ACT’s Young Conservatory in San Francisco. Her prose has appeared in The New York Times, McSweeney’s, Salon, POETRY Magazine, and on NPR’s All Things Considered. A graduate of the Yale School of Drama, she is the James E. Michael Playwright-in-Residence at Kenyon College. Her plays are available through Dramatists Play Service and at Playscripts.com.
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