



THE KUNG FU ZOMBIES SAGA: SHAMAN WARRIOR & CANNIBALS

JULY 19 - AUG. 13 | THEATERMU.ORG

by SAYMOUKDA DUANGPHOUXAY VONGSAY
directed by LILY TUNG CRYSTAL



AN APOCALYPTIC WORLD PREMIERE INCLUDING BUT NOT LIMITED TO:

- women saving the world (what else is new?)
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 - an original hip hop soundtrack
 - the Monkey King
 - poetry lessons
 - a severed head or two
- AND OF COURSE,**
shaman warriors & cannibals



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ANTIGONICK
By Sophokles
In a new translation by **Anne Carson**

Stay for the **GENERATIONS** Farewell on Sunday to learn
THEATER MU'S 2023/24 SEASON!

CONFERENCE OVERVIEW

Welcome to the AAPI Generations Conference! We hope you enjoy your weekend celebrating Asian American stories, theater, and social justice. The conference takes place at Park Square Theatre in Saint Paul, and all events occur in the Andy Boss Thrust Stage unless another Park Square room is listed.

MAY 19 (DAY 1)

6:30 p.m. | Doors Open to the Andy Boss Thrust Stage

7:00-8:30 p.m. | Opening Plenary: The History of the Asian American Theater Movement, ft. Philip Kan Gotanda, Amy Hill, David Henry Hwang, & Rick Shiomi

The Opening Plenary is immediately followed by a celebratory reception in the lobby.

MAY 20 (DAY 2)

11:30 a.m. | Doors Open to the Andy Boss Thrust Stage

11:45 a.m.-12:45 p.m. | TaikoArts Midwest

1:00-2:00 p.m. | Breakout Session A

- Wattanak Dance Troupe's Dancers and the Divine (Andy Boss Thrust Stage)
- AAPI Theater Designers: Looking Back, Looking Forward (Studio)

2:15-3:15 p.m. | Breakout Session B

- Minnesota's Asian American Renaissance (Andy Boss Thrust Stage)
- Yin, Yang, and Dismantling the Gender Binary (Studio)

3:15-3:45 p.m. | Stop by the snack table in the lobby!

3:45-5:00 p.m. | Breakout Session C

- Between the Water and the Cloud (Andy Boss Thrust Stage)
- Writing, Directing, and Casting Inside and Outside the AAPI Diaspora (Studio)

5:00-7:30 p.m. | Dinner Break

- Legacy Leaders of Color Video Project ft. Frank Chin & Tisa Chang by the Theatre Communications Group (on loop in the Studio)

7:30-9:00 p.m. | New Eyes Festival Reading No. 1, *AAPI Trailblazers: Six Plays that Changed Our Lives*

MAY 21 (DAY 3)

11:30 a.m. | Doors Open to the Andy Boss Thrust Stage

12:00-1:15 p.m. | New Eyes Festival Reading No. 2, *Holy Shitake: A Wok Star Is Born*

1:30-4:00 p.m. | New Eyes Festival Reading No. 3, *House of Joy*

4:15-5:30 p.m. | Closing Plenary with More Than a Single Story: Asian American Women Artistic Leaders, ft. Lana Salah Barkawi, Ananya Chatterjea, Lily Tung Crystal, & Anh Thu T. Pham

5:30 p.m. | Farewell & Theater Mu 2023/24 Season Announcement



Bottom right, clockwise:
 Lily Tung Crystal, Saymoukda Duangphouxay Vongsay, Anh Thu T. Pham, Jane Peña, Wesley Mouri, Lianna McLernon, & Morgen Chang



WELCOME TO GENERATIONS!

The original idea for the AAPI Generations Conference came from one of Theater Mu’s virtual, weekly Mu-tini Hours held during the start of the COVID-19 pandemic. During a conversation about Asian American theater’s history that included playwright Philip Kan Gotanda and Theatre Communications Group’s artistic and international programs director Emilya Cachapero, Mu artistic director Lily Tung Crystal surprised them by bringing on a dozen Asian American theater elders from across the country. Then ka pow! The idea for an in-person Asian American theater reunion was born.

Our hope is that the AAPI Generations Conference is a weekend that brings people together, honors those who laid the foundations of Asian American theater, and explores how our stories and social justice are intertwined.

The conference opens with some of the artists on that Mu-tini Hour: Philip, actor and playwright Amy Hill, playwright David Henry Hwang, and Rick Shiomi, Mu’s co-founder as well as a director and playwright. They will all be talking with Dr. Josephine Lee about how Asian American theater has changed over the years. The next day kicks off with TaikoArts Midwest before heading into breakout sessions on arts and activism. Sunday’s closing plenary with *More Than a Single Story* features Asian American women artistic leaders Lily and Anh Thu T. Pham (Theater Mu), Ananya Chatterjea (Ananya Dance Theatre), and Lana Salah Barkawi (Mizna) in conversation with actor and singer Meghan Kreidler about their experiences.

In between the events are three play readings—our New Eyes Festival, Mu’s longest tradition. This year, we broaden the scope of the new work we’re championing, as we feature artists who do theater at the intersection of the AAPI diaspora and other marginalized communities. The Saturday reading is a special presentation of excerpts by Philip, Amy (who is also performing), David, Rick, Velina Hasu Houston, and Diana Son. On Sunday is *Holy Shitake: A Wok Star Is Born*, a truly Asian Minnesotan story written and performed by Katie Chin as a tribute to her mother, the late restaurateur Leeann Chin. You’ll also see a reading of Madhuri Shekar’s new version of *House of Joy*, a dystopian tale of epic grandeur and bad ass women.

Whether you can come to one part of Generations or stay the whole weekend, thank you for supporting Asian American stories, theater, and social justice. As Lily says, “When those around us do not see us on stage, film, or television, they often perceive us as other. We at Mu know that the more we uplift our stories, the more we are part of the narrative of America.”

With Love,
 The Mu Staff

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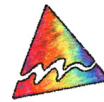
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In between the conference’s events, explore our lobby’s **CONVERSATION CORNER** and **MU MEMORIES STATION!**

PLUS, CHECK OUT OUR TABLING ORGANIZATIONS ON SATURDAY:



ASIAN MEDIA ACCESS (AMA) believes the multimedia arts and information technology empower everyone with critical thinking and promote good citizenship. Its thought-provoking multimedia education, productions, exhibitions, stage performances, resourceful educational products, and youth programs encourage deep reflection, challenge assumptions, provide solace, and allow participants to develop their own way of connection. | amamedia.org



THEATRE COMMUNICATIONS GROUP (TCG) is the national organization for theatre, with a membership network of 500-plus member theatres and over 250 university, funder, trustee, and business affiliates, and over 7,000 individuals. TCG reaches over 1 million students, audience members, and theatre professionals each year through its programs and services. | tcg.org



This activity is supported, in part, by the City of Saint Paul Cultural Sales Tax Revitalization Program.



This activity is supported, in part, by the Jerome Foundation.



THE HISTORY OF THE ASIAN AMERICAN THEATER MOVEMENT

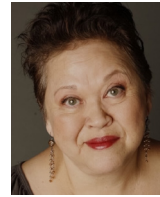
ft. **PHILIP KAN GOTANDA**, **AMY HILL**, **DAVID HENRY HWANG**, & **RICK SHIOMI**
 moderated by **DR. JOSEPHINE LEE**

MAY 19 AT 7:30 P.M., FOLLOWED BY A RECEPTION

To begin the AAPI Generations Conference, we'll be reflecting on how the Asian American theater movement began with some of its leaders: playwright Philip Kan Gotanda, playwright and actor Amy Hill, playwright David Henry Hwang, and playwright and director Rick Shiomi, who also co-founded Theater Mu in 1992. Asian American historian Dr. Josephine Lee will chat with these four about what societal and cultural factors led to this moment in history, how representation and recognition has changed over the years, and maybe even how David, Rick, and Philip used to be in a band together.



PHILIP KAN GOTANDA (he/him) has been instrumental in bringing stories of Asians in the United States to mainstream American theater as well as to Europe and Asia. Plays include *Under the Rainbow: Natalie Wood Is Dead*, *White Manifest or Got Rice?*, and *Yankee Dawg You Die*. His many accolades include receiving awards from the Guggenheim, National Arts Club, Pew Charitable Trust, and Rockefeller, as well as being a member of the 2006 Japanese American Leadership Delegation. Beyond theater, Philip has also worked in mediums including film, jazz, spoken word, and dance. Before focusing on playwriting, he helped chronicle the emergent Asian American identity through song in the late '60s and '70s, and was an active part of the developing '70s, '80s, and '90s cultural wave.



AMY HILL (she/her) is a character actress and comedian known for playing grandmother or motherly roles in both live action and animation. Her first major role was as Yung-Hee "Grandma" Kim on *All-American Girl*, where she became the breakout character of the short-lived but groundbreaking television series. Hill has had mainstay roles on other shows, including *Magnum P.I.*, *That's So Raven*, *Jackie Chan Adventures*, *Lilo & Stitch: The Series*, *The Life and Times of Juniper Lee*, *Enlightened*, and *American Dad*. In film, she is best known for portraying Mrs. Kwan in *The Cat in the Hat*, Sue in *50 First Dates*, and Mrs. Ho-Kim in *Next Friday*, and some of her most renowned theater performances have been the one-woman shows she wrote and performed herself, including the trilogy of *Tokyobound*, *Reunion*, and *Beside Myself*.



DAVID HENRY HWANG (he/him) is a playwright, screenwriter, television writer, and librettist whose stage works include the plays *M. Butterfly*, *Chinglish*, *Yellow Face*, *Kung Fu*, *Golden Child*, *The Dance and the Railroad*, and *FOB*, as well as the musicals *Soft Power*, *Aida* (co-author), *Flower Drum Song* (2002 revival), and Disney's *Tarzan*. Hwang is a Tony Award winner and three-time nominee, a three-time Obie Award winner, a Grammy winner and two-time nominee, and a three-time finalist for the Pulitzer Prize in drama. Opera News called him America's most-produced living opera librettist. From 2015-2019, he was a writer/producer for the Golden Globe-winning television series *The Affair*. He is currently creating the TV series *Billion Dollar Whale*, slated to begin production this year.



RICK SHIOMI (he/him) is a playwright, director, and artistic director who has been a leader in the Asian American theater community for four decades. He has written over 20 plays, including the award-winning *Yellow Fever*, *Mask Dance*, and *Fire in the New World*. His plays have been produced across North America and in Japan. He was a co-founder of Theater Mu in 1992 and the artistic director there for 20 years, directing many plays including *Into The Woods*, *Yellow Face*, and *The New Mikado*. He has also directed at MN Opera, InterAct Theatre in Philadelphia, and the Asian American Theater Company in San Francisco. He received the 2015 McKnight Distinguished Artist Award, the 2012 Ivey Award for lifetime achievement, and the 2007 Sally Ordway Irvine Award for vision. He is a co-founder and co-artistic director of Full Circle Theater in the Twin Cities.



JOSEPHINE LEE (she/her) is a professor of English and Asian American studies at the University of Minnesota Twin Cities, as well as the editor in chief of the *Oxford Encyclopedia of Asian American Literature and Culture*. Her books include *Performing Asian America: Race and Ethnicity on the Contemporary Stage*, and she has co-edited *Asian American Plays for a New Generation*, as well as edited *Milestones in Asian American Theatre*.

AMY HILL Nancy Wong via the Creative Commons Attribution-Share Alike 3.0 Unported (left) and the Creative Commons Attribution-Share Alike 4.0 International (right) **DHH & PKG ON GUITAR** Dale Minami

ON THE ANDY BOSS THRUST STAGE MAY 20, 11:45 A.M.-12:45 P.M.

Enjoy a taiko performance and a discussion on the influence, origins, relationship, and conscious uncoupling of taiko ensemble Mu Daiko (now Ensō Daiko) from what was then Mu Performing Arts. After 20 years of being under one umbrella, in 2017 the taiko group hosted Minnesota's First Taiko Festival and became the foundation for TaikoArts Midwest.



TAIKOARTS MIDWEST (PRODUCER) seeks to produce, promote, and support artistic excellence in taiko arts, and uses taiko as a tool to build and strengthen community. Our resident professional taiko group, Ensō Daiko, offers loud, energetic performances that combine music, dance, culture, and pure athleticism. The group regularly premieres new work, adding its unique voice to the expanding canon and innovation of North American taiko. Through performances, studio classes and school residencies, Ensō Daiko has taught thousands of students of all ages and abilities.

PARTICIPANTS: MEGAN CHAO SMITH, CRAIG JOHNSON, JEFF ELLSWORTH, JENNIFER WEIR, and speaking guest RICK SHIOMI

ON THE ANDY BOSS THRUST STAGE | MAY 20, 1:00-2:00 P.M.

WATTANAK DANCE TROUPE'S DANCERS AND THE DIVINE

When you look at a Khmer (or Cambodian) classical dancer, you will find a strong aesthetic of curves: the back, the knees, the toes, the arm, the fingers. Each gesture creates a limitless vocabulary that harkens back to the Khmer people's mytho-historical origins and channels the four main character types in Cambodian classical dance known as Neang (female), Nearong (male), Yeak (demon), and Sva (monkey). Join Wattanak Dance Troupe as it demonstrates a few of these examples, performs excerpts of its classical repertoire, and unveils some of the rich storytelling and symbolism in classical Khmer dancing.



WATTANAK DANCE TROUPE (PRODUCER) was established in 2000 by Sodanny Eir and Yousedy Peov and is currently under the instruction of disciples Saroeun Nob and Garrett Sour. WDT is a nonprofit organization that focuses on the preservation of classical and folk dance styles of the Cambodian repertoire. WDT seeks to bridge generations of Cambodian Americans to their cultural heritage through the art of dance and storytelling while also showcasing the rich and ancient culture of Cambodia to communities throughout the US. WDT is devoted to preserving and passing down the knowledge of Cambodian performing arts to the next generation.

WATTANAK DANCERS: GARRETT SOUR, SABRINA SOK, GABRIELLA SOUR, KIANNA KJELLAND

LEGACY LEADERS OF COLOR

Don't miss Theatre Communications Group's short documentaries on:

TISA CHANG OF PAN ASIAN REPERTORY THEATRE
and
FRANK CHIN OF THE ASIAN AMERICAN THEATER COMPANY

WHEN: on loop during Saturday's dinner break in the studio
MORE INFO: bit.ly/tcg_LLOC

ADVENTURE TIME 2023

Youth ages 12-17 are invited to join our FREE summer prevention program on teen dating violence for Hmong and Southeast Asian of all gender identities. Activities include team building, outdoor activities, and more!

TRANSFORMING GENERATIONS

DATE: Thursdays
Jul. 6 - Aug. 4
10 AM - 2 PM

SUMMER YOUTH PROGRAM

FOR MORE INFORMATION OR TO REGISTER!

IN THE STUDIO | MAY 20, 1:00-2:00 P.M.

AAPI THEATER DESIGNERS: LOOKING BACK, LOOKING FORWARD

Scenic designer Mina Kinukawa is bringing together four other early- to mid-career Asian American theater designers to reflect on their work in relation to Asian American theater and social justice. In addition to sharing some of their projects, the panel will explore questions like, "What role do AAPI designers play in the telling of AAPI stories?" and "How has the role of design and/or designers changed in the wake of contemporary social justice activism?"



MINA KINUKAWA (PRODUCER)

Mina (she/her) is a freelance scenic designer in Minnesota. Design for MN theaters include: Penumbra Theatre, Jungle Theater, Full Circle Theater, Theater Mu, New Native Theatre, and Pillsbury House and Theatre. She has also worked in film & TV productions in LA and designed scenery for regional theaters such as East West Players, Echo Theater Company, Lodestone Theatre Company, Company of Angels, Milagro Theater, Profile Theatre, and Northwest Children's Theatre Company. Most recently, she designed scenery for *The Song Poet* (MN Opera), *bull-jean stories* (Pillsbury House Theatre), and *Sugar in Our Wounds* (Penumbra Theatre). She is an assistant professor of theater and dance at Macalester College in Saint Paul.

PANELISTS:

SARA RYUNG CLEMENT | sararyungclement.com
ALICE ENDO | aliceendodesign.com
EMMIE FINCKEL | efinckel.com
KENJI SHOEMAKER | kenjishoemaker.com

ON THE ANDY BOSS THRUST STAGE | MAY 20, 2:15-3:15 P.M.

MINNESOTA’S ASIAN AMERICAN RENAISSANCE

For about a decade starting in 1992, the Asian American Renaissance (AAR) was a community-based organization for both arts and activism in Minnesota. Its potluck dinners united creatives across literature, the performing arts, and more, and it organized activities such as the “Don’t Buy *Miss Saigon*” protests in the mid-1990s. But what actually was the organization? Join Jennifer Weir as she talks with four other members about how the Asian American Renaissance shaped the landscape of the Asian American arts community in the state.



JENNIFER WEIR (PRODUCER)

Jennifer (she/her) has been passionately studying, performing, teaching, and composing taiko for over 25 years. Jennifer is the founding executive director of TaikoArts Midwest, artistic director of Ensō Daiko (formerly Mu Daiko), and the executive producer and featured subject in the documentary feature film *Finding Her Beat*. She is also a theater director and dramaturg with Theater Mu, and a past recipient of grants from Live Music for Dance MN, MN State Arts Board, MN Regional Arts Board, Arts International, American Composers Forum, and a Jerome MN travel grant.

PANELISTS:
SANDY AGUSTIN
ROSE CHU
ED BOK LEE | edboklee.com
MAY LEE-YANG | lazyhmongwoman.com

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IN THE STUDIO | MAY 20, 2:15-3:15 P.M.

YIN, YANG, AND DISMANTLING THE GENDER BINARY

Through this introductory session, multidisciplinary artist Kaela Mei-Shing Garvin aims to open the door to community-building for those who might be in the extended-gender family, as well as facilitate learning for those who are more comfortable living and working within the gender binary. Workshop participants will work together through three parts: gaining knowledge informed by Taoist ideologies, sharing resources and experiences, and creating theatrical work around the experience of Asian American nonbinary artists.



KAELA MEI-SHING GARVIN (PRODUCER)

Kaela (they/she) is a writer, educator, and new work advocate. Plays include *Call Out Culture* (2022 O’Neill NPC finalist, 2021 NADIA Festival, 2019 Ars Nova’s ANTFest), *High School Coven* (2023 Strand Theatre production), *Harpers Ferry 2019* (2022 Know Theatre of Cincinnati production, 2021 Kendeda finalist), and *Tiger Beat* (2021 Bay Area Playwrights Festival, 2021 Seven Devils finalist). Kaela has received six Kennedy Center awards and developed work with the Alliance Theater, the Coop’s Clusterf*ck, and Pipeline Theater Company’s Playlab.

Commissions include work with EST/Sloan, Montana Repertory Theater, and College of the Holy Cross. They currently work at the Tank, teach playwriting at Cornish College of the Arts, and work as literary manager for Luna Stage.

ON THE ANDY BOSS THRUST STAGE | MAY 20, 3:45-5:00 P.M.

BETWEEN THE WATER & THE CLOUD

While COVID-19 brought a new wave of anti-Asian hate—and a new mainstream awareness to the problem—knowing how to combat it can still be difficult. Asian Media Access director of media technology Steve Lu and a panel of Asian American activists will discuss how to fight anti-Asian hate by looking at historical perspectives, highlighting local efforts, and reflecting on how Asian philosophies can guide the next steps toward an equitable world.



ASIAN MEDIA ACCESS, INC. (PRODUCER) is a multimedia arts agency incorporated in 1992 that is dedicated to “connecting the disconnected” by using multimedia arts and technology as tools for social betterment. AMA recognizes that multimedia and technology are essential for advocacy, communication, and education. By effectively utilizing these different mediums, AMA both creates and presents programs that educate, enrich the communities, and empower all of us with critical thinking and promote good citizenship. Its thought-provoking multimedia education, productions, exhibitions, stage performances, resourceful educational products, and youth afterschool programs encourage deep reflection, challenge previous assumptions, provide solace, and allow participants to develop their own way of connection in timeless works of creation, communication, and community building.

PANELISTS:
ANGE HWANG
OTHERS TBA

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IN THE STUDIO | MAY 20, 3:45-5:00 P.M.

WRITING, DIRECTING, & CASTING INSIDE AND OUTSIDE THE AAPI DIASPORA

Our backgrounds and identities as AAPI artists are nuanced, complicated, and intersectional: from immigrant, to first generation American, to Asian adoptee. With such a large diaspora, how do we write, direct, and perform each other’s stories with truth, respect, and accuracy? Dramaturg and theater artist Cody Kour will be moderating a multi-generational discussion around these and other questions with local playwrights, directors, and casting directors.



CODY KOUR (PRODUCER)

Cody (he/him) found his way to theater by way of poetry, writing, acting, and improv. He has always been drawn to theater and the performing arts and is grateful for having had the opportunity to work on shows like *Cambodian Rock Band*, *Vietgone*, and *Antigonick* with Twin Cities theaters over the past couple years. While he certainly has a passion and desire to perform, his current skillset serves the more dramaturgical or script side of production. Looking toward the future, he hopes to continue collaborating with other theater artists, as he enjoys being able to work with so many talented artists that constantly teach and inspire him.

PANELISTS:
RICH REMEDIOS | remedioscreative.com
SHEENA JANSON KELLY
KATIE KA VANG | katiekavang.com
SAYMOUKDA DUANGPHOUXAY VONGSAY | refugenius.net



Above left, clockwise:
LANA SALAH BARKAWI,
ANANYA CHATTERJEA,
ANH THU T. PHAM, &
LILY TUNG CRYSTAL



LANA SALAH BARKAWI (she/her), PhD, is a Palestinian cultural producer, publisher, editor, and leader based in Minneapolis, Minnesota. She serves as the executive and artistic director at Mizna where she publishes *Mizna: SWANA Literature and Art* and produces the Twin Cities Arab Film Festival. She is interested in creating space for SWANA, Arab, and Muslim artists and presenting cultural work that fosters critical thought. She serves on the board of OakNa, an organization devoted to serving the disabled community in Sudan, and she has served on the boards of dynamic organizations and programs including Pangea World Theater and Saint Paul's Cultural STAR Program. Under Lana's leadership, Mizna has grown to be an award-winning organization recognized nationally and internationally for daring and engaging work.

ANANYA CHATTERJEA (she/her) brings together contemporary dance, social justice choreography, and a commitment to healing justice. She is the creator of Yorchhã, Ananya Dance Theatre's signature movement vocabulary, and she is the primary architect of Shawngrãm, the company's justice- and community-oriented choreographic methodology. Her dance works have toured nationally and internationally, and she has received awards and fellowships from the Guggenheim Foundation (2011), McKnight Foundation (2012, 2021), the UBW Choreographic Center (2018), and Dance/USA (2019). She is also a recipient of the Joyce Foundation (2016) and the A.P. Andersen (2021) awards. Ananya is a professor of dance at the University of Minnesota. Her publications include *Heat and Alterity in Contemporary Dance: South-South Choreographies* and *Dancing Transnational Feminisms: Ananya Dance Theatre and the Art of Social Justice*, which she co-edited with Hui Wilcox and Alessandra Williams.

LILY TUNG CRYSTAL (she/her) is an actor, director, and the artistic director of Theater Mu. After co-founding and leading Ferocious Lotus in San Francisco, she arrived at Mu in 2019, where she directed Jiehae Park's *peerless*, Mu's groundbreaking live film-theater production of Susan Soon He Stanton's *Today Is My Birthday*, and Lauren Yee's *Cambodian Rock Band*. Coming up, you can catch her directing Mu's production of Saymoukda Duangphouxay Vongsay's *The Kung Fu Zombies Saga* and acting in the Jungle Theater's production of Arian Moayed's *The Courtroom*. Lily also directed *The Humans* at Park Square (Twin Cities Theater Bloggers' Best Play 2022), and she was named a Theatre Bay Area Award finalist for outstanding direction of David Henry Hwang's *Chinglish* and *Flower Drum Song* and Leah Nanako Winkler's *Two Mile Hollow*.

ANH THU T. PHAM (she/her) joined Theater Mu as its first Asian American managing director in July 2020. Prior to Mu, she worked at the University of Minnesota for 23 years in finance. She has served on the board of directors at Pangea World Theater, Ananya Dance Theatre, and the New Arab American Theater Works, and she currently serves on the boards of Northern Lights MN and the University of Minnesota's Institute for Advanced Study. Anh Thu is a 1.5 generation refugee from Viet Nam. She has worked as a cultural consultant on the Guthrie Theater's *Vietgone* (2022) and Stages Theatre Company's *A Different Pond* (2022 in collaboration with Theater Mu), and as a dialect coach for Ten Thousand Things' *Mlima's Tale* (2023). A community activist and organizer at heart, Anh Thu has been a longtime Theater Mu "superfan."



MEGHAN KREIDLER (she/her) is a Twin Cities-based actor and musician. Favorite theater credits include Rosalind in *As You Like It* at the Guthrie Theater, Emi in *Hot Asian Doctor Husband* with Theater Mu, and Martirio in *Bernarda Alba* with Theater Latté Da. She is the recipient of the 2017 Ivey Award for emerging artist, the 2017 City Pages artist of the year, and is a 2022/23 McKnight theater artist fellow. Meghan also fronts local rock band Kiss the Tiger, who was recently included as a featured artist on the National Independent Venue Association and the Black List's inaugural "The Live List."

ASIAN AMERICAN WOMEN ARTISTIC LEADERS

in collaboration with **MORE THAN A SINGLE STORY**
ft. **LANA SALAH BARKAWI, ANANYA CHATTERJEA, LILY TUNG CRYSTAL, & ANH THU T. PHAM**
moderated by **MEGHAN KREIDLER**

MAY 21 AT 4:15 P.M.

Theater Mu and More Than a Single Story have teamed up to unite four of Minnesota's prominent arts leaders for a discussion about how their identity as Asian American women has affected their leadership approach, their mission, and their experiences. Join Meghan Kreidler, Mu artist and singer of rock band Kiss the Tiger, as she chats with Lana Salah Barkawi of Mizna, Ananya Chatterjea of Ananya Dance Theatre, and Lily Tung Crystal and Anh Thu T. Pham of Theater Mu as they reflect on their paths and talk about how—and why—they have integrated social justice into their art.

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MORE THAN A SINGLE STORY (CO-PRODUCER) is a series of panel discussions/public conversations where writers of color discuss issues of importance to them in their own voices and in their own words. The series is loosely based on Nigerian novelist Chimamanda Ngozi Adichie's powerful TED talk, "The Danger Of a Single Story," where she warns against fostering stereotypes by treating one story of a people as their only story. The project began in 2015 as the community project for a Minnesota State Arts Board Artist Initiative grant. | morethanasinglestory.com

CHATTERJEA Conaam Mattison



MU EXPLORATIONS THEATER CAMP

Explore theater this July with week-long camps in Saint Paul!

Grades 3-8 will explore worldbuilding, Asian American folktales, theater games, and musical theater with combinable half-day camps.

High schoolers will take part in an all-day, week-long intensive, creating an original show and immersing themselves in performance and design.



Pay As You Are Pricing | bit.ly/mu-explorations

NEW EYES FESTIVAL



WELCOME TO THEATER MU'S LONGEST RUNNING TRADITION!

All New Eyes Festival readings are free, so if you look through these pages and see a story you want someone else to experience, too, let them know so they can reserve their spot or get in on standby! | bit.ly/nef2023

MAY 20

7:30-9:00 p.m. | *AAPJ Trailblazers: Six Plays that Changed Our Lives* ft. excerpts by PHILIP KAN GOTANDA, AMY HILL, VELINA HASU HOUSTON, DAVID HENRY HWANG, RICK SHIOMI, & DIANA SON

MAY 21

12:00-1:15 p.m. | *Holy Shitake: A Wok Star Is Born* by KATIE CHIN
 1:30-4:00 p.m. | *House of Joy* by MADHURI SHEKAR

FESTIVAL PRODUCTION TEAM

Stage Manager	AJAH WILLIAMS*
Assistant Stage Manager	LYNDSEY R. HARTER*
Production Manager	JAY CLAIRE
Literary Committee	JANE PEÑA, ANNIE JIN WANG, CODY KOUR

* Appearing through an agreement between this theatre, Theater Mu, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Exposed Brick Theatre Presents

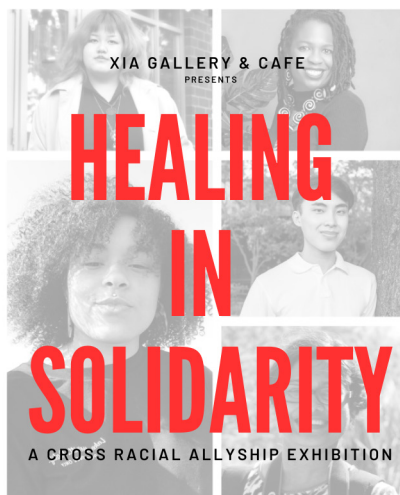
Muyehpen

by Ekhkudah Zar
 directed by Eliza Rasheed

The story of Muyehpen has been passed down for generations by the Karen people of Burma.

This is her narrative of resilience and resistance.

May 19th - 27th, 2023
 Mounds Theater, St Paul
 Reserve tickets now
<https://bit.ly/EBTMuyehpen>



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NEW EYES FESTIVAL, READING NO. 1



Above left, clockwise: **PHILIP KAN GOTANDA**, **AMY HILL**, **VELINA HASU HOUSTON**, **DIANA SON**, **RICK SHIOMI**, & **DAVID HENRY HWANG**

AAPI TRAILBLAZERS: SIX PLAYS THAT CHANGED OUR LIVES

with works by **PHILIP KAN GOTANDA**, **AMY HILL**, **VELINA HASU HOUSTON**, **DAVID HENRY HWANG**, **RICK SHIOMI**, & **DIANA SON**

directed by **RICH REMEDIOS** & **JENNIFER WEIR**

MAY 20 AT 7:30 P.M.

For this special New Eyes Festival reading, Theater Mu reached out to six playwrights who helped begin the Asian American theater canon and asked them to choose the play that was the turning point in their journeys. Out of their whole portfolio, which story left an irrevocable mark on their career? Tonight, find out why these plays stuck with them and enjoy excerpts from these milestone works: *Yankee Dawg You Die* (Philip Kan Gotanda), *Tokyobound* (Amy Hill), *Tea* (Velina Hasu Houston), *Yellow Face* (David Henry Hwang), *Yellow Fever* (Rick Shiomi), and *Stop Kiss* (Diana Son).

DIRECTORS: **RICH REMEDIOS** (*Yankee Dawg You Die*, *Yellow Face*, *Yellow Fever*) & **JENNIFER WEIR** (*Tea*, *Stop Kiss*)

CAST: **LILY TUNG CRYSTAL***, **ARIEL ESTRADA***, **ALEX GALICK***, **AMY HILL***, **SU-YOON KO**, **MEGHAN KREIDLER***, **JEANNIE LANDER**, **CLAY MAN SOO***, **NONOKO SATO**, **LIPICA SHAH***, **ADAM WHISNER**

PHILIP KAN GOTANDA (he/him) has been instrumental in bringing stories of Asians in the United States to mainstream American theater, as well as to Europe and Asia. Plays include *Under the Rainbow: Natalie Wood Is Dead*, *White Manifest or Got Rice?*, and *Yankee Dawg You Die*. His many accolades include receiving awards from the Guggenheim, National Arts Club, Pew Charitable Trust, and Rockefeller, as well as being a member of the 2006 Japanese American Leadership Delegation. Beyond theater, Philip has also worked in mediums including film, jazz, spoken word, and dance. Before focusing on playwriting, he helped chronicle the emergent Asian American identity through song in the late '60s and '70s, and was an active part of the developing '70s, '80s, and '90s cultural wave.

AMY HILL (she/her) is a character actress and comedian known for playing grandmother or motherly roles in both live action and animation. Her first major role was as Yung-Hee "Grandma" Kim on *All-American Girl*, where she became the breakout character of the short-lived but groundbreaking television series. Hill has had mainstay roles on other shows, including *Magnum P.I.*, *That's So Raven*, *Jackie Chan Adventures*, *Lilo & Stitch: The Series*, *The Life and Times of Juniper Lee*, *Enlightened*, and *American Dad*. In film, she is best known for portraying Mrs. Kwan in *The Cat in the Hat*, Sue in *50 First Dates*, and Mrs. Ho-Kim in *Next Friday*, and some of her most renown theater performances have been the one-woman shows she wrote and performed herself, including the trilogy of *Tokyobound*, *Reunion*, and *Beside Myself*.

VELINA HASU HOUSTON (she/her) has written more than 30 commissions; been honored by institutions including the Rockefeller Foundation, Japan Foundation, and the Doris Duke Foundation; and written for Sidney Poitier, Columbia Pictures, PBS, and other film entities. Velina founded graduate playwriting and Asian American culture studies at the University of Southern California (USC) and is a presidentially appointed USC distinguished professor, resident playwright, and faculty member. She also founded her undergraduate institution's first LGBTQ student organization and its first community organization for mixed race Asians. A Fulbright scholar, Velina served on the state department's Japan-US Friendship Commission for six years. Other designations include being a Writers' Odyssey associate artist at Odyssey Theatre Ensemble and a member of New Circle Theatre Company and its writers' group. | velinahastuhouston.com.

DAVID HENRY HWANG (he/him) is a playwright, screenwriter, television writer, and librettist whose stage works includes the plays *M. Butterfly*, *Chinglish*, *Yellow Face*, *Kung Fu*, *Golden Child*, *The Dance and the Railroad*, and *FOB*, as well as the musicals *Soft Power*, *Aida* (co-author), *Flower Drum Song* (2002 revival), and Disney's *Tarzan*. Hwang is a Tony Award winner and three-time nominee, a three-time Obie Award winner, a Grammy winner and two-time nominee, and a three-time finalist for the Pulitzer Prize in drama. Opera News called him America's most-produced living opera librettist. From 2015-2019, he was a writer/producer for the Golden Globe-winning television series *The Affair*. He is currently creating the TV series *Billion Dollar Whale*, slated to begin production in 2023.

RICK SHIOMI (he/him) is a playwright, director, and artistic director who has been a leader in the Asian American theater community for four decades. He has written over 20 plays, including the award-winning *Yellow Fever*, *Mask Dance*, and *Fire in the New World*. His plays have been produced across North America and in Japan. He was a co-founder of Theater Mu in 1992 and the artistic director there for 20 years, directing many plays including *Into The Woods*, *Yellow Face*, and *The New Mikado*. He has also directed at MN Opera, InterAct Theatre in Philadelphia, and the Asian American Theater Company in San Francisco. He received the 2015 McKnight Distinguished Artist Award, the 2012 Ivey Award for lifetime achievement, and the 2007 Sally Ordway Irvine Award for vision. He is a co-founder and co-artistic director of Full Circle Theater in the Twin Cities.

DIANA SON (she/her) is a playwright and Emmy-nominated writer/producer for television. She's the author of the plays *Stop Kiss*, *Satellites*, *BOY*, *Fishes*, and *R.A.W. ('Cause I'm a Woman)*. *Stop Kiss* and *Satellites* premiered at the Public Theater in NYC. *Stop Kiss* won the GLAAD Media Award for best New York production, and Diana won the John Gassner Playwriting Prize and the Berilla Kerr Award for playwriting. Diana has been a writer/producer for a number of TV series and has developed pilots for HBO, HBO Max, Apple, Amazon, ABC, CBS, and NBC.



TOKYOBOUND BY AMY HILL

In *Tokyobound* (1991), Amy Hill offers a humorous and satirical take on her experiences living in Tokyo after a childhood of living in America with her Japanese mother and Finnish American father. This one-woman show is the first of a trilogy.

"*Tokyobound* was a turning point in my career. Not only was I creating my own content, I was also dictating how it would be presented. It was terrifying on so many levels, but as an artist, it broke through so many of my fears and established that I could tell my story and people would listen openly and relate." — **AMY HILL**

East West Players, 1991



East West Players, 2012

Daughters of the protagonists chatter away (left to right: Jennie Kwan, Yumi Iwama, Tiffany-Marie Austin) in East West Players' *Tea, with Music*

TEA BY VELINA HASU HOUSTON

Tea (1987) follows five Japanese international brides in Kansas in the late 1960s, four living and one dead. This moving story preceded Velina Hasu Houston's *Tea, with Music*, which she wrote with Nathan Wang. It also preceded and helped inspire Amy Tan's *The Joy Luck Club*.

"My play, *Tea*, has resonated with me throughout the years because it investigates matters of the conscience that generates humanistic reflection. Its themes are organic to my cultural and ethnic identity, and audiences and critics continue to embrace it with grace. Long before issues concerning Japanese female culture, nonbinary ethnic identities, and immigration became topical in the media beyond the white gaze, *Tea* explored those matters through a female Japanese and Japanese poly-ethnic gaze that is vital to me." — **VELINA HASU HOUSTON**

YELLOW FACE BY DAVID HENRY HWANG

Yellow Face (2007) is a comedy that delivers poignancy with a punch. Following the playwright's alter-ego, DHH, the play takes the audience from the pinnacle of David Henry Hwang's Tony Award with *M. Butterfly* through the *Miss Saigon* controversy and a landscape of missteps, broken relationships, and political investigations.

"[*Yellow Face*] is the show that brought me back to playwriting after a 10-year hiatus. ... I decided to focus on a story that was very personal, rooted in the AAPI community. I figured this would be a small play that could run at East West Players but wouldn't have much appeal to a wider audience. I turned out to be very wrong: *Yellow Face* has ended up emerging as my most-read and -performed play of this century. It reminds me again why the specific is universal, and that stories from our community do indeed speak to this country, and the world." — **DAVID HENRY HWANG**



Yellow Face, Theater Mu, 2010

Left to right: Allen Malicsi, Kurt Kwan, Rose Le Tran, Don Eitel



Yankee Dawg..., East West Players, 2001

Left to right: Sab Shimono, Matthew Yang King

YANKEE DAWG YOU DIE BY PHILIP KAN GOTANDA

Yankee Dawg You Die (1988) looks at two Asian Americans with the same Hollywood dream—one, young and highly political, and the other, an older star who cut his teeth on the chop suey circuit. Together, they explore what it means to be an actor while facing racism and misrepresentation on stage, film, and TV.

"*Yankee Dawg You Die* has stuck with me as it's a piece that has stuck with us, still produced, still studied, even as our industry visibility, acknowledgements, and institutional participation have grown. I believe it's because the play's underlying themes of anti-Asian racism still run deep in this country, despite our achievements and growing representation. Why else the current rise of anti-Asian hatred and violence? Yes, it is a complex issue but it does point to the imperative of writers as Hill, Houston, Hwang, Son, and myself, and theaters as Mu, to stay committed to telling our stories." — **PHILIP KAN GOTANDA**

TOKYOBOUND, YANKEE DAWG... COURTESY EAST WEST PLAYERS (EWP); TEA MICHAEL LAMONT, COURTESY EWP; YELLOW FACE MICHAEL DANIEL

YELLOW FEVER

BY RICK SHIOMI



Left to right: Joe Germano, Paul Juhn

In *Yellow Fever* (1982), Japanese Canadian detective Sam Shikaze rushes to solve the mystery of the missing Cherry Blossom Queen amid a sometimes hostile post-World War II environment. The first of a trilogy, this comic noir was an Off-Broadway hit and a New York Times critic's choice.

Theater Mu, 1994

"My work on the Powell Street Festival in Vancouver, Canada (1976), transformed my understanding of what it meant to be Japanese Canadian, and [my first play] *Yellow Fever* became the artistic expression of that understanding and the framing concept for my playwriting. So from the very beginning of my theater career, I have always had this element on social justice mixed in with my own sense of ironic humor and inadvertent romanticism. ... It made me realize I could be a playwright." — **RICK SHIOMI**



Left to right: Angela Lin, Sharon Leal

Pasadena Playhouse, 2004

STOP KISS BY DIANA SON

Diana Son's *Stop Kiss* (1998) galvanized the LGBTQ+ community when it made its world premiere with Jessica Hecht and Sandra Oh at the Public Theater. The play centers around Callie and Sara, whose first kiss changes their lives even more when it leads to a violent hate crime.

"Everything about [*Stop Kiss*] was a positive experience. I wrote it faster than I've written any other play, and its path to production was unusually smooth. Developing it with Jo Bonney, Jessica Hecht, and Sandra Oh over many months was an inspiring and rewarding experience, and once it was up on its feet it really connected with audiences. ... *Stop Kiss* officially launched my career as a professional writer—while I was actively working as a freelance copywriter up through opening night, I've been able to make a living as a writer ever since." — **DIANA SON**

NEW EYES FESTIVAL, READING NO. 2



HOLY SHITAKE: A WOK STAR IS BORN

by **KATIE CHIN**

directed by **BELIZA TORRES NARVÁEZ**

MAY 21 AT 12:00 P.M.

CAST

Katie **KATIE CHIN (AS HERSELF)**

ADDITIONAL PRODUCTION

Assistant Director & Stage Directions
Assistant Producer & Designer
Dramaturg

LISA WEAVER
PAUL HEMSTREET
ANNIE JIN WANG

Filled with pathos and humor, this one-person show chronicles chef Katie Chin's true journey as a fish-out-of-water Chinese American girl growing up in Minneapolis, where she was raised by her mother, seamstress-turned-restaurateur Leeann Chin. After Leeann's death, Katie is forced to make a choice that drastically changes her life. Now, in this emotional love letter to her mother, Katie finally learns to love herself and embrace her heritage by honoring her mother's culinary legacy.



KATIE CHIN (she/her) is an award-winning cookbook author, caterer, blogger, celebrity chef, and culinary ambassador to the National Pediatric Cancer Foundation. After growing up in the kitchens of her late mother Leeann Chin's award-winning Minneapolis-area restaurants, Katie pursued a career in film and television marketing but eventually left her executive position to return to her culinary roots. Katie has been featured in many publications including USA Today, O Magazine, Cooking Light, and Bon Appetit. National television appearances include *The Kelly Clarkson Show*, *Live with Kelly and Ryan*, *The Real*, the Cooking Channel, and as a guest judge on *Iron Chef America*. Her fifth cookbook, *Katie Chin's Global Family Cookbook*, was released in 2021. Katie is co-chair of the AAPI LA task force, serves on the board of #teachaapi, and is the SW regional ambassador for Women's Entrepreneurship Day.



HOUSE OF JOY

by **MADHURI SHEKAR** | directed by **KT SHORB**

MAY 21 AT 1:30 P.M.

CAST

Noorah, Mumtaz	LIPICA SHAH*
Hamida	NUBIA MONKS*
Salima	BRIAN BOSE*
Roshni	ROSHNI DESAI
Gulal	MONICA E. SCOTT*
Mariyam	ISABEL LEE RODEN
Bibi, Khadija, Mehr	SU-YOON KO
Stage Directions	KAVYA SHETTY

Fierce women, epic fights, and complex (and steamy) relationships make up this thriller set in the 1600s. While the kingdom's House of Joy seems like a dazzling utopia, when a new guard joins the emperor's army, she discovers it's more prison than paradise.



MADHURI SHEKAR (she/her) is a recipient of the Lanford Wilson Playwriting Award and the Steinberg Playwriting Award. Her nationally produced plays include *House of Joy*, *Queen*, *A Nice Indian Boy*, and *In Love and Warcraft*. Her audio drama, *Evil Eye*, won a 2020 Audie Award for best original work, and she wrote its film adaptation for Amazon Prime. In other TV and film work, Madhuri was a staff writer on HBO's *The Nevers*, wrote the screenplay for the upcoming *Sister Act 3*, and is staffed on a new Netflix project from David Benioff & D.B. Weiss, and Alexander Woo. She is working on commissions for the Perelman

Performing Arts Center, Audible Theater, and Playwrights Horizons, as well as pilots for HBO, Disney+, and Netflix. Madhuri is a resident playwright at New Dramatists and an alumni of the Ma-Yi writers lab and the Lila Acheson Wallace American Playwrights Program at Julliard. She has an MFA in dramatic writing from USC.

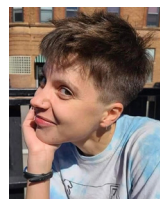
House of Joy was developed with the support of New York Stage and Film's 2018 Winter Season, developed in the 2018 Pacific Playrights Festival at South Coast Repertory and the 2018 Bay Area Playwrights Festival, a program of the Playwrights Foundation, Amy L. Mueller, artistic director.

- ★ = AAPI Trailblazers
- = *Holy Shitake: A Wok Star Is Born*
- = *House of Joy*



BRIAN BOSE* (ACTOR ■)

Brian (he/they) is an actor, singer, dancer, choreographer/director, international teaching artist, and creative consultant. He created roles in *Mlima's Tale*, *Thunder Knocking On The Door*, *Into The Woods* (Ten Thousand Things); *Beauty and the Beast* (Ordway); *Shrek the Musical* (Artistry MN); *Mamma Mia!* (Chanhassen Dinner Theatres); *The Lorax* (Children's Theatre Company); *In The Heights* (Ordway, Schuster Center); *DJ Latinidad's Latino Dance Party*, *Safe at Home*, and *The Lost Tribe of PA-US Cargill* (Mixed Blood Theatre Company); and more at the Apollo Theater, San Diego REP, London Oval House Theater, La Jolla Playhouse, Diversionary Theatre, and Cornerstone Theater Company. Brian trained at UC San Diego, British American Dramatic Academy, Steppenwolf West, and CSULA Academy of the Dramatic Arts. He is considered one of the "faces to watch in arts" by the San Diego Union Tribune. Check out his TEDxMinneapolis Talk, "Dance your way to Empowerment." | brianbose.com, @theboseshow, @slyworkshop



JAY CLAIRE (PRODUCTION MANAGER ★ ○ ■)

Jay (they/them) is a Twin Cities-based carpenter, electrician, and crew person. They are thrilled to be working with Theater Mu this season! Prior to their time with Theater Mu, they worked as production manager for Mixed Blood Theatre, where their production credits included *Animate*, *imagine a u.s. without racism*, and a three-stop national tour of *The Most Beautiful Home... Maybe*. Jay has made theater in zoos, warehouses, community gardens, concert halls, and public parks, including two summer tours with the San Francisco Mime Troupe. When they are not working with Theater Mu, Jay can be found in the scene shop at the University of Minnesota. They live in Saint Paul with three good pals and their wonderful partner.



KATIE CHIN (ACTOR ○)

Katie (she/her) is an award-winning cookbook author, caterer, blogger, celebrity chef, and culinary ambassador to the National Pediatric Cancer Foundation. After growing up in the kitchens of her late mother

Leeann Chin's award-winning Minneapolis-area restaurants, Katie pursued a career in film and television marketing but eventually left her executive position to return to her culinary roots. Katie has been featured in many publications including USA Today, O Magazine, Cooking Light, and Bon Appetit. National television appearances include *The Kelly Clarkson Show*, *Live with Kelly and Ryan*, *The Real*, the Cooking Channel, and as a guest judge on *Iron Chef America*. Her fifth cookbook, *Katie Chin's Global Family Cookbook*, was released in 2021. Katie is co-chair of the AAPI LA task force, serves on the board of #teachaapi, and is the SW regional ambassador for Women's Entrepreneurship Day.



LILY TUNG CRYSTAL* (ACTOR ★)

Lily (she/her) is an actor/singer, director, and the artistic director of Theater Mu. She is grateful to be working with such generous and talented artists on Mu's New Eyes Festival.

Acting credits include: Mrs. Shin/God #2/Niece (*Good Person of Szechwan*, Cal Shakes), Mother (*Interstate*, Mixed Blood Theatre), Prosecutor Li (*Chinglish*, Portland Center Stage/Syracuse Stage), Amanda (*Private Lives*, Whirligig Theatre), Lulu (*Cabaret*, SF Playhouse), Bloody Mary (*South Pacific*, Mountain Play), Mrs. Park (Jay Kuo's *Homeland*, Magic Theatre; *New World Stages*), and Korean #2 (*Songs of the Dragons*, Crowded Fire; BATCC nomination). Coming up, you can catch her in the Jungle Theater's production of Arian Moayed's *The Courtroom*. | lilytungcrystal.com, theatermu.org



ROSHNI DESAI (ACTOR ■)

Roshni (she/they) is thrilled to return to Theater Mu for the New Eyes Festival. Roshni is a graduate of University of Minnesota/Guthrie Theater BFA actor training program.

They are an actor, director,

and vocal/dialect coach in the Twin Cities. Acting credits include: *The Wickhams and Miss Bennet* (Jungle Theater), *Othello* and *All's Well That Ends Well* (Nebraska Shakespeare Festival).

Assistant directing credits include: *The Humans* (Park Square Theatre) and *Georgiana and Kitty* (Jungle Theater). Directing credits include: *Much Ado About Nothing* and *The Winters' Tale* (Newnan Shakespeare Theater).



ARIEL ESTRADA* (ACTOR ★)

Ariel (he/him) is the associate director of the theatre program at Fordham University and the producing artistic director of Leviathan Lab. He serves on the staff of Consortium of Asian American Theaters and Artists and the boards of NY Theatre Barn and Latine Musical Theatre Lab. His leadership has been recognized by artEquity, New York Foundation for the Arts, and Theatre Communications Group. Off-Broadway: *A Persistent Memory* (MBL Productions, dir. by Jessi D. Hill), *Double Falsehood* (Letter of Marque, dir. by Andrew Borthwick-Leslie), *Far East* (Lincoln Center Theater, dir. by Daniel Sullivan), and *Shogun Macbeth* and *Cambodia Agonistes* (Pan Asian Repertory Theatre). TV/Film: *No Loss Here*, *Title VII*, *Girls5Eva*, *Tell Me A Story*, *Bull*, *Blue Bloods*, *The Americans*. | arielestrada.com



ALEX GALICK* (ACTOR ★)

Alex (he/him) is a Twin Cities stage and screen actor with a master of fine arts degree from Louisiana State University and a bachelor of arts degree from Macalester College. His work onstage includes productions with Minnesota-based companies Theater Mu, Guthrie Theater, Park Square, History Theatre, and Stillwater Zephyr Theatre, as well as Three Seasons with Swine Palace in Baton Rouge, Illinois Shakespeare Festival, Utah Shakespeare Festival, and Door Shakespeare in Wisconsin. On screen, his work includes SHUDDER original features *RUIN ME* and *Scare Package 2*.



LYNDSEY R. HARTER* (ASST. STAGE MGR. ★ ◻ ■)

Lyndsey (she/her) is happy to be returning for her second New Eyes Festival (NEF) after serving as the production stage manager for NEF in 2021.

Previous Mu credits include: *Man of God*, *Today Is My Birthday*, *TwentyPho Hour Playfest 2020*, *peerless*, *The Korean Drama Addict's Guide to Losing Your Virginity*, *Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery*, and *Flower Drum Song* (ASM). Lyndsey has also

collaborated with Guthrie Theater, Minnesota Opera, Theater Latté Da, History Theatre, Pillsbury House + Theatre, New Dawn Theatre, Playwrights' Center, Park Square Theatre, Collide Theatrical Dance Company, and Great River Shakespeare Festival. Up next: *Shane* at Guthrie Theater.



PAUL HEMSTREET (ASST. PROD. & DESIGNER ◻)

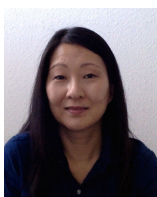
Paul (he/him) is an award-winning independent producer, director, writer, and editor, with more than 25 years' experience working in the entertainment business.

During his tenure at Warner Bros. as SVP of creative content, he produced and pioneered over 3,000 hours of behind-the-scenes documentaries and special features for films and TV series released on disc and digital, including the *Harry Potter* films, *The Matrix Trilogy*, DC Universe, *Friends*, *The Big Bang Theory*, and the great Warner Classics. He earned his MFA in the directing for theatre, video and cinema program at California Institute of the Arts, and a BA in political science at Carleton College. Originating from Minnesota, Paul resides in LA. | paulhemstreetproducer.com



AMY HILL* (ACTOR ★)

Amy (she/her) is a character actress and comedian known for playing grandmother or motherly roles in both live action and animation. Her first major role was as Yung-Hee "Grandma" Kim on *All-American Girl*, where she became the breakout character of the short-lived but groundbreaking television series. Hill has had mainstay roles on other shows, including *Magnum P.I.*, *That's So Raven*, *Jackie Chan Adventures*, *Lilo & Stitch: The Series*, *The Life and Times of Juniper Lee*, *Enlightened*, and *American Dad*. In film, she is best known for portraying Mrs. Kwan in *The Cat in the Hat*, Sue in *50 First Dates*, and Mrs. Ho-Kim in *Next Friday*, and some of her most renown theater performances have been the one-woman shows she wrote and performed herself, including the trilogy of *Tokyobound*, *Reunion*, and *Beside Myself*.



SU-YOON KO (ACTOR ★ ■)

Su-yoon (she/they) is excited to be returning to the Mu stage. A few of her past shows include *Middle Brother* and *Twelfth Night* with Mu, *Failure: A Love Story* at the Minnesota Fringe Festival, and *The Vagina Mono-*

logues in Seoul, Korea. Thanks to everyone with the AAPI Generations Conference and New Eyes, Lily, and everyone at Mu for all you're doing!



MEGHAN KREIDLER (ACTOR ★)

Meghan (she/her) is a Twin Cities-based actor and musician. Favorite theater credits include Rosalind in *As You Like It* at the Guthrie Theater, Emi in *Hot Asian Doctor Husband* with Theater Mu, and Martirio in *Bernarda Alba* with Theater Latté Da. She is the recipient of the 2017 Ivey Award for emerging artist, the 2017 City Pages artist of the year, and is a 2022/23 McKnight theater artist fellow. Kreidler also fronts local rock band Kiss the Tiger, who was recently included as a featured artist on the National Independent Venue Association and the Black List's inaugural "The Live List."



JEANNIE LANDER (ACTOR ★)

Jeannie (she/her) has numerous on-camera industrials and print media, and she has appeared at Theater Mu (*Fast Company*, *Into the Woods*, *Yellow Fever*, *Kung Fu Zombies Vs. Cannibals*, *Purple Cloud*), *Walking Shadow* (36 Views), *Bedlam Theatre* (10-Minute Play Festival), *Nimbus* (*American Noise*), and more.



CLAY MAN SOO* (ACTOR ★)

Clay (he/him) is an Asian American actor and teaching artist in Minneapolis. He has acted and taught at the Guthrie Theater, Theater Mu, the Children's Theatre Company, Ten Thousand Things, Great River Shakespeare Festival, Park Square Theatre, History Theater, Pillsbury House + Theater, Jungle Theater, Pangea World Theater, the Lab Theater, Penumbra Theatre, Playwrights' Center, Upstream Arts, Onstage MN, and the South Dakota Shakespeare Festival. Training: BA Gustavus Adolphus College, GRSF actor apprenticeship, Mu Training Institute, Penumbra Summer Institute internship, Guthrie Education, Remedios Creative, and Encompass Collective NYC from Yale School of Drama. | claymansoo.com



NUBIA MONKS* (ACTOR ■)

Nubia (she/her) is an actress, playwright, and an educator. Her professional theatrical journey has allowed her to work at the Folger Theater (*A Midsummer Night's Dream*), the Guthrie Theater (*A Raisin in the Sun*), Ten Thousand Things (*Comedy of Errors*), Women's Theater Festival (*Othello*), the Oregon Shakespeare Festival (*Hairspray*, *How to Catch Creation*), La Jolla Playhouse (*Wild Goose Dreams*), and the Old Globe Theater (*A Midsummer Night's Dream*). She is a recent recipient of the 2023-2025 Jerome playwrighting fellowship at the Playwrights' Center while also working as a professor of creative writing at the Minneapolis College of Art and Design. She is elated to be working with Theater Mu for the first time. Please follow her artistic journey at _onlynubia (Instagram).



RICH REMEDIOS (DIRECTOR ★)

Rich (he/him) is an actor, director, and teacher. He is currently playing Kreon in *Antigonick* for Full Circle Theater, recently directed *The Living* for Augsburg University, and played Pastor in *Man of God* with Theater Mu, where he is an associate artist. Rich has performed on Broadway in *An Inspector Calls* and *Love! Valour! Compassion!* as well as at regional theaters around the country. Film and TV credits include *The Public Domain*, *To Say Goodbye*, *Drop Dead Diva*, and recurring roles on *All My Children* and *As the World Turns*. He teaches acting at Augsburg University and in his studio, Remedios Creative LLC - Twin Cities Actor Training.



ISABEL LEE RODEN (ACTOR ■)

Isabel (they/them) is an actor and writer from Madison, WI, and a recent graduate of the University of Minnesota/Guthrie's BFA acting program. They are also the current marketing and programs intern at Theater Mu! Recent credits include *Troilus & Cressida* in the Guthrie's Dowling Studio, *The Usses* and *Tha Chink Mart* at Playwrights' Center, *Much Ado About Nothing* and *King Lear* at the Illinois Shakespeare Festival, and *The Tempest* at Oak Park Festival Theatre. Isabel also recently produced and directed an original play through Minnesota/

Guthrie's Free Play Festival. To Isabel's family and friends: mahal kita, thanks for everything. | isabelleeroden.com, [@isabel.roden](https://www.instagram.com/isabel.roden) (IG)



NONOKO SATO (ACTOR ★)

Nonoko (she/her) is thrilled to be participating in Theater Mu's New Eyes Festival. Her past experiences include work in San Francisco/Bay Area with Asian American Theater Company, Ferocious Lotus Theatre Company, Berkeley Repertory Theatre, among others. By day, she works at the Minnesota Council of Nonprofits and proudly serves on Theater Mu's board of directors.



MONICA E. SCOTT* (ACTOR ■)

Monica (she/her) is thrilled to join Theater Mu for the first time in its New Eyes Festival. Her most recent theatre credits include *Diesel Heart*, *Buddy!*, *Parks*, and *Not for Sale* at History Theatre. She has also worked with Children's Theatre, Illusion Theatre, the Guthrie, and Penumbra. She holds a BFA from NCA&T State University and an MFA from UMN-Twin Cities. Monica is deeply grateful for the continued love and support from family and friends.



LIPICA SHAH* (ACTOR ★ ■)

Lipica (she/her) is an NYC-based actor, voice actor, and alto who thrives on collaboration and new play development. She has originated roles at Manhattan Theatre Club, the New Group, Mixed Blood Theatre Company, Cal Shakes, and American Conservatory Theater, among others. On screen she's appeared on ABC, CBS, FOX, NBC, USA, HBO, Showtime, and Comedy Central. Hear her in the English dubs of *Pokémon*, *A Silent Voice*, *Mobile Suit Gundam: The Origin*, *Vampire in the Garden*, and more. As an inclusion advocate, she's co-founder of the nonprofit 1497 and on the steering committee of AAPAC (Asian American Performers Action Coalition), with whom she received 2022 Tony Honors for excellence in the theatre. | lipicashah.com



KAVYA SHETTY (STAGE DIRECTIONS ■)

Kavya (she/her) is thrilled to be back for this year's New Eyes Festival! She has worked with a number of Twin Cities theaters including Theater Mu, Walking Shadow, and Mixed Blood Theatre in a variety of capacities. She is very grateful to Theater Mu for providing her and so many others with a space to connect and create with fellow Asian American artists! A graduate of Macalester College, Kavya received BAs in theatre and applied math and statistics and this fall she'll be heading off to pursue an MFA in theater management at Yale University.



KT SHORB (DIRECTOR ■)

kt (they/them) is a director, actor, and scholar. Directorial credits include: *L'incoronazione di Poppea*, *She Kills Monsters*, *black girl love: an adaptation project*, *The Women of ___*, *Carmen*, *893 | Ya-ku-za*, *Scheherazade*, and *The Mikado: Reclaimed*. They are an assistant professor in the theater and dance department at Macalester College. kt is currently the vice president for the Consortium of Asian American Theaters & Artists.



BELIZA TORRES NARVÁEZ (DIRECTOR ○)

Beliza (she/her) teaches acting, directing, and theatre in communities and directs annual season productions, all at Augsburg University. Beliza has also developed her original solo performances, such as *Cuerpo Público* (Casa Cruz, 2004), *Y...Pervertida* (Teatro Yerbabruja, 2006), *Doña Ana no está aquí* (Teatro Yerbabruja, 2007), *Counting my lunares* (University of Texas, 2008), *Sexy Picnic* (PSI, 2013), *Hi...perverted* (Patrick's Cabaret Latinx-Q, 2018), and *Resabios the Amargura or that bitter cabaret* (Teatro del Pueblo, 2020). She was also an arts organizing institute fellow (Pangea World Theater, 2017), a guest director for the Lake Street Story Circles Project (Pangea, 2019), and a guest artist at the National Institute for Directing and Ensemble Creation (Pangea and Art2Action 19).



ANNIE JIN WANG (DRAMATURG ○)

Annie (she/her) is a first generation Chinese American dramaturg based in Brooklyn. She is currently supporting new work in development at the Playwrights' Center, Yangtze Rep, the Public Theater's Emerging Writers Group, Beth Morrison Projects, and the Perelman Performing Arts Center. With Mu: *Today Is My Birthday* and *peerless*. Recent dramaturgy credits include *The Civilians*, *Fault Line Theatre*, *Ferocious Lotus Theatre Company*, and the *Croatian National Theatre*. She is a member of the 2022/23 Soho Rep Writer/Director Lab, and her work has been developed at Target Margin Theater and Fresh Ground Pepper. Annie is the associate director for programming at PlayCo and the artistic associate at Theater Mu. MFA: Columbia University; BA: Wellesley College. As always, for mama and baba.



LISA WEAVER (ASST. DIR. & STAGE DIRECTIONS ○)

Lisa (she/her) teaches theater and directs shows at Anoka-Ramsey Community College and Inver Hills Community College. Favorite shows she has directed include *Little Shop of Horrors*, *A View from the Bridge*, *33 Variations*, and *Watermelon Hill*. Lisa has also worked with Park Square Theatre, Ten Thousand Things, and the Denver Center, and she spent 10 years acting, teaching, and directing for the Commonwealth Theatre in Lanesboro, MN. She received her BA in drama from Tufts University in Massachusetts and her MFA in acting from the National Theatre Conservatory in Denver.



JENNIFER WEIR (DIRECTOR ★)

Jennifer (she/her) has been passionately studying, performing, teaching, and composing taiko for over 25 years. Jennifer is the founding executive director of TaikoArts Midwest, artistic director of Ensō Daiko (formerly Mu Daiko), and the executive producer and featured subject in the documentary feature film *Finding Her Beat*. She is also a theater director and dramaturg with Theater Mu, and a past recipient of grants from Live Music for Dance MN, MN State Arts Board, MN Regional Arts Board, Arts International, American Composers Forum, and a Jerome MN travel grant.



ADAM WHISNER (ACTOR ★)

Adam (he/him) is excited to return to the New Eyes festival! He was last seen onstage in History Theatre's *Beyond The Rainbow* in 2019. Adam has been a full-time actor in the Twin Cities since the mid '90s, doing live theatre and commercial TV, radio, and internet advertising both on camera and as voice talent. Select theatre credits include shows with Park Square, the Commonwealth, Eye of the Storm, History Theatre, Walking Shadow, Gremlin, and Pro Rata. He was named best actor in City Pages' 2016 best of the Twin Cities annual review for his work in *Bright New Boise* and *The Woodsman*. Adam is currently taking a break from staged theatre, putting energy into making rock music.



AJAH WILLIAMS* (STAGE MANAGER ★ ○ ■)

Ajah Williams (she/her) is a freelance stage and assistant stage manager and has worked at various theatres around the Twin Cities such as: Theater Latte Da, Yellow Tree Theatre, Stages Theatre Company, and Ten Thousand Things. Previous Theater Mu credits include: New Eyes Play Festival 2022 (SM), *Man of God* (SM team cover, 2022).

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