

# LES HUNTER

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\*HTML Version

## CURRENT APPOINTMENT

**Associate Professor of English**, (Tenured), emphasis in 20<sup>th</sup> Century theater, dramaturgy, and playwriting.  
Baldwin Wallace University. Berea, OH. 2019 –

## PREVIOUS RECENT APPOINTMENTS

**Chair**, Department of English and Creative Writing. Baldwin Wallace University. 2020 – 2023

- Lead writer and facilitator of 5-year Program Review with external and internal reviewers.
- Lead writer and facilitator of largest curriculum redesign in over three decades. Converted old lit major into new tracked major of differing interest areas (professional writing; diversity and social justice lit; trad. English language and lit; exploratory).
- Lead writer and facilitator of \$90,000 accepted grant application for first-ever endowed Chair of English with Anisfield Wolf through the Cleveland Foundation.
- Oversaw day-to-day operations of Department with an average of 20 faculty, PT faculty, and staff members. Including scheduling, leading department meetings, promotions and all regular operations.

**Director**, Writing Center. Baldwin Wallace University. 2020 – 2023

- Oversaw operations of The Writing Center, which sees an average of 650 appointments a year and is served by two full-time Writing Specialists who also teach composition.

**External Examiner**, International Baccalaureate, English Language and Literature A. 2022 – 2023

**Script Consultant**, Spanish-Language and Latin American Theatre, BorderLight International Theatre Company. 2019 – 2021.

**Regional Representative for Ohio**, [Dramatists Guild of America](#). 2018 – 2021.

**Assistant Professor of English**, Baldwin Wallace University. 2013 - 2019.

**President of the Board**, [Playwrights Local](#) (Cleveland, OH). 2018 – 2020.

**Board Secretary**, Playwrights Local. 2016 – 2018.

## EDUCATION

**Harvard University**. Mellon School for Theater and Performance Research. 2014. Core Professor: Derek Miller.

**Stony Brook University.** PhD, English, 2013. Dissertation: “*Looking to its Laurels*”: *Representations of Cinema in American Theatre, 1915-1927*. Advisor: Susan Scheckel. Committee: E. Ann Kaplan, David Savran, John Lutterbie.

**Boston University.** MFA, Creative Writing in Playwriting. 2007. Advisor: Kate Snodgrass. Professor: Derek Walcott.

**Brooklyn College.** MA, English Ed. 2004. Thesis: *Melville as Absence in “Angels in America.”* Advisor: Martin Elsky.

**Macalester College.** BA, English (honors), Spanish. 2001. Advisors: Diane Glancy and Toni Dorca.

**Universidad de Sevilla.** Course work. Subjects: Modernism, Cervantes. 2000.

**Lycée Claude Gay, Alliance Française du Osorno, Chili.** High School Graduation, 1997.

## **MANUSCRIPT**

Co-Edited with Carolyn Dunn and Eric Micha Holmes. [\*Decentered Playwriting: Alternative Techniques for the Stage\*](#). Routledge, 2024.

*Decentered Playwriting* is a collection of short essays and exercises by leading teaching artists, playwrights, and academics in the fields of playwriting and dramaturgy that explores new and alternative strategies for dramatic writing that incorporate non-Western, indigenous, and underrepresented storytelling traditions while deepening a creative practice that decenters heteronormativity.

## **AWARDS AND FELLOWSHIPS**

**Best New Play by a Local Playwright** (shared with Elana Hunter), Cleveland Critic’s Circle, for *A Light in the Night: A Hanukkah Play* 2023.

**Zanni Award** for Artistic Contribution (shared with Elana Hunter). Talespinner Children’s Theatre, 2023.

**Ohio Arts Council.** Individual Excellence Award for Literature, 2020. (\$5,000).

**Premiere Fellow**, [Cleveland Public Theatre](#). 2019 – 2020. (\$5,000).

**Bechberger Award for Human Development.** Baldwin Wallace University, 2019. (\$2,000).

**Alternate, Fulbright Award to Costa Rica**, 2019.

**International Finalist Jewish Playwriting Contest**, [Top-Ten Play for To the Orchard](#), Jewish Play Project, 2016.

**2<sup>nd</sup> Place, Simon’s Center for Physics Play Competition.** Stony Brook, NY 2013.

**Distinguished Travel Award.** Stony Brook University, 2012.

**Stony Brook University English Dept. Teaching Fellow.** 2005-2006, 2007-2010

**Boston University Creative Writing Teaching Fellow.** 2006-2007.

**New York City Teaching Fellow.** New York City Board of Education. 2002-2005.

**Macalester College Student of the Year.** Macalester College, 1999

**Rotary International student exchange, Chile.** 1996.

## **PLAY PUBLICATIONS**

[\*Apo in the Sky\*](#), 1<sup>st</sup> Edition: Los Angeles, CA. YouthPlays. 2024. Print.

[\*To the Orchard\*](#), 1<sup>st</sup> Edition: NY, NY: Indie Theatre Now. Sept. 24, 2016. Web. [Republished and licensed](#) by Smith Scripts, 2020. Web.

[\*Dating Curveball\*](#), (with Elana Averbach). Cedar Rapids, IA: Brooklyn Publishers. Sept. 2016. Print.

[\*For Rent\*](#), an adaptation of Ozen Yula's play, written with the author at LaGuardia Performing Arts Center and The Lark. University of Chicago Press. 2016. Print.

[\*167 Tongues\*](#), written collaboratively with by Jenny Lyn Bader, Meny Beriro, Alvin Eng, Steven Fechter, Jennifer Gibbs, Les Hunter, Anna Kushner, Rehana Mirza, Suzanne Sheptock, and Stefanie Zadravec. Conceived by Ari Laura Kreith. NY, NY: Indie Theatre Now, 2012. Web.

[\*Cyrano de Bergen County, New Jersey\*](#), NY, NY: Playscripts, Inc., 2010. Print.

["The Restaurateur,"](#) *Good Ear Review*, July, 2011. Web.

## **FICTION, POETRY, AND CREATIVE NONFICTION PUBLICATIONS**

"Shadowlands," commission and exhibition from the Akron Museum of Art for "Akron Art Mail." 2021.

["Stripped Down,"](#) *Barnhouse Journal*. 1:1. January, 2019.

"Love Poem for D.E." Reprint, *Chanter: 60 Years, a Retrospective Anthology*. 2017. (First print: *Chanter Literary Magazine*, 2001).

["What We Talk About When We Talk About Lisa Frank,"](#) *Fiction Southeast*. 2015. Web.

"Roommating," in [\*Dating Games: A Collection of Short Stories\*](#). Ed. Deana Luchia. Amazon Digital Pub. 2015. Web.

## **PEER REVIEWED ARTICLES**

“Horizontal Theatre: Democratic Praxis in the New Docudrama.” *Decentered Playwriting: Alternative Techniques for the Stage*. Eds. Eric Micha Holmes and Les Hunter. Routledge, 2024.

“21st Century Playwriting Pedagogies: A Survey of Recent Introductory Playwriting Syllabi” *Teaching Critical Performance Theory in Today's Theatre Studio, Classroom, and Community*, ed. Jeanmarie Higgins. Routledge. June 4, 2020. Print.

“Art in Democracy’ in the Early Houses of the Cleveland Play House.” *Performing the Progressive Era: Immigration, Urbanism, and Nationalism on Stage, 1890-1920*, eds. Max Shulman & Chris Westgate. Iowa University Press. 2019. Print.

“[Women’s Sexual Encounters with the Other in \*Mourning Becomes Electra\* and \*Machinal\*](#),” *Comparative Drama Conference: Text & Presentation, 2008*. MacFarland: 2009.

### **OTHER ARTICLE PUBLICATIONS**

“[Live Bodies for Sale Preview](#)” *American Theatre Magazine*, Theatre Communications Group, November 2019. Web.

“[An Analysis of Undergraduate Playwriting Syllabi](#).” *HowlRound*. Nov. 29, 2017. Web.

“Revising and Reviving the S.S. Glencairn: Richard Maxwell’s (Re)Evaluation of Language in O’Neill’s *Early Plays*.” *Experimental O’Neill*. Ed. Rick Mitchell. Rare Bird Lit: Los Angeles, CA. May, 2016. Print.

“[Queens Mirror](#)” *American Theatre Magazine*, Theatre Communication Group, November 2009. Print.

### **DRAMATIC WRITING/PRODUCTIONS**

*A Light in the Night: A Hanukkah Play* (full-length children’s play with Elana Hunter).

- Commission and full production, Talespinner Children’s Theatre. Dir. Margi Zitelli, Dec. 2023.
- Best New Play by a Local Playwright & Best World Premiere Production, Cleveland Critics Cir.

[Henrik Ibsen’s \*An Enemy of the People: A Rust-Belt Adaptation\*](#) (full length adaptation)

- Commission and full Equity production, Rubber City Theatre. Dir. Lana Sugarman, May 2022.
- Runner up, Best New Play, Broadway World Cleveland Regional Awards, 2022
- Three-day intensive development with Case Western Reserve University/Cleveland Play House MFA, Dir. Dale Heinen. Oct. 2023.

[Under the Sycamores](#) (A secret-path audio experience in Cleveland’s historic Erie Street Cemetery)

- Commission and full production from Radio on the Lake Theatre and BorderLight International Theatre Festival. July 2021.

*Aponibolinayen in the Sky (A Play of the Philippines)* (full length play co-written with Elana Hunter, 2022)

- Commission and full world premiere production, [Talespinner Children’s Theatre](#). Dir. Carrie Williams. Oct., 2022.

*Have a Cookie* (A Zoom play)

- Online Presentation, "Station Hope," Cleveland Public Theatre. Dir. Les Hunter. June 27, 2020.
- Online Presentation, "Zoom Reading," Eggtooth Editions (Flagstaff, AZ). Dir. Les Hunter. June 12, 2020.

**Voces/Voices** (full-length collaboratively written play with Elaine Romero, Milta Ortiz, and Maria Torres, 2020)  
 -Workshop production, "Entry Point," Cleveland Public Theatre. Dir. Jimmy Noriega. Jan., 2020.

**Father's Watch** (lead script writer, one act devised play)  
 -Full production, Cleveland Public Theatre. Dir Adam Seehofer with Y-Haven. Nov, 2019.

**Down by Contact** (full length play)  
 -[Full production](#), Dobama Theatre/Playwrights Local co-production. Dir. Dale Heinen. Aug-Sept, 2018.  
 -Reading, Dobama Theatre Playwrights Gym, Cleveland. Dir. Jocelyn Prince. May, 2016  
 -Reading, Convergence Continuum Theatre, Cleveland, OH. Dir. Les Hunter. Dec., 2015.  
 -Reading (excerpt), Dobama Theatre, Cleveland. Dir. Al Heartley. May. 2014.

**A True Story of the Madness of Prosody as Told by a Handsome and Intelligent Narrator ... or Bill & Kit's Exquisite Adventour** (10-minute play)  
 -Production, Pandemonium, Cleveland Public Theatre. Dir. Les Hunter. Sept., 2019  
 -Workshop production, Ingenuity Festival. Dir Rachel Baird. Sept., 2018.  
 -Staged Reading, Manhattan Project. Dir. Les Hunter. July, 2018.

**Weimar** (full length devised play)  
 -Full production, Baldwin Wallace University Theatre and Dance Dept. Dir. Anjanette Hall. April, 2018.  
 -Reading, Ritter Library, Nov. 15, 2017  
 -Reading, excerpt, Dobama Theatre Playwrights Gym, Cleveland. Dir. Anjanette Hall. May, 2017  
 -Commission, Baldwin Wallace Theatre and Dance Department.

**To the Orchard** (full length play)  
 -Full production, [Playwrights Local 4181](#), Cleveland, OH. Dir. Dale Heinen. 2016.  
 -Selected from over 200 international submissions to be a [Top-Ten finalist](#), Jewish Play Project, 2016  
 -[Staged reading](#), National Comedy Theatre, NFJC. NY, NY. Dir. Jamie Winnick. 2008.  
 -Staged reading, Boston Playwrights' Theatre. Boston, MA. Dir. Fran Weinberg. 2007.  
 -Staged reading, ARTNY!, Brooklyn Playwrights' Collective. Dir. Jamie Winnick. 2006.  
 -Workshop reading, Building Bridges Festival, Brooklyn College Drama Dept. Dir. Jamie Winnick. 2006.

**The Restaurateur** ([short film](#))  
 -Starring Assad Khaishgi, dir. Don Pavlish, post-production, Sept. 2015.

**Frisking Happy Gaylor** (ten-minute play)  
 -Full production, Starlite Players, Sarasota, FL. Dir. Melliss Swenson. Nov. 10-13, 2016.  
 -Full production, Baldwin Wallace University, 10-Minute Play Festival. Dir. Gabrielle Radak. Oct. 2015.

**Goat Song** (ten-minute play)  
 -Workshop production, The Manhattan Project, Mahall's, Cleveland, Oh. Dir. Les Hunter. Nov. 2014.

**I Like to Be Here: Jackson Heights Revisited or, this is a Mango** (collaboratively written full length)  
 -[Full production](#), theatre:village 2014 at New Ohio Theatre/Theatre 167, NY, NY. Dir. Ari Laura Kreith  
 Sept. 4-Oct. 5, 2014.

**Dating Curveball** (one-act, co-written with Elana Averbach, publication by [Brooklyn Publishers](#))  
 -Reading, Playwrights GYM at Dobama Theatre, Cleveland, OH. Dir. Les Hunter. Sept. 2014.

**Playdate** (ten-minute play)

-Workshop production, Manhattan Project, Mahalls. Cleveland, OH. Dir. Les Hunter. Apr., 2014.

**Breath** (Collaboratively devised short play)

-Workshop only, Cleveland Public Theatre. Written with and directed by Emily Ritger. Dec., 2013.

**Entanglement** (one act)

-Co-Production as radio play, Playwrights Local and Radio Arts Network. Cleveland, OH. Dir. Christine McBurney. Nov. 2019.

-Reading, Dobama Theatre, Playwrights GYM. Oct., 2017

-Reading, Cleveland Public Theatre, SpringBoard. Cleveland, OH. Dir. Melissa Crum. Sept. 2013.

-Reading, Simon's Center for Physics Play Competition. Dir. Steve Marsh Stony Brook, NY 2013.

**Jackson Heights, 3am** (collaboratively written full length)

-Presentation, Queens Museum of Art, Biennial. Queens, NY. Dir. Ari Kreith. Jan. 2014.

-Full production, Theatre 167. NY, NY, Dir. Ari Krieth. Feb. 2013.

-Full production, Queens Theatre in the Park and Theatre 167. NY, Queens, NY. Dir. Ari Kreith. Jan. 2012.

**'99** (book of full-length musical, composed and lyrics by Ben Morss)

-Development workshop, Theatre 167. Queens, NY. Dir. Ari Kreith. June 2011.

-Development workshop, Millikin University. January, 2011.

**For Rent** by Ozen Yula (adaptation with playwright, director Handan Ozbilgin, Steven Hitt, and LaGuardia Performing Arts Center, in conjunction with development at The Lark Playwriting Center)

-Full production, LaGuardia Performing Arts Center. Dir. Handan Ozbilgin. July 13-16, 2013.

-Workshop production, LaGuardia Performing Arts Center. Dir. Handan Ozbilgin. April 11-21, 2012.

**You Are Now the Owner of this Suitcase** (collaboratively written full length)

-Full Production, Theatre 167. NY, NY, Dir. Ari Laura Kreith. April 2016.

-Presentation, Queens Museum of Art, Biennial. Queens, NY. Dir. Ari Kreith. Jan. 2014.

-Full production, Theatre 167. NY, NY, Dir. Ari Krieth. Feb. 2013

-Full production, Theatre 167. NY, Queens, NY. Dir. Ari Kreith. March 2011.

**A Quiet Place, A Kite** (one-act)

-Workshop production, Baldwin Wallace Theatre Department. May, 2014

-Full production, Piper Theatre. BAX. Brooklyn, NY. Dir. Margaret Lebron. June, 2011

-Reading, Stony Brook University Drama Dept. Dir. Jeremy Black. December, 2010.

**167 Tongues** (collaboratively written full length play)

-Presentation, Queens Museum of Art, Biennial. Queens, NY. Dir. Ari Kreith. Jan. 2014.

-Full production, Theatre 167. NY, NY, Dir. Ari Krieth. Feb. 2013

-Workshop, Queens Theatre in the Park. Queens, NY, Dir. Ari Kreith. September, 2010.

-[Full production](#), Jackson Repertory Theatre. Queens, NY. Dir. Ari Kreith. May 2010.

**The Restaurateur** (monologue)

-Workshop production, Cleveland Public Theatre, Pandemonium. Cleveland, OH. Dir. Les Hunter. Sept, 2017.

-Exhibition: Queens Biennial, Queens Museum, NYC. Dir. Ari Laura Kreith. Jan. 2014.

-Reading, McSweeney's book release party for Wajahat Ali's *The Domestic Crusaders*, Nuyorican Poets Café, NY. Read by Adeel Ahmed. January, 2011.

-Reading, Indian-American Up and Coming Artists Series, Nuyorican Poets Café, NY. Read by Rajesh Bose. April, 2010

***Cyrano de Bergen County, New Jersey*** (one act play, published by [Playscripts, Inc.](#))

-Full Production, Belton Theatre Department, Belton, TX. April, 2013.  
-Full production, Westminster Christian School, Palmetto Bay, FL. Oct 2011.  
-Full production, Cedar Park Christian School. Lake Stevens, WA. 2010.  
-Reading, Center Stage. NY, NY. Dir. Les Hunter. 2009.

***Biggest Break*** (one act play)

-Workshop production, Baldwin Wallace Theatre Department. November, 2013.  
-Full production, Artistic New Directions, Shetler Studio, NYC. Dir. Morgan Gould. April 6-15, 2009.  
-Full production, Brooklyn Playwrights Coll., WAH Center, Bklyn., NY. Dir. Dan Winerman. Dec. 2008.

***Notes Towards a Dialectic Deconstructed, Reconstructed, and Ultimately Discarded: A Love Story*** (one act)

-Full production, Baldwin Wallace Theater and Dance Dept. Dir. Leigh Tennant. Oct., 2016.  
-Staged reading, Playwrights Local. Dir. Jocelyn Prince, Oct. 2015.  
-Full production, St. Joseph's College Chapel Players. Dir. Tom Hoefner, Feb. 2009.  
-Workshop production, Jackson Rep. Dir. Ari Laura Kreith, Feb. 2009.  
-Full production, Eat It Festival, Collective:Unconscious. Dir. Jimena Duca, 2007.  
-Workshop production, Brecht Forum/Galapagos/KEP. BPC. Dir. Jimena Duca, 2007.

***Lion of the East*** (one act play)

-Reading, Stony Brook Drama Dept. Stony Brook, NY. Dir. Stefanie Walter, 2013.  
-Reading, The Meetup Group, NYC. Dir. Vanessa Cordova-Corwin. February, 2010.  
-Full production, Bates College. Drama Department: Senior Director's Lab. November, 2007.  
-Workshop production, Tribeca Performing Arts Center. Dir. Lynn M. Thomson. 2007  
-Commissioned by Lynn M. Thomson for America in Play.

***Lion of the East: A Middle Western*** (feature screenplay)

-Advance on production, Wael Omar.  
-Accepted to "Dubai Film Connection" as part of the "Dubai International Film Festival," 2008.

***Apoapsis*** (one act)

-Reading, Dobama Theatre, Playwrights GYM. Oct., 2017  
-Full production, HomoGenius Festival, Manhattan Theatre Source. New York, NY. Dir. Mozz Mendoza

***Tortuga*** (ten-minute play)

-Full production, Impact Theater. One Trick Pony. Dir. Shannon Ward. 2007.

***All Around the Mulberry Bush*** (one act play with music)

-Staged reading with musical accompaniment, Theater for a New City. Dir. Leah Bonvisutto. 2007.

***In Other News...*** (ten-minute play)

-Full production, Impact Theater. One Trick Pony. Dir. Shannon Ward. 2007.

***A Dream Play: Of Events Concerning the Alfred Jerry Theater*** (ten-minute play)

-Full production, Gene Frankel Theater. Howl Festival. Dir. Jeff Menaker. 2007.  
-Full production, Galapagos Perf. Arts Center. Brooklyn Playwrights' Collective. Dir. Andy Millon. 2006.

***Breakdown at Ikea*** (full length play)



-Workshop production, Freddie's, Siberia. Brooklyn Playwrights Collective. Dir. Andy Millon. 2005.

***Furniture that Speaks*** (full length play)

-Workshop production, Macalester College. Mac Players. Dir. Poppy Coleman. 2001.

**REVIEWS OF PRODUCTIONS**

Mark Horning, [Cleveland Theatre Reviews](#), Dec. 2023.

“Educate(s) and entertain(s) both those of the Jewish faith (young and old) plus any passerby who happens to wander in. Mazel tov! ”

Roy Berko, [Broadway World - Cleveland](#), Dec. 2023.

“The good guys find a way to win, much to the glee of the tykes watching this epic tale.”

Kerry Clawson, “[Rubber City's Version of Enemy of People Chilling Look at Right vs. Might in Trump Era.](#)” *Akron Beacon Journal*. May 2022.

“Highly thought-provoking (and) ... a chilling modern-day version.”

Christine Howie, “[Enemy of the People at Rubber City Theatre.](#)” *Cleveland Scene Magazine*, May 2022.

“With attacks on science and journalism, (Hunter’s) adaptation of 'An Enemy of the People' at Rubber City Theatre feels as timely as ever.”

“[Enemy of the People.](#)” *Theatre Reviews Kura Hashi*. May 2022.

“The Rubber City Theatre Company’s *An Enemy of the People*, an adaptation of Ibsen’s work by Les Hunter, directed by Lana Sugarman is a powerful show that asks you a simple question—what you are: Peter or Tammie?”

Mark Horning (formerly of *Talkin’ Broadway*), “[Rubber City Theatre’s Enemy of the People is a Bitter but Needed Pill to Swallow.](#)” *Mister 215*. May 2022.

“Good theatre!”

Eric S. Kildow, [Under the Sycamores by Les Hunter \(review\)](#), *Theatre Journal*, Vol 74, No 1, March 2022.

“*Under the Sycamores*, with its generous embrace of location such that it fundamentally could not be staged anywhere else effectively, sounded a clarion call for critical attention to the theatrical opportunity that is offered by the world around us.”

Laura Kennelly, “[Under the Sycamores Review.](#)” *CoolCleveland*, Sept. 2021.

“*Under the Sycamores* ... gives a vivid picture of past lives (and deaths) in Cleveland.”

Mark Horning, “[Down by Contact.](#)” *Talkin’ Broadway*. August 22, 2018.

“After the cheering throngs have departed...what does a battered 11-season quarterback do to pass the time? This is the question posed by Les Hunter’s captivating drama *Down by Contact*.”

Christine Howey, “[The Potential Damage Done to Football Players is Explored in Down by Contact](#)” *Scene Magazine*. August 22, 2018.

“Playwright Hunter manages [the play’s] revelations with admirable subtlety.”

Bob Abelman, “[Engaging To the Orchard Pits Tradition Against Desire.](#)” *Cleveland Jewish News*. May 30, 2016.

“Hunter’s words seem to fly from the page and are as poetic as they are poignant.”



- Mark Horning, "[Playwrights Local Brings Fascinating 'To the Orchard' as their Inaugural Work](#)," *AXS*. June 13, 2016.  
 "An excellent balance of pathos and humor that makes for a delightful evening of solid entertainment."
- Leah Richards, "[Not My Baggage to Bear](#)" Culture Catch review of *You Are Now the Owner of this Suitcase*. April 12, 2016.  
 "(A) magical realist tale of hope, love, diversity, and community in New York City... that will appeal to lifelong residents, the newest of arrivals, and the other 7 million people in the City."
- Marina Kamen, "[A Global 'Edutainment' Family Experience at West End Theatre](#)," Broadway World review of *You Are Now The Owner of This Suitcase*. April 11, 2016.  
 "A talented cast...splendid performances...and a story line that reaches out and touches the heart. Perfect for all ages!"
- Megan Lohne, "[Theatre Review](#)," NY Theatre Guide review of *You Are Now the Owner of this Suitcase*. April 18, 2016.  
 "A romp through magical realism at its finest."
- Hi Drama review of *You Are Now the Owner of this Suitcase*.  
 "I just love Theatre 167... Everything about this is captivating. "
- Kimille Howard, "[Thoughts: I Like to be Here ...](#)" *Arts in Color* review of *I Like to be Here ...*, Sept. 17, 2014.  
 "brilliantly reflects the diversity and blending of lives in this city."
- Paul Notice, "[I Like to be Here ...](#)" *Stage Buddy* review of *I Like to be Here ...*, Sept. 27, 2014.  
 "it's simply something you must see and experience."
- Jerron Herman, "[I Like to be Here ...](#)" *Theatre is Easy* review of *I Like to be Here ...*, Sept. 19, 2014.  
 "an accessible tale of a multi-ethnic environment bridging tense gaps between its multilingual inhabitants. A tough feat, a worthwhile night of theater nevertheless."
- Glenda Frank, "[I Like to be Here ...](#)" *New York Theatre Wire* review of *I Like to be Here ...*, Sept. 8, 2014.  
 "I Like To Be Here: Jackson Heights Revisited, Or, This Is a Mango." is a bold experiment, which is well-directed and beautifully performed."
- Lauren Noveck, "[I Like to be Here ...](#)" *Exuent Magazine* review of *I Like to be Here ...*, Sept. 8, 2014  
 "an elegant experiment"
- Kristen O'Regan, "[Journey to Jackson Heights ...](#)" *Bedford + Bowery* review of *I Like to be Here...*, Sept. 8, 2014.  
 "a glorious mish-mash of cultures; a remarkably high-definition cross-section of one vibrant neighborhood (streets, homes, places of work) that feels like an intimate encounter."
- Pete Hempstead, "[I Like to be Here ...](#)" *Theatremania.com* review of *I Like to be Here...*, Sept. 8, 2014  
 "an engaging and often amusing look into the lives and aspirations of the denizens of this multiethnic New York enclave."
- Zachary Stewart, "[Jackson Heights 3AM](#)," *Theatremania.com* review of *Jackson Heights 3AM*, January 12, 2012  
 "a sheer delight from beginning to end... adroitly captures the frenetic energy of a neighborhood often called the crossroads of the world... a quintessentially American story."

Heather Lee Rogers, "[You Are Now the Owner of this Suitcase](#)," NY Theatre review of *You Are Now the Owner of This Suitcase*, March 12, 2011.

"Full of humor, heart, and imagination... a great piece of theatre, with highly inventive writing... truly has something for everyone."

William Coyle, "[Variety is the Spice of Life](#)," Offoffonline review of *167 Tongues*, May 7, 2010.

"Due in no small part to consistently first-rate writing, acting, and direction, this production's tasty concoction, against all odds, manages to work much like the neighborhood it lovingly chronicles."

Mike Wood, "[167 Tongues Strikes Theatrical Gold](#)," Queens Buzz review of *167 Tongues*, May 6, 2010.

"I just returned from experiencing something truly wonderful... Better buy your tickets now, because this is something that could quickly catch fire and with only 99 seats available per night, they could go quickly."

Chris Harcum, "[Confronting Chekhov](#)," Nytheatre review of *Biggest Break*, Dec. 6, 2008.

"There is a lot to this little play ... A potentially great work is percolating here, one I hope gets developed."

Kimberly del Busto, "Beyond Brecht," L Magazine review of *Notes Towards a Dialectic...*, Nov. 3, 2007.

Martin Denton, "[Cruel and Unusual](#)," Nytheatre review of *A Dream Play*, Nov. 26, 2006.

"[*A Dream Play*] push[es] us outside our comfort zones of sense and order."

## **ARTICLES ON PRODUCTIONS**

Landocle, Rich, "[Prolific Playwright Catches Football Fever](#)" InTheLandofCleve. July 30, 2018.

Allard, Sam, "[Local Group Wants to Remind Cleveland that Playwriting is Valuable Component of Cultural Landscape](#)" Cleveland Scene Magazine, June 3, 2016

Cool Cleveland, "[Playwrights Local 4181 Presents New Work About the Collision of Personal and Cultural Identities](#)" CoolCleveland.com, May 2016.

Andrew Poulsen, "[Write Fit: After being Upstaged by National Productions, Playwrights Local 4181 is Shining a Spotlight on Original Works](#)." Cleveland Magazine, May 2016.

Gabriella Radak, "[Faculty Playwright's Work Featured Among the Best in International Contest](#)" Baldwin Wallace News and Events, Jan. 29, 2016

John Benson, "[New Cleveland Playwrights Festival Aims to Help Develop Some Fresh Talent](#)" The News-Herald, Nov. 4, 2015.

*Baldwin Wallace News*, "[Baldwin Wallace English Professor Has Big Apple Opening](#)." Sept. 13, 2014.

Jordan Teicher, "[Jackson Heights' Diversity Showcased in New Play ...](#)" AM New York, Sept. 9, 2014.

Jackie Strawbridge, "[New Play Brings Jackson Heights to the Stage](#)" Queens Tribune, August 28, 2014.

Carolyn Weaver, "[Cultures, Languages Intersect in ...](#)" VOA News, Sept. 24, 2014.

Alexa Altman, "Violence and Silence" The Queens Courier on *For Rent*, May 3, 2012.

Ben Gassman, "[You Are Now the Owner of this Suitcase!](#)" The Brooklyn Rail on *You Are Now the Owner of this Suitcase*, March 4, 2011.

Fernanda Santos, "[Capturing the Vitality of Jackson Heights and Putting it on Stage](#)," The New York Times about *167 Tongues*, May 4, 2010.

Joanna Eng, "[See the World in One Night](#)," article in The QNote about *167 Tongues*, May 4, 2010.

Joe Kemp, "[Many Worlds of Jackson Heights Converge in New Play](#)," in New York Daily News about *167 Tongues*, May 4, 2010.

Jeremy Walsh, "[Boro Actors Far from 'Tongue'-Tied](#)," in YourNabe.com, May 4, 2010.

Felicia Lee, "[American Theatre, Lost and Found](#)," in The New York Times about *America-in-Play*, Mar. 24, 2007.

### **INTERVIEWS GIVEN**

Dan Polletta, "[Playwrights Local 4181: To the Orchard](#)" "The Sound of Applause," 90.3 WCPN/Ideastream, NPR. June, 1, 2016.

Logan Smith, "[To the Orchard: The Interview](#)" for Playwrights Local production of *To the Orchard*, 2016.

Anthony Sovak, "[Tucson Playwrights](#)" interview for English Class at Pima Community College, 2013.

Adam Szymkowicz, "[I Interview Playwrights Part 146: Les Hunter](#)" interview for Adam's blog about developing *167 Tongues*, April 16, 2010.

Robert Ross Parker, "[Do It](#)" interview in The Dramatist about producing with Brooklyn Playwrights Collective, July/Aug., 2009.

Helen Shaw, "[Brooklyn Dramatists in Da House](#)," interview in Time Out New York on *Confronting Chekhov* and Brooklyn Playwrights Collective, December 10, 2008.

Liz Coen, "*Lion of the East*" in America-in-Play's webpage about writing *Lion of the East*, March, 2007.

### **RESIDENCIES**

Dobama Playwrights Gym, Cleveland, OH (2014-2019)

ArtHub Residency, Kingman, AZ, 2017 (Declined)

Soaring Gardens Artists Residency, Ora Lerman Foundation, Laceyville, PA, 2014

Artist in Residence, Great Smoky Mountain National Park, Gatlinburg, TN, 2014 (Declined)

Millikin University New Musical Development residency for '99 (formerly *Getting There*), Decatur, IL, 2011

### **OTHER PROFESSIONAL DEVELOPMENT**

Cleveland Play House, Directors Gym (Instructors: Laura Kepley and Robert Barry Fleming), 2018

(MLA) Association of Departments of English, Seminar. Providence, RI, 2017

ATHE Leadership Institute, Montreal, Canada, 2015

Flea Theatre, Pataphysics participant with Jeff Jones, NY, NY, 2011

Flea Theatre, Pataphysics participant with Mac Wellman, NY, NY, 2009

## **GRANTS**

Humanities Division Funding for *Down by Contact* (\$1,500), 2018

Faculty Development Grant for *Weimar* (\$4000), Baldwin Wallace University, 2017

Gigax International Travel Award for research on Cuban theater (\$1,000), 2017

Arch and Bruce Brown Foundation Grant (\$500) for *To the Orchard* with Playwrights Local 4181, 2016

Faculty Development Grant for *To the Orchard* (\$2000), Baldwin Wallace University, 2016

Faculty Development Grant for *First Base Coach* and work at Ora Lerman Residency (\$3,500), Baldwin Wallace University, 2014.

New York State Council for the Arts grant for collaborative play, *You are Now the Owner of this Suitcase*, 2010

Stony Brook University Drama Dept. *Ten Minute Play Contest*, Winner, *Lion of the East*, 2010

Foundation for Jewish Culture [New Play Development Award](#) for *To the Orchard*, 2007

## **DIRECTING**

***The Sandalwood Box*** (one-act by Mac Wellman)

-Full production, Baldwin Wallace and Cleveland State University, co-pro: Baldwin Wallace, Playwrights Local. March 2017.

***What is Love?*** (devised theater based on *Romeo and Juliet* w/Anjanette Hall)

-Full, main-stage production, Baldwin Wallace Theatre Dept., Berea, Oh. Oct. 2014.

***Goat Song*** (10 minute play, by Les Hunter)

-Workshop production, The Manhattan Project, Mahall's, Cleveland, Oh. Nov. 2014.

***First Base Coach*** (one-act, by Les Hunter and Elana Averbach)

-Staged Reading, Playwrights GYM at Dobama Theatre, Cleveland, OH. Sept. 2014.

***Playdate*** (ten minute play, by Les Hunter)

-Workshop production, Manhattan Project, Mahalls. Cleveland, OH. Apr, 2014.

**Ribbons** (full length play, by Chris Force)

-Reading, Brooklyn Playwrights Collective, Brecht Forum, NY, NY. Feb. 2006.

## **DRAMATURGY**

***This is Not Ramona's Fault*** (full length by Mara Layne)

-Reading, Playwrights Local. Dir. Christine McBurney. Cleveland, OH. Feb. 2020.

***In Appalachia, Apertures*** (full length by Brandon North)

Reading, Playwrights Local. Dir. Robert Lucchesi. Cleveland, OH. March, 2018.

***Surrender*** (full length by Joy Tomasko)

Reading, and Production, LaGuardia Performing Arts Center New Play Development Residency. Dir. Handan Ozbilgin. NY, NY. March-May, 2013.

***Stick Up*** (full length by Eric Micha Holmes)

Reading, LaGuardia Performing Arts Center New Play Development Residency. Dir. Isaac Klein. NY, NY. April, 2013.

## **TEACHING EXPERIENCE**

**Associate Professor**, English Department, Teaching emphasis: creative writing (playwriting), 20<sup>th</sup> Century American theater. Baldwin Wallace University. 2019-

**Assistant Professor**, English/Theater, Teaching emphasis: creative writing (playwriting), 20<sup>th</sup> Century American theater. Baldwin Wallace University. 2013-2019.

**Instructor**, Theatre: Playwriting (one semester). Stony Brook University. 2012.

**Instructor**, Program in Writing and Rhetoric: Expository Writing A and B (eight semesters). Stony Brook University. 2007-2013.

**Graduate Instructor**, English: Literary Analysis and Argumentation (one semester). Stony Brook University. 2012.

**Graduate Instructor**, English: Introduction to Poetry (one semester). Stony Brook University. 2010.

**Graduate Instructor**, English: Introduction to Drama (one semester). Stony Brook University. 2009.

**7<sup>th</sup> Grade English Teacher**, Saturdays (two semesters). Harlem Educational Activities Fund. NY, NY. 2007-2008.

**Teaching Fellow**, Creative Writing: Intro to Playwriting and Screenwriting (one semester). Boston University. 2007.

**Instructor**, Education: Language Pedagogy (three semesters). Pace University, NY. 2005-2007.

**T.A.**, English: Introduction to Feminism (one semester); American Literature II (one semester). Stony Brook

University. 2005-2006.

**Teacher Trainer**, Teach for America/NY Urban Teachers: New York Teaching (one semester). NY, NY, 2005.

**High School Teacher**, Teacher's Prep: Spanish (two academic years). NYC Board of Education. Brooklyn, NY. 2003-2005.

**Jr. High School Teacher**, IS 292: Bilingual Education (one year). NYCBOE. Brooklyn, NY. 2002-2003.

## **ADMINISTRATIVE EXPERIENCE**

**Literary Director**, Theatre 167, NY, NY, 2010-2017

-Assisted reaching out to new dramatic talent for theatrical projects. ([www.theatre167.org](http://www.theatre167.org))

**Curator, LaGuardia Performing Arts Center Lab Playwright Residency**, New York, NY, 2012-2013.

-Oversaw applications, selection, and programming for ten month playwriting residency.

**Summer Site Manager**, Middlebury-Monterey Language Academy, Pomona College, CA. Summer, 2012, 2013.

-Oversaw all aspects of language immersion program in Spanish, French and Chinese for 250 students.  
-Managed a staff of 95 teachers, residential advisors, and administrators.

**Director of Residential Life**, Middlebury-Monterey Language Academy, Pomona, Claremont, CA. Summer, 2011.

-Oversaw staff of 35 at academic language immersion camp.

**Graduate Development Assistant**, Stony Brook Development Office, Stony Brook University. 2009-2011.

-Wrote letters of recognition/thanks to donors on behalf of the dean and president.  
-Assisted in substantial fundraising endeavors through the Donor Stewardship office.

**Dean of Residential Life**, Center for Talented Youth, Bard College, Simon's Rock, MA. Summer 2009, 2010.

-Oversaw staff of forty in all issues pertaining to residential life of 250 students

**Co-Founder, Co-Director**, Brooklyn Playwrights Collective, Brooklyn, NY, 2005-

-Built fifty-member network of playwrights to share and produce plays. ([www.brooklynplaywrights.org](http://www.brooklynplaywrights.org)).

**Intern**, Playscripts, Inc. NY, NY, Feb.–May 2009.

-Edited manuscripts, read prospective scripts, assisted with costumer service.

## **CONFERENCE PRESENTATIONS**

(Co-Chair:) "Decentered Playwriting in the Classroom." Mid-American Theatre Conference. Madison, WI. 2024.

(Co-Chair:) "Re/Set, Re/Play, Re/Present: Playwriting Pedagogies at a Crossroads." Association for Theatre in Higher Education. Austin, TX. August 2021.

"Horizontal Theatre: Democratic Praxis in the New Docudrama." Association for Theatre in Higher Education, Austin, TX. August 2021.

"Inventing and Imagining Space in 'Cosmopolitan' Cleveland: Art, Democracy, and the Early Performance Spaces



of the Cleveland Play House." Mid-American Theatre Conference, Cleveland, OH. March , 2019.

(Chair:) "Reconsidering Reception: Cognitive, Textual, and Neural Audience Engagement." Mid-American Theatre Conference, Cleveland, OH. March, 2019.

"A Survey of Recent Playwriting Syllabi." Mid-American Theatre Conference, Milwaukee, WI. March 16-18, 2018.

(Chair:) "'The Particular, The Individual, The Situated, The Embedded, The Irreducible': Hidden Ideologies In The (Play)writing Workshop." Association for Theatre in Higher Education, Las Vegas, NV. 2017.

"What a Whale Is': *Angels in America*, *Moby Dick* and a Cetological Sort of Queerness." Mid-American Theatre Conference, Minneapolis, MN. 2016.

"An Inscription of the 'Real' Through the Facial Physiognomy of Louis Wolheim." Association for Theatre in Higher Education, Montreal, Canada. 2015

"Revising and Reviving the Glencairn: Richard Maxwell's (Re)Evaluation of Language in O'Neill's Early Plays." Mid-American Theatre Conference, Cleveland, OH. 2014.

"A 'Moist Mass on the Sloping Floor': Poverty, Bohemia, and Myth-Making in the Provincetown Playhouse and the Wharf Theatre," Mid-American Theatre Conference, St. Louis, MO. 2013.

"From the Rialto to the Stable: Mediating Spatial Distinction in Movie Palaces and Play Houses after the Invention of Hollywood," Theatre Architecture Working Group, International Federation of Theatre Research, Santiago, Chile. 2012.

"The Stage Yankee Goes to the Movies: *Once in A Lifetime*, Hollywood, and the "Legitimate stage—Whatever that is," Stony Brook English Graduate Conference. New York, NY. 2012.

"Projections of Cinema in Popular Stage Comedies of the 1920s," American Society of Theatre Research. Montreal, Canada. 2011.

"Projecting *Diff'rence*: An Archive of Representation in Production Photos of O'Neill's *Diff'rent*," New England Modern Language Association. Boston, MA. 2009.

"Gatsby and the Jews," *Stony Brook English Graduate Conference*. New York, NY. 2008.

"Women's Sexual Encounters with the Other in *Mourning Becomes Electra* and *Machinal*," Comparative Drama Conference. Los Angeles, CA. 2008.

### **INVITED LECTURES, WORKSHOPS, AND TALKBACKS**

"Knowing Your Audience: Rewrites for Production." What's Next? Getting Your Play Produced. The Dramatists Guild of America, Ohio Region. Online. June 28, 2020

"The Legitimate Stage—Whatever that is": Broadway Comedies after the Invention of Hollywood," Humanities Center Lecture Series, University of the Pacific, January 27, 2019

“Staging Your Story: A Panel with Les Hunter and Terrence Spivey,” Lit Cle and Playwrights Local, Happy Dog, Cleveland, OH, June 20, 2018.

Talkback, *Pequeñas Mentiras Piedosas*, Cleveland Latin American Film Festival, Sept. 2017.

“Working with New Plays: The Director’s Perspective, with Sarah Greywitt, Anjanette Hall, and Dale Heinen” (Moderator) Dramatists Guild of America, Ohio Region/Playwrights Local, Sept. 23, 2017.

“Drama-Ready Character Creation” North Ridgeville Writers. Ridgeville Public Library, Ridgeville, Ohio. Spring, 2018.

“Mac Wellman’s Innovative, Breakthrough, and Signature Works,” Playwrights Local, Cleveland State University, Cleveland, OH. March 25, 2017.

“Making a Scene” and “Creating Character,” University of Akron Wayne College Writers Workshop, Orrville, OH. April, 2016.

“Intro to Dramatic Structure,” Playwrights Local 4181, Cleveland, OH. Nov., 2015.

“Making A Scene.” North Ridgeville Writers. Ridgeville Public Library, Ridgeville, Ohio. Feb. 22, 2014.

“After Post-Drama, Or: How I Gave Up Trying and Learned to Love Weird Theatre.” European Semester Abroad Seminar, Baldwin Wallace University, Feb. 25, 2014.

“24 Hour Play Festival.” Theatre and Dance Department. Baldwin Wallace University, Feb. 28, 2014, Sept. 18, 2015.

Regular Moderator: Talkbacks, Before-Show Lectures, Town Hall Discussions, Dobama Theatre, 2014-2019.

## **ACADEMIC REVIEW PUBLICATIONS**

“[BorderLight Theatre + Fringe Festival](#)” (Performance Review). *Theatre Journal*. The Johns Hopkins University Press. 72:2. June 2020.

“[The Devil’s Milk Trilogy: Death of a Man, Goosetown, and Industrial Valley](#)” (Performance review). *Theatre Journal*. The Johns Hopkins University Press: June, 2018. Print.

“[Things as They Are by David Todd](#)” (Performance review). *The Wallace Stevens Journal*. Johns Hopkins University Press. 41: 2. Fall 2017. Print.

“[Theatrical Liberalism: Jews and Popular Entertainment in America by Andrea Most](#).” *Theatre Survey: The Journal of the American Society for Theatre Research*. Cambridge University Press. 56; 01. Jan, 2015. Print.

“[Cloud of Ink by L. S. Klatt](#),” *Cutbank Literary Magazine*, University of Montana Press, 2013. Web.

“Medieval Play (Signature Theatre),” *Ecumenica: A Journal of Theatre and Performance*, indexed in EBSCO, MLA, 2012. Print.

“[Early Plays \(Wooster Group/New York City Players\) and A Moon for the Misbegotten \(The Pearl\)](#),” *The Eugene*

*O'Neill Review*, Penn State University Press, 2012. Print.

## **JOURNALISM, POPULAR REVIEWS PUBLICATIONS**

**Regional Reports, *The Dramatist*:** the magazine of the Dramatists Guild of America (quarterly, 2018-2021).

March 2020

October 2019

March 2019

July 2019

Dec. 2018

August 2018

**Staff Writer, *offonline.com*:** Wrote [23 reviews](#), 2 interviews and 1 feature for popular Off-Off-Broadway publication.

### Reviews:

“After the Riot” (*Haymarket*)

“Exposed” (*Through A Naked Lens*)

“Perchance to Dream” (*What Then*)

“Hard Times” (*The American Clock*)

“Live, It's Greek Tragedy” (*The Trojan Women*)

“In Black and White” (*Conversation With a Kleagle*)

“Party Hardly” (*Abigail's Party*)

“Memories of Moscow” (*Shoot Them in the Cornfields!*)

“Prophet Taking” (*I Have Loved Strangers*)

“Brief Encounter” (*Dark Yellow*)

“Brave New World” (*BecauseHeCan*)

“After Eden” (*When the World Was Green*)

“In Memoriam” (*WTC*)

“Stage Magic” (*Orange Lemon Egg Canary*)

“All in the Genes” (*Perfect*)

“¿Te Gusta Gefilte Fish?” (*Hermanas*)

“Onstage, For the Very First Time” (*The Complete Lost Works of Samuel Beckett as Found in an Envelope...*)

“Mobster Rocker” (*The Tooth of Crime*)

“Shepard Revisited” (*Buried Child*)

“Different Slant” (*The Obstruction Plays*)

“It Can't Happen Here” (*Post Mortem*)

“Endless Ride” (*Dutchman*)

“Avoiding Boredom” (*Wake Up Mr. Sleepy! Your Unconscious Mind is Dead!*)

### Interviews:

Lynn Thomson

Israel Horovitz

### Feature Article:

“Theater as Language: The Foreman-Artaud Connection”

**Staff Entertainment Writer, *The Stony Brook Statesman***

### Articles:

“Queens Theater Hits the Big Time: A Regional Theater Scene”

“3rd Annual John Gassner New Play Festival Held at Stony Brook”

“SB Substance Abuse Theatrical Program Celebrates 10 Years”  
“Unfortunately, I Did Not Get a "Woodie" (But Death Cab for Cutie Did)”  
“Nick and Nora’s Speakeasy’ Raises Money for Theater Department”

Reviews:

“Bad Boy” (*Boy Gets Girl*)  
“Ghosts’ Haunts, but to What End?” (*Ghosts*)  
“Not Quite ‘Arcadia’” (*Arcadia*)  
“Nothing’s New” (*Thom Pain*)  
“May the Farce Be With You” (*One Man Star Wars Trilogy*)  
“Absurd Abounds” (*Absurd Person Singular*)  
“Dead Can Dance” (*The Gentleman Dancing-Master*)

**Featured Writer, *The Loop***

“Queens Theater Grows Through New Play Development and Community Engagement”  
“Money Matters: The Dreaded ‘Day Job.’ What’s a Playwright to Do?”  
“An Interview with Boston Playwrights’ Theater’s Kate Snodgrass”

**Featured Writer, *Serf City***

“The Kaffiyeh and the Kids”

**Featured Writer, *All about Jewish Theatre*, “[Pinter Enters the Popular](#)”**

**READER OR EDITORIAL BOARD**

*Eggtooth Editions* any genre chapbook competition (publication competition), Playwriting Editor: 2015 - .

*Performing Ethos: International Journal of Ethics in Theatre and Performance*, “Ethical Dramaturgies” (Special Edition of journal), Reader, 2020.

BorderLight International Theatre Festival, reader of plays in Spanish, 2018.

[Theatre/Practice](#) (journal). Review reader, 2017.

Playwrights Local (theater company). Script reader, 2016-17.

Jewish Play Project (theater non-profit). Script reader, 2013-2014, 2016

Marilyn Bianchi Kids’ Playwriting Festival 2016, 2017

Brooklyn Playwrights (theater company) 2005-2009

**MEMBERSHIPS**

Playwrights Local, Board President (2018-2020)

Dramatists Guild (2006 - )

Playwrights Local, Secretary of the Board (2015-2018)

Association for Theatre in Higher Education (2015-2018)

Mid-American Theatre Conference (2010-2013, 2016)

International Federation for Theatre Research (2009-2012)

Modern Language Association (2007-2009)

American Society of Theatre Research (2009-2011)

America-in-Play (2006-2007)

The Greatest Screenwriting Group in the History of the World (2010-2013)

Brooklyn Playwrights Collective (founder, 2004-2010)

## **LANGUAGES**

**Spanish**, non-native fluency. **French**, high ability. **Hebrew**, some ability