

January 31, 2016

Hunter College Administration and Members of the Search Committee  
Hunter College Department of Theatre  
695 Park Avenue  
New York, NY 10065

Dear Hunter College Administration and Members of the Search Committee:

Dr. Jim Volz — Consultant for the Arts President and California State University, Fullerton Professor — informed me that a friend and colleague had nominated me for the position of Chair of Theatre for Hunter College. The nominator was Arts Orange County Executive Director Richard Stein. They both urged me to apply for this position.

Please accept this application for Chair of Theatre, as advertised on the Hunter College website.

From the start of my New York life, my mentors — the playwright/director/critic Eric Bentley and playwright/novelist/New Yorker essayist George W.S. Trow — instructed me to be a theatre artist who can zone in directly to the original texts and primary sources. Eric persuaded me to move beyond mere criticism. George taught me that, especially in the Theatre, no gain could be had if we do not put our brilliant thoughts and theories into real practice and dramatic action.

That transversal marks the journey in this application before you. It shows a career-long avowal. I am a nationally recognized leader in the performing arts. I've amply won awards as an editor/writer/journalist. Taught by Eric, Lisa Kron, Paula Vogel, Jean Claude van Itallie and Christopher Durang, I am a working playwright/director. An internationally known critic/scholar, I maintain strong connections to Theatre Development Fund, the French Embassy in the U.S., Swedish Embassy in the U.S., Asian American Performers Coalition, Pan Asian Repertory Theatre, Manhattan Theatre Club, Brooklyn Academy of Music and others.

I move ships between worlds. And I am ready to dock into your port. As a journalist, editor and teacher, I have studied and retained many U.S. approaches to theatre training and education. I shuttle between our culture havens, mainstream media outlets and the nonprofit arts. I always convey to playwrights, directors, actors and designers that I want very much for them to succeed.

I keep a welcoming attitude in mind. This is a key function of the Chair.

Prior to working for Theatre Communications Group (TCG) as Senior Editor of its flagship publication American Theatre magazine, I served as a Case Team Manager for Boston Consulting Group (BCG), a strategic management consulting firm. Our clients ranged from healthcare, banking and telecommunications to consumer goods and nonprofit companies. At TCG and BCG, my people-relations skills needed to serve greatly when it came to the big picture: continuous planning, monitoring, analysis and assessment of all that is necessary for an organization to meet its goals and objectives.

In both roles, I was trusted to be the gatekeeper and first-in-line resource person — the face of the department or the institution. TCG's Executive Directors, Board of Directors and Department Heads turned to me with regard to any issues facing our field. They sought my knowledge and expertise when TCG faced major public controversies (for instance: the current state of the Israeli and Palestinian conflict, government censorship of Belarus, Indian, Muslim and Chinese artists; and the future of arts management and education).

Being a Village Voice staff writer or Artistic Curator for the French Embassy's cultural exchange fund — these roles meant being a public spokesperson *and* an advocate insider.

The result? In cahoots with artist-friends and work colleagues, I successfully led and managed the daily operations and multiple agendas of TCG's flagship publication. I connected departmental silos to fully organize and execute American theatre magazine's complete re-design from black-and-white to full-color publication. I managed the budgets and administered the yearlong activities of two arts-writing fellowship programs (one was funded by the Jerome Foundation, the other by the Hewlett Foundation). These programs disbursed \$500,000 in fees and travel assistance to 40 emerging writers and led to over 165 articles.

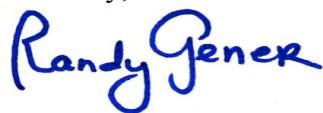
My editor at National Public Radio likes to tell others that I explain the U.S. theatre to itself. In addition to being the only American of Asian descent to receive the George Jean Nathan Award for Dramatic Criticism, I edited and co-authored a celebrated series of essays and manifestos on the Hip-Hop Arts Movement. The project received praised and further funding from the Ford Foundation and the Institute for International Education. Why? My project legitimized and moved forward the emergence of Hip Hop Theater as a new 21st-century genre. Those essays were reprinted in Jeff Chang's pioneering book *Total Chaos: The Art and Aesthetics of Hip-Hop*.

I hope my CV describes the depth and breadth of my industry contacts and artistic/production credentials. Please take note of my exhibitions, production activities and peer-reviewed writings in my areas of specialty. Sir Tom Stoppard, Jack O'Brien, David Henry Hwang and Doug Wright can offer personal testimony. Woodie King Jr. and the late August Wilson have recognized my contributions to Black Arts. My essay on Lynn Nottage's *Ruined* was published this year in *Bedford Introduction to Drama*.

If I were selected as Chair, it would be important to keep in mind the big picture — of the well-being of the department as a whole, of the department's place in the college, of the needs of students, and of the necessity for the college's Theater Department to remain competitive.

Hunter College's Department of Theatre can benefit from the easy-going dynamism I prefer to bring to bear. I would be happy to meet with you. I'd like to give you more show than tell. Thank you very much for your openness and kind attention.

Sincerely,



Randy Gener

## REFERENCES

### **Richard Stein**

*Executive Director* | Arts Orange County

*President* | Californians for the Arts & California Arts Advocates

3730 S. Susan Street | Suite 100 | Santa Ana CA 92704

T: 714.556.5160 Ext. 17 | [rstein@artsoc.org](mailto:rstein@artsoc.org) | [ArtsOC.org](http://ArtsOC.org) | [SparkOC.com](http://SparkOC.com)

### **Andre Bishop**

Producing Artistic Director, Lincoln Center Theater

150 West 65<sup>th</sup> Street

New York, NY 10023

T: 212.362.7600 | c/o Julie Judge 212.501.3221 [judge@lct.org](mailto:judge@lct.org)

### **Joan Channick**

Associate Dean and Professor Adjunct of Theater Management | Yale School of Drama

Former Managing Director | Theatre Communications Group

Former Managing Director | New Haven's Long Wharf Theatre

T: 203.436.9048 | [joan.channick@yale.edu](mailto:joan.channick@yale.edu)

### **Susan Tsu**

Professor of Costume Design | Carnegie Mellon University School of Drama

Artistic Director | USITT's USA National Exhibition of Design entry to the Prague Quadrennial

5000 Forbes Ave,

Pittsburgh, PA 15213

T: 412.268.3130 and 512.587.6820 | [stsu@andrew.cmu.edu](mailto:stsu@andrew.cmu.edu) | [www.drama.cmu.edu](http://www.drama.cmu.edu)

## OTHER REFERENCES AND TESTIMONIALS

**Lonnie Carter** | Playwright and New York University Professor

**David Henry Hwang** | Playwright

**Joseph V. Melillo** | Executive Producer | Brooklyn Academy of Music

**Saviana Stanescu** | NYSCA Playwright-in-residence for Women's Project  
Assistant Professor of Playwriting at Ithaca College

**Jeff Weinstein** | Village Voice Senior Editor  
Deputy Director of USC Annenberg/Getty Arts Journalism Program

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Joseph V. Melillo  
Executive Producer

January 29, 2016

Members of the Search Committee  
Hunter College Department of Theatre  
695 Park Avenue  
New York, NY 10065

To Whom It May Concern:

Please accept this letter of recommendation for Randy Gener for the position of Chair of Theatre, Hunter College. Randy's personal commitment and professional successes are self-evident from even the most cursory glance at his resume. He not only possesses incomparable writing skills, but also a degree of passion that has driven him to a position of leadership and respect in his field.

What may not be as clear from his CV, however, is the impact that this involved and engaged editor/writer has on his subject. I would not be overreaching to call Randy our greatest advocate in the media for the U.S. and international performing arts. I truly believe that he is a public servant, using his writing to unlock for an audience a performance that may initially appear alienating because of barriers of language or tradition. The art produced by a culture represents its history as well as its ambitions, and the international performing arts scene is — by definition — cross-cultural. Randy uses performance as a prismatic lens through which to explore the role that the arts have in society — to examine cultural difference and affinity, and to examine political questions and implications.

Randy's writing is ever world-centric; he is at ease writing about traditional art forms as well as cultural collisions. As the country's largest presenter of international performing arts, BAM relies on Randy to help open our doors to his readers. We hold his writing in such esteem that we have invited him to write an article our upcoming presentation of the Royal Shakespeare Company's repertory production of *King Lear* and *The Seagull* for our in-house publication.

Randy is open-minded and an incisive thinker; his work as a journalist is of the highest caliber, and his language is both exciting and eminently accessible. He has risen to a position of generous leadership, raising the bar for those working for him through example.

I could not recommend him more highly for your program. He — along with those professionally involved in the performing arts and our audience — would be grateful beneficiaries of the experience, connections, and insight that he would gain. I also have no doubt that Hunter College's Administration and the faculty of Hunter's Theater Department would find his leadership and faculty participation of invaluable interest.

Please do not hesitate to contact me if you have any questions or if you need any further information.

Sincerely,

A handwritten signature in black ink, appearing to read "J. V. Melillo", with a large, stylized initial "J" that loops around the rest of the name.

Joseph V. Melillo



**Association Internationale des Critiques de Théâtre**  
**International Association of Theatre Critics**  
a/s I. Sadowska-Guillon 17 rue du Dr Paul Brousse 75017 Paris France  
[www.aict-iatc.org](http://www.aict-iatc.org)

January 28, 2016

Dear Search Committee Members for Hunter College:

Founded in Paris in 1956, the International Association of Theatre Critics (IATC) is a non-profit, non-governmental organization that is affiliated with UNESCO. The IATC draws together more than 2,000 theatre critics from around the world through some 50 national sections. Randy Gener — a renowned U.S. arts leader, National Public Radio contributing writer, former Village Voice staff critic and recently senior editor of American Theatre magazine — serves as U.S. editor of Critical Stages/Scènes Critiques, IATC's Webjournal since it was launched in 2009.

I am the president of the IATC and the Dean of the School of Drama of the Korea National University of the Arts. In 2005, I first met Randy within the context of an IATC world congress that was organized in Seoul by the Korean national section. Since that time, I have interacted with Randy at numerous conferences, world congress events and international festivals, as well as in his capacity as a U.S. delegate of the American national section. Now I am working with him in founding, publishing and editing IATC's online theatre journal Critical Stages. He has also been one of the major contributors with his articles on American, Latin America, African, European and Asian theatre.

The purpose of the IATC is to bring together theatre critics in order to promote international cooperation. Its principal aims are to foster theatre criticism as a discipline and to contribute to the development of its methodological bases; to protect the ethical and professional interests of theatre critics; and to contribute to reciprocal awareness and understanding between cultures by encouraging international meetings and exchanges in the field of theatre.

As publisher and editor-in-chief of Critical Stages, I feel very happy to work with such a brilliant and passionate young man. Randy has made it possible for IATC to fulfill a dream of founding a peer-reviewed outlet for critical writing that contributes to cutting-edge, international discourse on the theatre.

Through hard work, passion, strong dedication and exemplary skills, Randy has risen to become a proven leader in the field of modern and contemporary European theatre studies and criticism both in the U.S. and internationally. As the senior editor and the lead writer of American Theatre magazine, Randy is one of the most gifted, most intellectually adventurous among the U.S.-based critics I have encountered. His exceptional literary and critical talents quickly became evident to me when he wrote an astute critical essay on contemporary Korean theater based only on a first-time visit in Seoul. His essay was translated into the Korean language and re-printed in The Korean Theater Journal, for which I served as the editor-in-chief.

I have seen Randy teach and lecture at European and Asian universities and colleges within the context of IATC meetings, world congresses and young-critics seminars. Randy is greatly esteemed as a passionate advocate and scholar of American productions, Nordic performance, Eastern and Central European theatre, and East African drama. His various lectures on Technology and Theatre, which I have attended in India and Sweden, were trenchant and eye opening. His insight into

*Président/President*  
**Mr YUN-CHEOL KIM**

Professor  
Korea National University of Arts  
Editor, Korean Theatre Journal  
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*Comité Exécutif/Executive Committee*

*Canada*  
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**Mr PAULO EDUARDO CARVALHO**  
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*Directrice des colloques/Director, Symposiums*  
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Code guichet/branch code: 03123  
No. de compte/  
account no.: 000 50049599  
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(V.2008)

these topics resonated greatly. He focuses not only on spectacle and entertainment but also on narrative science and performance design.

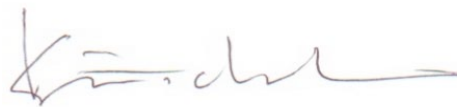
As USA editor of Critical Stages, Randy has consistently shown first-rate excellence and extraordinary ability. His criticism displays the characteristics I value the most: accessibility in the writing, an academic depth in its analysis and reading, and a literary value in both style and creativity. In the U.S., Randy has won numerous awards for his writings in the media, but his gifts were confirmed in 2009 when he became the recipient of the George Jean Nathan Award for Dramatic Criticism. The Nathan Award is the greatest honor that the U.S. criticism field can bestow an individual. The Nathan Award judges have placed Randy among the ranks of the greatest practitioners of criticism in the U.S. They include Harold Clurman, Eric Bentley, Jan Kott, Stanley Kauffman, Walter Kerr, Robert Brustein, John Lahr, Ben Brantley, Richard Gilman, Elinor Fuchs, Marvin Carlson, and Elizabeth Hardwick.

Through the IATC, Randy has greatly contributed to fostering criticism as a discipline internationally. He had been very active in composing the draft of IATC's Code of Practice, a document that articulates the professional guidelines for critics from around the world. It incorporates the diverse practices of both journalistic and academic critics.

In 2008, during the IATC World Congress in Sofia, Bulgaria, I personally recruited Randy to be a member of the editorial board of Critical Stages, the IATC web journal. In addition to contributing articles for Critical Stages, Randy has volunteered his time and efforts and has worked with consistent excellence in various capacities: as a section editor, as a U.S. editor of articles written by critics for whom English is a second language, and as a member of the peer-review committee. This journal aims to be IATC's contribution to world theatre. Randy's tireless efforts and extraordinary devotion to all aspects of Critical Stages have served greatly to make it possible for theatre criticism to foster and exercise its social impact in a globalized society.

For all these reasons, it is my great pleasure to write this letter in support of Randy Gener's application to be elected Chair of Theater, Hunter College. A charismatic teacher, popular lecturer and esteemed scholar who possesses both a national and international stature, Randy has clearly shown that he represents the best of what a theatre critic/professor has had to offer not just in the United States but also to the world at large.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Yun-Cheol Kim', with a long horizontal flourish extending to the right.

Yun-Cheol Kim

President, International Association of Theatre Critics  
Dean, School of Drama, Korea National University of the Arts  
Editor, Critical Stages, IATC Webjournal [www.criticalstages.org](http://www.criticalstages.org)



Theatre  
Communications  
Group

January 30, 2016

Members of the Search Committee  
Hunter College  
Department of Theatre  
695 Park Avenue  
New York, NY 10065

Dear Colleagues and Members of the Search Committee:

It is with great pleasure that I write to you in strong support of Randy Gener's application for the position of Chair of Theatre, Hunter College.

I am the Director of Artistic Programs and the International Theatre Institute/United States for Theatre Communications Group (TCG), a service organization that nurtures and promotes the US not-for-profit theatre. Founded in 1961, TCG's constituency has grown from a handful of groundbreaking theatres to nearly 700 member theatres and affiliate organizations nationwide. TCG is the nation's largest independent publisher of dramatic literature, with 11 Pulitzer Prizes for Best Play on the TCG booklist.

I administer all of TCG's grant programs (including a mentoring program for young leaders) and international programs, and in the course of my work, regularly collaborate with our magazine, American Theatre, and in particular with Randy.

From his work with TCG, it is evident to me that Randy is an extremely talented editor, a brilliant writer with a national stature, a committed internationalist and possesses a depth of knowledge about theatre both in the US and abroad. He is an award-winning journalist and has recently reported on theatre in many international arenas including Sweden, Korea and Romania. He has participated in the 2007 Prague Quadrennial (which highlights the best of theatre design around the world) as a panelist and mentor to younger writers. In 2011 and 2015, Randy became the first TCG staff member and the first among his arts journalism colleagues to become a curator and design advisor for the U.S. National Exhibition of Stage Design in Prague.

Randy clearly understands the power that theatre has to be an instrument of social change and a tool to break down isolation. He has a thoughtful and inquisitive mind, and will be a strong participant in a group of leaders. Randy has the maturity, intelligence and professional clarity to lead your faculty and participate in your program. He has been on this path for the last few years and is now ready to meet all of the challenges that your program would present. I hope that you will look upon his application positively.

If you need further information, I can be reached at [emilya@tcg.org](mailto:emilya@tcg.org) or 212-609-5900, x244.

Sincerely,  
Emilya Cachapero  
Director of Artistic Programs/Director International Theatre Institute, US  
Theatre Communications Group  
520 Eighth Avenue, 24th Floor  
New York, NY 10018-4156  
212-609-5900 (voice) 212-609-5901 (fax)  
[www.tcg.org](http://www.tcg.org)

## CURRICULUM VITAE

### RANDY GENER

Proprietor of In the Culture of One World  
Former Senior Editor of American Theatre magazine  
European Studies, Senior Researcher and Lecturer of Euroacademia

#### Mailing address

853 Seventh Avenue Suite 8F  
New York, NY 10019

RandyGener.org

In the Culture of One World | CultureOfOneWorld.org)  
Social Conference Directory | lanyrd.com/profile/randygener/

LinkedIn Profile | [www.linkedin.com/in/randygener](http://www.linkedin.com/in/randygener)

(415) 307-2809 (cell)

(212) 246-7722 (home)

[Randy@RandyGener.org](mailto:Randy@RandyGener.org)

### EDUCATION

Nieman Foundation for Journalism's Narrative Writing and Narrative Editing Programs at  
Harvard University, 2006 and 2008

Environmental and Social Issues Journalism, and Film Criticism Fellowship, Bard College, 1992

- Created and led by George W.S. Trow (New Yorker essayist, novelist, playwright, media critic and author of *Within the Context of No Context*)
- Taught and mentored by Bill McKibben (environmentalist), Jonathan Schell (New Yorker, Nation Institute, *The Village of Ben Suc* and *The Fate of the Earth* author) and Sue Halpern (*Two Wings and a Prayer* author and *New York Review of Books*)
- David Edelstein (*New York* critic) taught film criticism.

B.A., University of Nevada–Reno, Computer Information System and Theatre, 1992

- University of Nevada Board of Regents Outstanding Student Award, 1992
- Outstanding Programmer of the Year, awarded by the Associated Students of University of Nevada, 1992
- National Association of Campus Activities Golden Dove Award for Exceptional Campus Program with a Diversity Theme, 1991
- Four Awards for Outstanding Features Writer of the Year (1989–1992) from the Donald Reynolds School of Journalism and Center for Advanced Media Studies at the University of Nevada

Honors in Economics, Ateneo De Manila Jesuit University, 1986



Honorary Degree in Musical Performing Arts, National Operetta Theatre “Ion Dacian” in Bucharest, Romania, 2013

### **ADDITIONAL EDUCATION, TRAINING AND CERTIFICATION**

#### **Playwriting and Directing**

Playwriting study with Lisa Kron (*Fun Home*) at La MaMa Umbria International in Italy, 2008

Playwriting study with Paula Vogel at Brown University, 2007

Playwriting study (ongoing) with Jean-Claude van Itallie (Open Theatre’s *America Hurrah, The Serpent, Tibetan Book of the Dead*), 2003 onwards

Voice intensive with voice teacher Lilene Mansell (Edith Skinner’s textbook *Speak With Distinction*), 1999

Private study and mentorship in Playwriting and Criticism (ongoing) with Eric Bentley, 1996 onwards

#### **Media**

Associated Press Media Editors Foundation’s NewsTrain program (on covering disasters, tragedies and traumatic news events), 2013

IATC Seminar for Young Critics (South Korea), International Association of Theatre Critics, 2006

IATC Seminar for Young Critics (France), 2005

New York Times Criticism Fellowship at Eugene O’Neill Theater Center’s National Critics Institute, 2003

Austin American Statesman Fellowship, ATCA National Critics Seminar, American Theatre Critics Association, 1999

Jerome Foundation’s National Theatre Criticism/Affiliated Writers Program for American Theatre magazine, Theatre Communications Group, 1995–1996

### **AREAS OF SPECIALTY**

Actor Training, Neuro-performance and Spectatorship

American Dramatic Literature

Latino/a American Drama and Contemporary Performance

African-American Theater and Politics

Europe’s Wild, Wild East (Reinventing Eastern Europe)

- Dossier on post-Communist European drama and performance after the 1989 revolution

New Architectures in Scenic Design, Narrative and New Technology

Theater Criticism and Dramaturgy

### **CURRENT RESEARCH INTERESTS AND SCHOLARLY WORK**

Harold Pinter

Lynn Nottage

Jean-Guy Lecat, French stage designer (notably with Peter Brook) and theater architect

(Brooklyn Academy of Music, Theater for a New Audience, Ellen Stewart Theatre)

Portals to Latin Americas

- The roles of U.S. nonprofit theater plays in hemispheric exchanges and Latin American connections between North and South America

#### Africa Writes Back

- New currents in East African theatre, hip-hop in Ghana, and French-African playwright Koffi Kwahule

#### The Israeli and Palestinian Conflict on Stage

- Essays and reports on the current state of the Israeli and Palestinian conflict

#### Immigration and Multiculturalism in the New Europe

- Studies and explorations of multicultural voices in Norway, Sweden, Italy, France, Belgium and Switzerland

#### Censorship, Theatre and Artistic Repression

- Post-Soviet-style artistic repression in Belarus; Indian artists facing death threats, house arrest and violence; Chinese writers confronting communist party guardians

## PROFESSIONAL WORK AND EMPLOYMENT

### Media (Print and Digital)

1994–2013	American Theatre magazine Senior Editor, Theatre Communications Group, the national organization for the American theatre
2012 onwards	Hollywood's Daily Variety Film and Theater Critic
2012 onwards	National Public Radio (NPR) Tech News, Arts and Entertainment Writer
2012 onwards	TDF Stages Theatre Magazine Features Writer ( <a href="https://www.tdf.org/stages">https://www.tdf.org/stages</a> ), Theatre Development Fund
2011–2013	Ireland's The Journalist.ie Digital Homepage Editor (Breaking News)
2006 onwards	Critical Stages Co-Founder and U.S. Editor ( <a href="https://criticalstages.org">https://criticalstages.org</a> ), a peer-reviewed web journal of the International Association of Theatre Critics, a UNESCO partner and nongovernmental organization
2005 onwards	In the Culture of One World Founder and Proprietor ( <a href="https://CultureofOneWorld.org">https://CultureofOneWorld.org</a> ), a live event production company and U.S. media project
1997–2006	New York Times Arts & Leisure Writer
1997–2001	BroadwayOnline.org/Theatre.org Digital Content Producer and Senior Journalist (Breaking News), Broadway Television Network and Nederlander Organization
1996–2009	The Star-Ledger Features Writer in Newark, N.J.
1994–1998	New York Daily News Entertainment Writer
1992–2004	Village Voice Staff Writer and Arts Critic (Theatre, Film, Dance and Literary Supplement)
1991–1995	Boston Consulting Group Production Manager (a multinational strategic management consulting firm)
1987–1991	Reno Gazette-Journal Chief Film Critic and Lifestyle Reporter

### Teaching

2012 onwards	Adjunct Professor of Performing Arts, Pace University Dyson College of Arts and Sciences in New York
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- 2012 Visiting Professor of U.S. Theater Studies, Charles University in Prague, Faculty of Philosophy and Art in the Czech Republic
- 2010–2012 Guest Lecturer, “Theater in the Age of Globalization,” Brooklyn College Department of Theatre History and Criticism
- 2011 Visiting Professor, National University of Theatre and Cinematography “Il Caragiale” in Bucharest, Romania
- 2010 Visiting Professor of American Studies, H.M. Patel Institute of English Training and Research in Vallabh Vidyanagar, India
- 2010 Visiting Faculty in English, Sardar Patel University Department of Hindi in Gujarat, India
- 2008 Visiting Professor of Performance Design, University of South Carolina Department of Theatre and Dance

### **Dramaturgy**

- 2002–2013 Production Dramaturge and Publications Associate, Denver Center for the Performing Arts (Kent Thomson, Artistic Director)
- 1999–2012 Literary Associate and Education Specialist, Roundabout Theatre Company (Todd Haimes, Artistic Director)
- 1998 onwards Literary Manager and New-Play Dramaturgy, Pan Asian Repertory Theatre (Tisa Chang, Artistic Director)
- 1996–2002 Literary Associate and Production Dramaturgy, Joseph Papp Public Theater/New York Shakespeare Festival (George C. Wolfe, Artistic Producer)

### **Additional Dramaturgy Work**

- 2010–2012 Oregon Shakespeare Festival
- 2010 Pittsburgh Classical Theatre Company
- 2007–2010 Long Wharf Theatre (New Haven, CT)
- 2006–2011 Ma-Yi Theatre Company
- 2006 Victory Gardens Theatre (Chicago)
- 2006 Tricycle Theatre Company (London)
- 2004–2006 Laguna Playhouse (Long Beach, Calif.)
- 1999–2000 Alliance Theatre (Atlanta)
- 1998–2002 Carnegie Hall (New York)
- 1998–2000 Goodman Theatre (Chicago)
- 1997–2003 John F. Kennedy for the Performing Arts (Washington, D.C.)
- 1997–2000 Manhattan Theatre Club (New York City)

### **U.S. EXHIBITIONS, MUSEUMS AND VISUAL ART INSTALLATIONS**

- 2011–2015 Associate Curator, *Vortex of Our Dreams*, USA National Exhibition of Performance Design, created for the 2015 Prague Quadrennial of Performance Design and Space in the Czech Republic
- Produced by United States Institute for Theatre and Technology (USITT)
  - Installed at the Prague Crossroads St. Ann’s Church
  - Upcoming stop: 2016 USITT Conference & Stage Expo in Salt Lake City
- 2012 Curator, Producer and Co-Designer, *From The Edge: Performance Design in the Divided States of America*, New York and Moscow

- Installed at LaMaMa LaGalleria, Penn State University and A.A. Bakhrushin State Theatre Museum in Moscow
  - With Susan Tsu as artistic director and co-designer
- 2007–2011 Curator and Advisor, *From The Edge: Political Views in American Theater*, Prague, Czech Republic
  - USITT’s USA National Exhibition for the 2011 Prague Quadrennial of Performance Design and Space
  - Produced by United States Institute for Theatre and Technology (USITT)
  - First installed at Prague National Gallery in Czech Republic
  - Subsequent venues: University of North Carolina Asheville, Carnegie Mellon University and USITT Conference & Stage Expo in Long Beach, Calif.
  - Architectural pavilion design by Bill Bloodgood
  - Other exhibition curators: Chris Barecca (scene design), Linda Cho (costume design), Don Tindall (sound design) and Jason C. Lindhal (media design)
- 2008 *In the Garden of One World* (visual-art installation), La MaMa La Galleria
  - Installation design by Nic Ularu (University of South Carolina)
- 2007 *Positively No Filipinos Allowed* (oral-history and photography installation)
  - Created in association with the Filipino American National Historical Society Documents of the lives of Philippine immigrants and U.S. migrant farm workers, circa 1940s
  - First installed at SoHo’s Culture Project in New York
  - Subsequent venues: Victory Gardens Theatre in Chicago; Long Wharf Theatre Company in New Haven, Conn.; and Laguna Playhouse at Long Beach, Calif.
- 2007 *All the World’s a Pavilion* (digital-media installation on world design), Theatre Communications Group website
  - To be found at [www.tcg.org/publications/at/Sept07/Prague/index.htm](http://www.tcg.org/publications/at/Sept07/Prague/index.htm)
- 2005 *To Be a Filipino in America: Carlos Bulosan and His World* (mixed-media and installation), Long Wharf Theatre Company (New Haven, Conn.)
  - Exhibition essay, “Love in the Time of the Manongs,” was commissioned by Laguna Playhouse (California)

## PROFESSIONAL PRODUCTIONS

### Musical Performing Arts and Devised Theater

- 2011–2013 Librettist, *Noli Me Tangere: The Grand Opera Performance* from the classic novel by Dr. Jose Rizal, with music by Felipe Padilla de Leon and lyrics by Guillermo Tolentino
  - Produced by the Foundation for Filipino Artists, Inc., and the JCI Philippine New York
  - Performed at Kaye Playhouse at Hunter College in New York. Subsequent production at DaCorneto Opera in Chicago
- 2013 Playwright and Performer, *A Night to Honor Joe Bataan, King of Latino Soul*, Filipino American National Historical Society at John Jay College of Criminal Justice in NYC

- 2011 Book Writer, Producer and Co-Director with Jose Llana of *A Medley of Sondheim* in New York and Europe
- First production at Alice Tully Hall in Lincoln Center for the Performing Arts
  - European stops: Bucharest's Teatrul Metropolis, National Operetta Theatre "Ion Dacian," Sibiu International Theatre Festival in Romania
  - An all-Asian American cast performing Stephen Sondheim's repertoire
- 2007–2009 Devised Musical Writer and Production Dramaturgy, *Imelda, A Musical*
- Produced by Pan Asian Repertory and East West Players (Los Angeles)
  - Book by Sachi Oyama, music by Nathan Wang, lyrics by Aaron Coleman, choreography by Reggie Lee. Directed by Tim Dang
- 2003–2012 Devised Theater Writer, Production Dramaturgy and Translator, *The Romance of Magno Rubio*, a play with music by Lonnie Carter based on a short story by Carlos Bulosan, Ma Yi Theatre Company
- New York's Blue Heron Theatre, New Haven's Long Wharf Theatre, Chicago's Victory Gardens Theater, California's Laguna Playhouse, Cultural Center of the Philippines in Manila, Odeon Theatre in Bucharest, Teatrul National "Radu Stanca" of Sibiu in Romania, and Entablado Theater Company (Singapore)
  - In 2007 it opened the Asian-American Theater Festival at Culture Project in New York and the Latino-American Festival at Los Angeles Theater Center.
  - Most recently, *Magno Rubio* was seen in Los Angeles in two productions at the Ford Amphitheatre in both the English and Tagalog languages.

### Playwriting and Acting

- 2015 Performer, *Clarissa Dalloday: A Marathon Reading of Virginia Woolf's Mrs. Dalloway* directed by Rachel Dickstein, produced by Ripe Time Theater Company at Brooklyn Museum's Martha A. and Robert S. Rubin Pavilion
- Featuring Stephen Spinella, Ellen McLaughlin, Rinde Eckert and Mary Gordon
- 2013 Playwright and Actor, *Taga-logue, Volume 2: A Night of Original Monologues & Dialogues* at Nuyorican Poets Café in New York
- 2012 Playwright and Actor, *Taga-logue, Volume 1: A Night of Original Monologues* at Nuyorican Poets Café
- 2010 Playwright and Performer, *A Parliament of the Streets* at the Think Tank and Nuyorican Poets Café
- 2007 Playwright, *Mametogram*, David Mamet Festival at Goodman Theatre of Chicago
- 2002 Playwright and Actor, *The Tiger Who Would Be King*, adapted from James Thurber's stories, produced by Arts for Art/C.U.A.N.D.O. as part of "From the Ashes: Artist Reflections on the Recent Tragedy of Sept. 11" in New York

### Playwriting and Directing

- 2008 *What Remains of a Rembrandt Torn into Four Equal Pieces* at Dixon Place, Asian American Writers Workshop and La MaMa E.T.C.
- 2004 *Love Seats for Virginia Woolf* at Project A:D/B Space Gallery in Brooklyn
- Produced by Item Design Laboratory, National Asian American Theatre Co. and Project A:D/B Space Gallery
  - Play excerpts were published in The Paris Review (Fall 2002 issue)
- 2003 *In September the Light Changes* at Dixon Place and WPA Theatre

- 2002
  - Adapted from the short story by Andrew Holleran*Sick With Lust: Fire Island Tales*
  - Adapted from the short stories of Andrew Holleran
  - Produced by Spin Cycle at Judy's Chelsea and WPA Theatre
- 2001
  - Adapted from the novel by Christopher Coe*I Look Divine* at Dixon Place and La MaMa E.T.C.

### Producing and Directing

- 1999
  - Chosen as "The Best of The American Living Room Festival 1999 Series"
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*Wait for Me at the Bottom of the Pool*, produced by HERE Arts Center
- 1997
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*The Strange Case of Citizen De La Cruz* by Luis H. Francia at the Asian American Writers Workshop in New York
- 1997
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*Henry's Bridge* by Benjamin Marshall at Theatre for the New City
- 1997
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*Round 2: A Schnitzler Variation* by Eric Bentley at La MaMa E.T.C., Circle Rep and Grove Street Playhouse
- 1996
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*Three by John Augustine (Cafe Boys; Window of Opportunity; Point of No Return)* at Grove Street Playhouse and La MaMa E.T.C.
- 1996
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*The Hardy Boys...and the Mystery of Where Babies Come From* by Christopher Durang at Dixon Place, New York Theatre Workshop and LaMaMa E.T.C.
- 1996
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*Credo* by Craig Lucas at Dixon Place, Ensemble Studio Theatre and LaMaMa E.T.C.
- 1996
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*The Madness of Lady Bright* by Lanford Wilson, Dixon Place and La MaMa E.T.C.
- 1995
  - A performance piece with film and music, adapted from short stories and poems by Harold Pinter, Samuel Beckett, Anton Chekhov, Joseph Brodsky, Sam Shepard, Jack Smith, Kenneth Koch and Gabriel Garcia-Marquez*For Whom the Southern Belle Tolls* by Christopher Durang, New York Theatre Workshop and Judson Church

### HONORS, AWARDS AND DESIGNATIONS

#### Official Designation and Induction Award

- 2010
  - Legacy of the Filipino Nation (Pamana ng Pilipino) Philippine Presidential Award
    - Conferred by His Excellency President Benigno S. Aquino III of the Republic of the Philippines
    - **Mandate of Commission of Filipino Individuals and Organizations Overseas:**
      - The "Pamana ng Pilipino" Presidential Award goes to "Filipinos and Filipino Americans overseas, who, in exemplifying the talent and industry of the Filipino people, have brought the country honor and recognition through excellence, dedication and distinction in the pursuit of their work and the advancement of their profession."
    - **President's Citation:** "In conferring the Pamana ng Pilipino (Legacy of the Filipino Nation) Presidential Award to Randy Gener, His Excellency Benigno S. Aquino III recognizes Gener's excellence in the field of theater arts and creativity, and diligence in promoting Filipino-American cultural interests and accomplishments to mainstream audiences in Europe and the USA."
- 2008
  - Induction into the Chicago Filipino American Hall of Fame, established by Chicago Philippine Reports TV and Via Times Newsmagazine

### For Theatre, Arts and Culture

- 2013 Asian American Arts Alliance's Wai Look Award for Outstanding Service to the Arts
- 2012 Los Angeles City Council's Gold Medal for Arts/Literature from the Los Angeles City Council and the Filipino Association of City Employees
- 2012 Filipino-American Heritage Achievement Award in Media/Print from the Los Angeles Filipino Association of City Employees
- 2012 California State Senate Certificate of Recognition for Service to the People of Los Angeles
- 2012 City of Los Angeles Certificate of Recognition for Service to the People of Los Angeles
- 2012 County of Los Angeles Commendation Award for Service to the People of Los Angeles
- 2012 Outstanding Achievement in Arts & Culture Award from National Federation of Filipino American Associations
- 2012 Outstanding Artist Award from the Filipino American National Historical Society
- 2007 Arts & Culture Prize, Filipinas Magazine Achievement Awards
- 1999 Best Direction and Best Production of HERE Arts Center's "The Best of The American Living Room Festival 1999 Series for "Wait for Me at the Bottom of the Pool"

### For Dramatic Criticism

- 2009 George Jean Nathan Award for Dramatic Criticism, 2009
  - **Judges:** The heads of the English and Theatre departments of Cornell, Yale and Princeton Universities
  - **Mandate:** The Nathan Award goes to "the American who has written the best piece of drama criticism during the theatrical year, whether it is an article, an essay, treatise or book."
  - **Nathan Judges' Citation:** "The Nathan committee was particularly impressed by Randy Gener's writing for American Theatre this year. He has used that venue and others to draw our attention to largely ignored voices and visions on the international theatrical scene, to the work of Filipino-American playwright Jessica Hagedorn, to a small but lively Tennessee Williams Festival in Provincetown, and to the future of theatrical criticism itself in essays that wed critical intelligence with a beat reporter's love of the telling and unruly fact. In one piece, Gener argues that, at its best, criticism is 'a cultural asset, one of the bases on which democracy and community are built.' He fulfills that lofty goal by implicitly reminding us of how much that is excellent in theater here and abroad is ignored by a critical fraternity which, during this age of globalization, seems more parochial than ever."

### For Leadership and Community Service

- 2016 Nubian Union Legend of New York Award for Outstanding Leadership and Meritorious Community Service
  - Nubian Union consists of two urban advocacy African-American organizations geared to young black men: Unity Missionary Investors and Nubian Cultural Center for Research & Development.
- 2012 Fr. Godofredo Aldenjuisen Distinguished Alumni Award from Paco Catholic School Centennial Anniversary Board of Directors in the Philippines
- 2007 Instinct Magazine's "One of America's 25 Leading Men of the Year"

- 2000 National Federation of Filipino American Associations Award for Distinguished Service and Contribution in Culture and the Arts

### **For Media and Journalism**

- 2013 Plaridel Award for Outstanding Editorial Essay/Commentary from the Philippine American Press Club for “A Song for My Mother” (The FilAm magazine, May 2013)
- 2012 Filipino-American Heritage Achievement Award in Media/Print from the Los Angeles Filipino Association of City Employees
- 2012 Outstanding Filipino American in New York Award, Media & Publishing from the American Association of Retired Persons Foundation
- 2010 National Lesbian and Gay Journalists Association Journalist of the Year Award
- **NLGJA Judges’ Citation:** “Some of the best journalism is being done outside of traditional newsrooms and by people covering niche areas. Gener’s writing on theater, especially as it interacts with LGBT lives, is beautifully done, knowledgeable and almost lyrical in its language.”
- 2010 Deadline Club’s Rube Goldberg Award for Best Arts Reporting in New York, Society of Professional Journalists
- For “Fomenting a Denim Revolution” (American Theatre, May/June 2009)
  - **Judges’ Citation:** “Randy Gener shed light into government censorship and repression of artists. He met the high standards of excellence for journalism and went above and beyond with regards to enterprise, resourcefulness, and overcoming of obstacles in pursuit of the story. He demonstrates the ripple effect that spotlighting artistic passion can have.”
- 2010 First Place Gold Medal Award for Excellence in Travel Writing from the North American Travel Journalists Association Awards competition
- Best Personality Profile for “Dreaming in Yoruba Land” (American Theatre magazine, September 2009)
- 2010 First Place Gold Medal Award for Excellence in Travel Writing from the North American Travel Journalists Association Awards competition
- Best Essay on a Leisure Activity for “Why Are the Dutch Invading Governors Island?” (American Theatre magazine, September 2009)
- 2008 First Place Gold Medal Award for Excellence in Travel Writing from the North American Travel Journalists Association Awards competition
- Best Personality Profile for “Swedish Provocateur” (American Theatre magazine, January 2008)
- 2006 First Place Gold Medal Award for Excellence in Travel Writing from the North American Travel Journalists Association Awards competition
- Best Essay on a Leisure Activity for “The French Misconnection, or What Makes a Writer French?” (American Theatre magazine, May/June 2006)

## **FELLOWSHIPS, GRANTS AND ARTIST RESIDENCIES**

### **Arts and Culture**

- 2013 EmcArts New York’s ArtsForward Blogging Fellowship in Adaptive Change and Innovation
- 2011 Screenwriting/Playwriting Mentor, New York Foundation for the Arts Immigrant Artists Project



- 2009 Playwriting Residency, LaMaMa Umbria International in Spoleto, Italy
- 2008 Trust for Mutual Understanding grant
- 2008 CEC ArtsLink Awards, an international cultural exchange grant
- 2007 Ford Foundation/International Institute for Education Global Travel and Learning Fund
- 2006 International Theatre Artist Residency, American Romanian Theatre Exchange program in Bucharest, Romania
  - Awarded by U.S. Embassy (Bucharest), U.S. Department of State, Odeon Theatre of Bucharest, Lark Play Development Center and Romanian Cultural Institute

**Scholarly Research and Criticism**

- 2010 Evan Shipley Hook Education Grant for Travel to India from the Foundation of American Theatre Critics Association
- 2009 Evan Shipley Hook Education Grant for Travel to Bulgaria from the Foundation of American Theatre Critics Association
- 2006 Evan Shipley Hook Education Grant for Travel to South Korea from the Foundation of American Theatre Critics Association from Foundation of the American Theatre Critics Association
- 2006 Nieman Foundation for Journalism Grant for Nieman Conference on Narrative Journalism at Harvard University
- 2005 Evan Shipley Hook Education Grant for Travel to France from the Foundation of American Theatre Critics Association
- 2003 New York Times Foundation Criticism Fellowship (Theatre)
- 1999 Evan Shipley Hook Education Grant from the Foundation of American Theatre Critics Association
- 1996 Jerome Foundation’s National Theatre Criticism Fellowship
- 1991 New York Times Foundation Criticism Fellowship (Film)

**SERVICE TO THE PROFESSION AND COMMUNITIES**

**Foreign Visitors Program of the U.S. State Department**

- 2004–2010 **U.S. State Department and U.S. Center of the International Theatre Institute at Theatre Communications Group**
  - Assisted the three successive directors of the U.S. Center of the ITI (Martha Coigney, Joan Channick, Emily Cachepero) in maintaining the center’s network of theatre centers in 92 countries and providing a clearinghouse of information and contacts among international theatre professional who visit the U.S.
  - Hosted U.S. State Department-sponsored programs, panels and services for foreign theatre professionals and students entering the U.S. or traveling internationally as part of the activities of U.S. Center of the International Theatre Institute

**U.S. Review Panels**

- 2015 Nominator and Review Panel for the Whiting Foundation’s Whiting Writers’ Awards
- 2013 Nominator for the Whiting Foundation’s Whiting Writers’ Awards

- 2013 Review Panel Evaluator (Theater and Dance) and Letter of Interest Reader for the MAP Fund/Doris Duke Charitable Foundation, Andrew W. Mellon Foundation and Creative Capital Foundation
- 2012 Review Panel Evaluator (Theater) for the MAP Fund/Doris Duke Charitable Foundation, Andrew W. Mellon Foundation and Creative Capital Foundation
- 2012 Nominator for 2012 Alpert Awards in the Arts established by the Herb Alpert Foundation in collaboration with the California Institute of the Arts (CalArts)

### **Festival Juries and Awards Judging**

- 2012 U.S. Judge, Susan Smith Blackburn Prize for the best English-language play written by a woman
- 2011 U.S. Jury Member for International Theatre Festival MESS Sarajevo in Bosnia and Herzegovina
- 2010 U.S. Judge of The Thalia Prize of the International Association of Theatre Critics, a UNESCO statute B partner and a non-profit, Non-Governmental Organization
- 2009 U.S. Jury Member for Fifth International Theater Festival “Teatralny Koufar” in the city of Minsk in Belarus
- 2008 U.S. Judge of The Thalia Prize of the International Association of Theatre Critics
- 2006 Judge for New Dramatists’ Whitfield Cook Prize

## **ELECTED AND APPOINTED OFFICES AND BOARDS**

### **Artistic and Cultural Exchanges**

- 2011 onwards U.S. Artistic Committee Curator of the French American Fund for Contemporary Theatre
- The Fund is an initiative of the Cultural Services of the French Embassy in the United States, Institut Français, and FACE Foundation (French American Cultural Exchange Foundation).
  - The Fund receives major funding support from the French Embassy, Florence Gould Foundation, Catherine Papesco Foundation for the Arts, and S.A.C.D. (Société des Auteurs et Compositeurs Dramatiques).
  - The Andrew W. Mellon Foundation has provided major support for the presentation of the work of US artists in France.
- 2010 onwards Core Member of Theatre Without Borders
- 2009 onwards Play Selection Committee, Theatre Development Fund Subsidy Program
- 2008 onwards On-Site Program Evaluator for the Philadelphia Theatre Initiative, a funding program of the University of the Arts and the Pew Center for Arts & Heritage
- 2007 onwards Theory and History Commission for OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians
- 2006 onwards Core Member and Board Member of NoPassport theatre alliance and press
- 1999 onwards Design Awards Judge for American Theatre Wing’s Henry Hewes Design Awards

### **Media and Criticism**

- Summer 2011 Editor-in-chief, Prague Quadrennial Magazine
- Appointed by Arts and Theatre Institutes and the Ministry of Culture of the Czech Republic

- 2009 onwards International Committee Chair, American Theatre Critics Association  
 2009 onwards Board Member of the Drama Desk of New York  
 2009 onwards Editorial Board Member, International Association of Theatre Critics  
 2008 onwards Executive Committee Member of the International Association of Theatre Critics, a UNESCO partner and nongovernmental organization  
 Summer 2007 Editor-in-chief, Prague Quadrennial Magazine  
 ▪ Appointed by Arts and Theatre Institutes and the Ministry of Culture of the Czech Republic  
 1997–2002 Nominating Judge for the Drama Desk Awards

### U.S. Nonprofit Theatre

- 2007–2009 Board Member of National Asian American Theatre Festival and Conference  
 2005–2007 Artistic Committee Curator and Advisory Board Member, Prelude Festival of Martin E. Segal Theatre Center at Graduate Center, CUNY (City University of New York)

### PUBLICATIONS (BOOKS)

#### Author

- *Pinter in an Hour*, intro. by Robert Brustein. Smith & Kraus Publishers (Hanover, New Hampshire), forthcoming
- *Mamet in an Hour*, intro. by Robert Brustein. Smith & Kraus Publishers (Hanover, New Hampshire), forthcoming
- *American Theatre* (working title), intro. by Eric Bentley. MESTC Books, Martin E. Segal Theatre Center, CUNY, forthcoming

#### Book Editor

NoPassport Press Series Editor and Print-On-Demand Editor of “Dreaming the Americas” Series

- NoPassport Press publishes challenging new plays, translations and criticism. Our print-on-demand books & downloads are available from amazon.com, barnes and noble.com, Drama Book Shop in New York City and lulu.com
- Representative titles in the “Dreaming the Americas” series include:
  - *Antigone Project: A Play in Five Parts* by Tanya Barfield, Karen Hartman,, Chiori Miyagawa, Lynn Nottage and Caridad Svich, with preface by Lisa Schlesinger and introduction by Marianne McDonald.
  - *Elaine Avila: Jane Austen, Action Figure and other plays*
  - *Sabina Berman: Between Pancho Villa & a Naked Woman*
  - *Deborah Brevoort: The Women of Lockerbie & The Comfort Team*
  - *Esther K. Chae: So the Arrow Flies*, with introduction by David Henry Hwang
  - *Lenora Champagne: New World Plays*
  - *Susana Cook: The Homophobes* and *Susana Cook: Queering the Classics*
  - *Kara Lee Corthron: Etched in Skin on a Sunlit Night*
  - *Kia Corthron: A Cool Dip in the Barren Saharan Crick and other Plays*

- *Amparo Garcia-Crow: The South Texas Plays*
- *Migdalia Cruz: El Grito del Bronx & other plays (Salt, Yellow Eyes, El Grito del Bronx, Da Bronx rocks: a song)*
- *Ed Cardona, Jr.: American Jornalerero*
- *Rinde Eckert: Orpheus X and Other Plays (Orpheus X, And God Created Great Whales and Horizon)*
- *Christine Evans: War Plays (Trojan Barbie, Mothergun, Slow Falling Bird)*
- *Envisioning the Americas: Latina/o Theatre & Performance*, a NoPassport Press Sampler with works by Migdalia Cruz, John Jesurun, Oliver Mayer, Alejandro Morales and Anne Garcia-Romero, with a preface by Jose Rivera
- *Linda Faigao-Hall: The Female Heart and Other Plays*
- *Catherine Filloux: Dog and Wolf & Killing the Boss*
- *Catherine Filloux: Luz*
- *David Greenspan: Four Plays and a Monologue (Jack, 2 Samuel Etc, Old Comedy, Only Beauty, A Playwright's Monologue)*
- *Karen Hartman: Girl Under Grain*
- *Velina Hasu Houston: Green Tea Girl in Orange Pekoe Country*
- *John Jesurun: Deep Sleep, White Water, Black Maria – A Media Trilogy*
- *Carson Kreitzer: SELF DEFENSE and other Plays (Self Defense, The Love Song of J Robert Oppenheimer, 1:23, Slither)*, with a Preface by Mark Wing-Davey and introduction by Mead K. Hunter
- *Motti Lerner: According to Chekhov*
- *Motti Lerner: The Playwright's Purpose*
- *Jessica Litwak: WIDER THAN THE SKY AND OTHER PLAYS*
- *Todd London: The Importance of Staying Earnest: Writings from Inside the American Theatre 1988-2013*
- *Lorca: Six Major Plays: (Blood Wedding, Dona Rosita, The House of Bernarda Alba, The Public, The Shoemaker's Prodigious Wife, Yerma)*
- *Matthew Maguire: Three Plays: (The Tower, Luscious Music, The Desert)* with Preface by Naomi Wallace. ISBN: 978-0-578-00856-1
- *Lynn Manning: Private Battle & Other Plays*
- *Nuestras Voces Latino Plays Volume One: Vieques* by Jorge Gonzalez, *Momma's Boyz* by Candido Tirado, *Nowhere on the Border* by Carlos Lacamar
- *Nuestras Voces Latino Plays Volume Two: Wild in Wichita* by Lina Gallegos and *Letters to My Mother* by Marcelo Rodriguez
- *Ruth Margraff: Red Frogs and Other Plays (Red Frogs, The Elektra Fugues, Stadium Devildare)*
- *Oliver Mayer: Collected Plays (Conjunto, Joe Louis Blues, Ragged Time)*, with a preface by Luis Alfaro
- *Oliver Mayer: Dark Matters & Other Plays (Dark Matters, Laws of Sympathy, Wallowa)*, with a preface by Velina Hasu Houston
- *Chiori Miyagawa: America Dreaming and other Plays*
- *Chiori Miyagawa: Woman Killer*
- *Alejandro Morales: Collected Plays*
- *Lisa Ramirez: EXIT CUCKOO (Nanny in motherland)*

- *Anne Garcia-Romero: Collected Plays (Earthquake Chica, Santa Concepcion, Mary Peabody in Cuba)*
  - *Octavio Solis: The River Plays (El Otro, Dreamlandia, Bethlehem)*
  - *Saviana Stanescu: The New York Plays*
  - *Caridad Svich: 12 Ophelias (a play with broken songs)*
  - Responsible for commissioning of scholarly essays and introductions, as well as the promotion and distribution of collected plays and single-edition plays
- Coeditor with Ross Wetzsteon, *The Best of Off-Broadway: Eight Contemporary Obie-winning Plays* (Penguin, 1994), edited with Ross Wetzsteon

### Encyclopedias and Critical Surveys

Contributor to *Cambridge Guide to the American Theater*, edited by Don Wilmeth. Cambridge University Press (New York and London), 2008

- Contributed new and revised essays and encyclopedia entries the U.S. nonprofit resident theatre movement, Theatre Communications Group, Asian-American theatre, choreography and dance in the American theatre, Nuyorican theatre, Cuban-American theatre, the historical contributions of Filipino-American theatre artists in the U.S., as well as biographical entries on Ping Chong, Chay Yes, David Henry Hwang, Jessica Hagedorn, Marianne Weems and the Builders Association, Philip Kan Gotanda, and others
- “Theatre in the Divided States of America: 2007 to 2011,” a critical and retrospective survey of contemporary U.S. theatre in *The World of Theatre*, 11<sup>th</sup> edition (International Theatre Institute, France and Bangladesh), 2012
- Edited by Nicole Leclercq and Ramendu Majumdar
  - Published in French. Peter Lang Editions (Brussels)
  - Published in English and Arabic. Bangladesh Center of the International Theatre Institute

### Textbooks and Anthologies (representative titles)

- “In Defense of Ruined,” a chapter in *The Bedford Introduction to Drama*, edited by Lee A. Jacobus, Bedford/St. Martin’s Press (Lambertville, Michigan) seventh edition, 2013
- “Fomenting a Denim Revolution,” a chapter in *Out of Silence: Censorship in Theatre & Performance*, edited by Caridad Svich (EyeCorner Press), 2012
- “Reorientalism: The Birth of Middle East American Drama in the U.S.,” a chapter in *About the Phenomenon of Theater*, compiled by Nasrollah Ghaderi, in cooperation with Katayoon Hussein zadeh and Ali Najafi (Namayesh Publishing, Tehran, Iran), 2011
- Published in English, French and Persian languages
- “Contemporary American Playwrights and the Arab-Israeli Conflict,” a chapter in *Theater and Humanism in Today’s World of Violence*, St. Kliment Ohridski University Press (Bulgaria, 2009), edited by Kalina Stefanova and Ian Herbert
- “Restaging Romania,” an introduction to the play collection *roMANIA after 2000*, edited by Saviana Stanescu and Daniel Gerould. Martin E. Segal Theatre Center Press (New York), 2007
- Essays on Broadway director Jack O’Brien and Pasadena Playhouse Artistic Director Sheldon Epps, plus a play on Everette Quinton (Ridiculous Theatrical Company) in *Stages of Transformation: Collaborations of the National Theatre Artist Residency Program*, edited by Charlotte Stoudt. Theatre Communications Group, (New York), 2006

“The Kids Stay in the Picture” in *The Queerest Art: Essays on Lesbian and Gay Theater*, edited by Alisa Solomon and Framji Minwalla. New York University Press, 2002

### **PEER-REVIEWED PUBLICATIONS (ESSAYS, REVIEWS AND ARTICLES)**

#### **On New Technology and Stage Design (Representative Sample)**

“U.S. Approaches to Performance Design,” *Theatre Design & Technology*, Fall 2011

“Technology and the Search for a New Metaphysics in Prague,” *Theatre Design & Technology*, Fall 2007

“Notes on the 2007 Prague Quadrennial of Performance Design and Space 2007,” *Blue Pages* magazine from the Society of British Theatre Designers, 2007

#### **On Contemporary Playwrights (Representative Sample)**

“Legacy of San Francisco Mayor George Moscone eclipsed by Harvey Milk in *Ghost Light*,” *Oregon Shakespeare Festival Illuminations Magazine*, Spring 2011

“Lonnie Carter’s *Magno Rubio* Returns to El Dorado,” *Theatre Bay Area Magazine*, June 2008

“Asian Provocateurs,” *Time Out New York*, June 6–12, 2007

“Riding to Freedom: Carlyle Brown’s *Pure Confidence*,” *Denver Center for the Performing Arts Applause Magazine*, March-April 2007

“Asian Provocateurs,” *Time Out New York*, June 6–12, 2007

“Hell is Christmas with the Family: Alan Ayckbourn’s *Season’s Greetings*,” *Denver Center for the Performing Arts Applause Magazine*, November 2006

“The Perfect Joke: Sarah Ruhl’s *The Clean House*,” *Denver Center for the Performing Arts Applause Magazine*, March 2006

“Cate Blanchett: Tragikomisk og ukonvensjonenell Hedda,” *Norwegian Shakespeare and Theatre Magazine (Norway)*, February, 2006

“Bounced Czech: Vaclav Havel in New York,” *Time Out New York*, Oct. 26–Nov. 1, 2006

“Suddenly Last Summer, Out of the Closet,” *New York Times*, September 24, 2006

“Ariel Dorfman: War, Rape, Barbed Wire: Remember, It’s a Comedy,” *New York Times*, December 4, 2005

“This Is A Kenneth Lonergan Hero,” *Denver Center for the Performing Arts Applause Magazine*, October 2003

“King of the Hill: August Wilson’s *King Hedley II*,” *Denver Center for the Performing Arts Applause Magazine*, January-March 2003

“*The Lonesome West*: On Martin McDonagh,” *Denver Center for the Performing Arts Applause Magazine*, September-November 2002

“The Builders Association: Chopping Up History to Make a New Stew,” *New York Times*, April 21, 2002

“An Interview With Signature Theatre’s Resident Playwright Writer Maria Irene Fornes,” *Dramatists Guild Quarterly*, June 2001

“Jessica Hagedorn: Memories of Manila Under the Marcoses,” *New York Times*, March 4, 2001

Review of “The Culture Project’s *Cartas: A Nun in Love*,” *Time Out New York*, March 15–21, 2001

Review of Wendy Wasserstein’s *Isn’t It Romantic*, March 22-29, 2001 issue

Review of *Mantle, Maris and Mom (The Goys of Summer)*, *Time Out New York*, February 22-March 1, 2001

“Chay Yew: One Mao Time,” *Time Out New York*, March 4-11, 1999

Review of Shakespeare's *The Tempest*, *The Star Ledger*, July 6, 1999

"Visions of America: What It Means to Be Cuban American —Maria Irene Fornes and Nilo Cruz," *New York Times*, February 27, 2000

"Young Survivors of Evil Share Their Stories," *New York Times*, April 11, 1999

"The Coaches Speak: Accents R Us, or Ah Us, If You Like," *New York Times*, February 21, 1999

"Theaters Enter Big Growth Stage: Venues Burgeon; Is Glut in Offing?" *Crain's New York Business*, January 18, 1999

"Blues Notes," CD Liner Notes inside Original Cast Recording of *Gunmetal Blues*, LML Records, 1999

- Stylish noir musical created by Craig Bohlmer and Marion Adler (music and lyrics) and Scott Wentworth (libretto). Produced by Laguna Playhouse in California.

"Silver Smithing & Vitriol: A Conversation with Nicky Silver," *Dramatists Guild Quarterly*, March 1998

"It's Only A Musical: Terrence McNally on *Ragtime*," *Drama League's Theatre Today*, January 1998

Review of "Jason Robert Brown's musical *Songs for a New World*," *Time Out NY*, Aug. 8, 1997

"Pulitzer-Prize Winner Alfred Uhry Returns to Atlanta," *Drama League's Theatre Today*, September 1996

"Minutes from Tom Donaghy's Route," *Dramatists Guild Quarterly*, April 1996

"Stretching the Canvas: Jane Alexander Talks Arts Funding," *Theatre Today*, January 1996

"Eduardo Machado: The Playwright as Exile, Romantic and Punk," *Dramatists Guild Quarterly*, April 1995

"Graciela Daniele's Garden of Dancerly Delights," *American Theatre magazine*, April 1995

"The Devil Made Richard Foreman Do It," *American Theatre magazine*, March 1995

"Christopher Durang's World," *American Theatre magazine*, November 1994

"Expatriate Games," *New York Magazine*, August 8, 1994

"Interview with Allen Ginsberg," *Brushfire, The Literary and Arts Journal*, 1992

## **On World Theatre**

"The Struggle for a Free Theater | Or 'Long Live Belarus'" in *Színház (Hungary)*, January 2012

"Being Under the Radar," *Association of Performing Arts Presenters, Inside Arts Magazine*, January 2011

"Africas plaga," *Expressen (Sweden)*, July 17, 2010

"New Faces in Swedish Drama," *Mumbai Theatre Guide (India)*, September 2008

"Songs of Belligerent Harmony: Contemporary Theatre in South Korea," *Korean Theatre Journal (South Korea)*, March 2007

"Shockheaded McDonagh: Martin McDonagh's *The Pillowman*," *Denver Center for the Performing Arts Applause Magazine*, January 2007

"Bounced Czech: Vaclav Havel in NYC," *Time Out New York*, October 26–November 1, 2006

## **LIVE EVENTS AND CONFERENCES**

### **Broadway**

Lead Organizer of "Anatomy of a Breakout on Broadway," a Broadway public event featuring Samuel L. Jackson, David Ives, Leigh Silverman and David Henry Hwang in Fordham University Theatre Program (NYC) 2012

- Other panelists were Dan Knechtges (choreographer/director), Douglas Carter Beane (playwright), Lewis Flinn (composer/lyricist), Jennifer Lim and (actor)
- “Broadway Behind the Curtain: In Conversation with Alan Cumming, Rivka S. Katvan and Tom Viola,” Chelsea’s Gallery 138 and SoHo Photo Gallery, 2012
- Tackling the topics of fine-art photography in the Broadway theater and BC/EFA’s fundraising work for critically needed services for people living with HIV/AIDS and their families nationwide.

Lead Anchor for six Live Webcasts of Broadway’s Tony Awards direct from Radio City Music Hall, 2000–2006

Digital News Content Producer, TonyAwards.com, the official website of the American Theatre Wing’s annual Tony Awards

- “Book of Liz,” an interview with Tony Awards producer Elizabeth McCann, 2006
- “Behind the Scenes at the Tony Awards,” June 2000 – June 2005
- “A Spritz of Awards for Broadway’s Hairspray,” June 2003

### **Eastern Europe Initiatives**

Conference Organizer, “Musical Theatre in the USA – From Page to Stage,” Romanian National Operetta Theatre “Ion Dacian” (Bucharest, Romania), 2010

- Led a delegation of U.S. musical theater artists: Broadway composer Michael John LaChiusa and Broadway performer Jose Llana

Conference Lecture, “New Romanian Playwriting Abroad,” Sibiu International Theatre Festival (Sibiu, Romania) 2008

Symposium Organizer, “New Waves in Romanian Theatre,” Romanian Cultural Institute in New York, 2007

Panel Discussion Organizer, “The Future of Romanian Theatre in a New Europe,” 59E59 Theaters, in conjunction with Play Company’s 2006 production of *Romania, Kiss Me!*

Moderator, “Being Harold Pinter: A Post-Performance Discussion with Belarus Free Theater,” Joseph Papp Public Theater’s Under the Radar Festival at La MaMa Experimental Theatre Center (NYC). 2011

### **Nordic Countries and Scandinavia Initiatives**

Swedish and American Media and Cultural Dialogue, Swedish Embassy in the United States, Washington, D.C., 2012

Keynote Speech and Conference, “Theater and Democracy,” Swedish Theatre Biennial (Gavle, Sweden), 2011

Producer and Director, *Swedish Provocateur: Lars Norén*, Martin E. Segal Theatre Center, Graduate Center, City University of New York, 2008

- Staged explorations of the work of the Swedish dramatist and director Lars Norén (known as the new August Strindberg) comprised of an intimate conversation, readings of plays, video presentations and panel discussions, 2008
- Presented in collaboration with Rattlestick Playwrights Theater and Consulate General of Sweden in New York

## **OTHER U.S. MEDIA EFFORTS AND ARTISTIC/CULTURAL ACTIVITIES**

### **Germany Embassy in the United States**



Organizer and Moderator, “Wit, Humor & George Tabor’s *Mein Kampf*: Conversations with Jewish Leaders Rabbi Harold White, Dr. Donn B. Murphy and Goethe Institute director Wilfried Eckstein,” Scena Theatre at H Street Playhouse (Washington, D.C.), 2012  
U.S. Media Representative, German and American Media Dialogue, Embassy of the Federal Republic of Germany and Goethe Institute Washington (Washington, D.C.), 2011  
Debater, “The Theater We Want: Germany vs. America,” German Theatre Abroad and HERE Arts Center (New York), 2006

### **Institute of African Studies at Columbia University**

Moderator and Respondent, “Advancing the Creativity of Artists,” MAPP International Productions and Africa Arts Consortium Symposium: “Dialogues Across Cultures: A Model for Building Enduring Partnerships,” African Center for Education at Teachers College and Institute of African Studies at Columbia University (New York), 2011

### **French Institute Alliance Française**

Lead Organizer and Moderator, “Koltes in America: International Bernard-Marie Koltes Symposium: Koltes in Atlanta,” 7 Stages of Atlanta and French Institute Alliance Française, 2010

### **Indian Society for Theatre Research**

Moderator, “Indian Theatre: Regional, National and International Perspectives,” International Conference of the Indian Society for Theatre Research and the International Federation for Theatre Research, at Sardar Patel University (Gujarat, India), 2010

### **Armenian National Center**

Chair and Organizer of “Re-Defining Femininity in Today’s Theater,” World Congress of the International Association of Theatre Critics at Armenian National Center (Yerevan, Armenia), 2010

## **INVITED SPEECHES, PANEL DISCUSSIONS AND LECTURES**

### **Public Conversations**

Brooklyn Academy of Music’s “Movies and Theater: Ivo Van Hove with Randy Gener,” BAM Rose Cinemas and BAM Next Wave Festival, 2013  
“Conversation with Nicky Silver,” Performing Arts Masters Series at Pace University, Michael Schimmel Center for the Arts (New York City), 2012  
“Utopia in Performance” panel discussion at NoPassport “Dreaming the Americas” conference, Nuyorican Poets Café, 2011  
“New Dramaturgies: Arts and the Academy” panel discussion at NoPassport “Dreaming the Americas” Conference, Nuyorican Poets Café, 2010  
“Writing Musical Theater: New Horizons, New Conjunctions” panel discussion at 2009 “Dreaming the Americas” conference organized in collaboration with Martin E. Segal Theatre Center, CUNY, 2009  
“Curating a New Works Festival,” Humana Festival of New American Plays (Louisville, Kentucky), 2008  
“Framing International Work for American Audiences,” National Conference of Theatre Communications Group (Minneapolis), 2007  
“Under Suspicion: Lessons Learned from the Wen Ho Lee Case,” Democracy Now, 2003

- “The Next Wave: New Directors for the Next Century,” Dramatists Guild of America, 2000  
“An Evening with Cuban-American Playwright Maria Irene Fornes,” Dramatists Guild of America, 1999

### **Keynote Speeches**

- “On Women and War: Lynn Nottage’s *Ruined*,” International Association of Theatre Critics World Congress (Yerevan, Armenia), 2011  
“Perspectives on International Criticism,” Swedish Theatre Biennial (Stockholm, Sweden), 2009  
“Diversity and Difference in Performance” at NoPassport’s “Dreaming the Americas” conference organized in collaboration with Martin E. Segal Theatre Center, CUNY, with the support of Immigrants’ Theatre Project, Theatre Without Borders and the Translation Think Tank, 2007  
“The Israeli-Palestinian Conflict on U.S. Stages.” International Association of Theatre Critics World Congress (Sofia, Bulgaria), 2007  
“Capturing American Scenography,” Conference of the Theory and History Commission, OISTAT, International Organization of Scenographers, Theatre Architects and Technicians, Prague Quadrennial of World Stenography (Czech Republic), 2007  
“Bridging the Gap: New European Theatre and its Relevance in the USA Today,” Lark Play Development Center, 2005

### **Invited Lectures**

- “The Pirandellian Mode in David Henry Hwang’s Plays,” 31<sup>st</sup> Annual William Inge Theatre Festival, William Inge Center for the Arts (Independence, Kansas, USA), 2012  
“Global Sweden: Swedish Theatre in the World,” Swedish Institute and Swedish Theatre Biennial (Gavles, Sweden), 2011  
“Sondheim and After: A Listening Party on a Musical Legacy,” International Festival of Musical Performing Arts and National Operetta Theatre “Ion Dacian” (Bucharest, Romania), 2011  
“Narrative Design, Architecture and New Technology” for “Dreaming the Americas” Conference at Martin E. Segal Theatre Center, City University of New York, 2008  
“My America,” Sibiu International Theatre Festival (Sibiu, Romania), 2008  
“Storytelling by Digital Design: How New Technology Transforms the Way We Created Plays”
  - Martin E. Segal Theatre Center, City University of New York, 2008
  - Architectural Pavilion at Prague Quadrennial of World Scenography in the Czech Republic, 2007
  - Sibiu International Theatre Festival (Sibiu, Romania), 2007“On Virginia Woolf,” Word on Fire Festival, Hallmark Inc. (Kansas City, Mo.), 2003  
“The Sympathetic Magic of Lanford Wilson,” William Inge Theatre Festival and William Inge Center for the Arts (Independence, Kansas), 2001

### **Public Discussions on Arts Management and New-Play Development**

- “How Queer Everything Is Today!” at Queer New York International Arts Festival at Abrons Arts Center (NYC), 2012  
“Limitless Casting: Could the Best Man for the Part Be a Woman?” Women’s Committee of the Equal Employment Committee of Actors Equity Association (NYC), 2011  
“Stepping Out of Bounds: New Play Development from an International and National Perspective,” Lark Play Development Center, 2010

- Talkback on U.S. drama and the Philippine-American War in connection with the Metropolitan Playhouse's New York premiere of the documentary play *Year One of the Empire* by Elinor Fuchs and Joyce Antler, 2008
- "Around the World in 24 Hours," panel discussion with international theater artists organized by the Internationalists, 2008
- Post-performance discussion of *Trojan Women: An Asian Story* performed by Wuturi Players of South Korea and produced by the Schauspielhaus Vienna, Peak Performances at Montclair State University's Alexander Kasser Theater in New Jersey, 2007
- "New Romanian Drama + Modernity in Central Europe," Romanian Cultural Institute in New York, 2007
- "Producing International Theatre," TheatreArts Japan (New York), 2007
- Smithsonian Institution Think Tank Symposium, "*Beyond M. Butterfly: Asian American Theater Takes Flight in the New Century*," Smithsonian Institution's Asian Pacific American Program and Arena Stage (Washington, D.C.), 2005
- "How to Make Commercial Transfers from Off-Off to Off-Broadway," John Houseman Theatre, 1997

### **Public Debates and Scholarly Presentations**

- U.S. Respondent to a European Union Presentation, "Romania, Moving In: A European Romania in New York," Romanian Cultural Institute in New York, 2006
- Presentation of the Informal European Meeting (IETM) describing the background and present challenges of artistic networking and cross-border mobility in the context of the enlargement of the European Union, as well as the new importance of cultural exchange in the context of globalization
- Scholarly Presentation, "Queer Performance Before Stonewall and Beyond: A Visual History," with New York University professor Joe E. Jeffreys, Association of Theaters in Higher Education (NYC), 1996

### **Panel Discussions on Criticism**

- "Theatre Criticism, Gender, and Blogging: A Free-Wheeling Discussion," Organized and moderated by The Feminist Spectator blog for Princeton University, 2012
- "How Queer Everything Is Today!" at Queer New York International Arts Festival at Abrons Arts Center in NYC, 2012
- "Citizen Criticism and the Arts: Exploring the Changing Landscape of Arts Writing," CultureBot Conversations at Under the Radar Festival at the Joseph Papp Public Theater, 2012
- "Limitless Casting: Could the Best Man for the Part Be a Woman?" Women's Committee of the Equal Employment Committee of Actors Equity Association (NYC), 2011
- "How Are Playwrights Relevant in Today's World," Smith and Krause Publishers at the Drama Bookshop (New York) 2010
- "Reviewed. Reviled. Revisited. Revered. The Rigors and Roles of the Critic," New York International Fringe Festival (NYC), 2001

### **Critical Writing Workshops**

- Criticism Writing Classes and Workshops for D.C. Theater Scene (Washington, D.C.), 2009 and 2010
- Scenofest Team Leader, Publication Working Group, Prague Quadrennial of World Stenography (Czech Republic), 2007

- Led working group as content coach and writing mentor for its web publication, Sceno.org

Invited Teacher, Criticism Seminar, OffOffOnline.com (New York City) 2005

### **Workshops on Artistic and Cultural Development**

Cultural Arts Workshop Leader, UniPro Summit and Multinational Open Forum: Pilipino Renaissance, Pilipino American Unity for Progress (New York City), 2012

Arts & Culture Workshop Leader, “Solutions of Culture and Education: Concerning Second and Third Generation Filipinos Rooted in Philippine Culture,” Vision 2010: Solutions of Culture and Education in Responding to the Challenges of Migration and Development (Manila, Philippines), 2010

### **Special Events**

Emcee of Multimedia Documentary Tribute, Presenter at Scholars Conference and Speaker at Panel Discussions on Diversity in U.S. Theater, 31<sup>st</sup> Annual William Inge Theatre Festival in Honor of Distinguished Achievement in the American Theater Award Honoree David Henry Hwang, William Inge Center for the Arts (Independence, Kansas), 2012

Japan Society’s Film Conversation with Japanese theater maker Hideki Noda, Japan Society and Under the Radar Festival in NYC, 2012

- View it at Japan Society’s YouTube page  
<http://www.youtube.com/watch?v=NkhIPPHoC88>

U.S. Host of Daily Gallery Talks of “From the Edge,” the USA National Exposition, Veletzní Palace (Prague’s National Gallery), 2011

## **PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS**

### **Arts/Culture Research and New-Play Development**

Asian American Performers Action Coalition

The Eugene O’Neill Society

Filipino American National Historical Society

Filipino Artists Foundation, Inc.

French American Cultural Exchange

International Federation for Theatre Research

International Theatre Institute

Lark Play Development Center

Prague Quadrennial of Performance Design and Space

Romanian Film Initiative

Swedish Consulate in New York

Theatre Communications Group

USITT, United States Institute of Theatre and Technology

The Virginia Woolf Society

### **U.S. Media and Criticism**

American Theatre Critics Association

Asian American Journalists Association

Dance Critics Association

Deadline Club, New York chapter of the Society of Professional Journalists  
Filipino-American Press Club of New York  
International Association of Theatre Critics  
National Book Critics Circle  
National Lesbian & Gay Journalists Association  
National Writers Union  
North American Travel Journalists Association  
Outer Critics Circle  
Society of Professional Journalists

## **BIBLIOGRAPHY OF MEDIA/PRESS COVERAGE**

### **TV and Radio (Representative Sample)**

Gave live interviews and acted as public face, speaker and delegate for U.S. organizations, national gatherings, international conferences, panel discussions, journalism seminars, media interviews for print (Newsweek, The Daily News, New York Times, New York Post), radio and televised discussions (such as Sirius XM, France 3, Swedish Radio, Irish Radio, NPR's "All Things Considered," PBS-TV, CUNY-TV and NY1)  
Radio Guest Appearance, "Pia Lindstrom Presents: Interview with Randy Gener" on Sirius XM Book Radio S117/XM163  
TV Guest, "Conversations with William Hoffman," CUNY-TV hour-long "televised series of discussions with major theater and musical figures of our times," broadcast on CUNY-TV, Channel 75. Broadcast in 2 parts in Spring 2011

### **Featured and Interviewed in Print and Digital Magazines (Representative Sample)**

"Max People: Ранди Дженър Редакторът на списание Американ Тиатър за създаването и оцеляването" by Emil Iliev in Max Magazine, February 2012 [Interview in Bulgarian]  
"Success Story Twenty Two: Interview with Randy Gener" by Alpha-Miguel Sanford in Aspire. Motivate. Succeed., January 28, 2012 [[http://amsdaily.net/2012/01/28/saturday-success-story-22-randy-gener/?utm\\_source=feedburner&utm\\_medium=feed&utm\\_campaign=Feed%3A+amsdaily%2FWMQd+%28Aspire.+Motivate.+Succeed.%29](http://amsdaily.net/2012/01/28/saturday-success-story-22-randy-gener/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+amsdaily%2FWMQd+%28Aspire.+Motivate.+Succeed.%29)]  
"Writing, theater and always the two shall meet" by Maricar Hampton in The Fil-Am, June 7, 2011 [<http://thefilam.net/2011/06/07/1754/>]  
"It's a Drag for Women," by Frank Nestor in Backstage, April 6, 2011  
"Gener wins Philippine Presidential Award" in Silver & Blue magazine, Spring 2011  
"Gener Honored With Presidential Award" in American Theatre magazine, February, 2011  
"Gener Conferred Legacy of the Filipino Nation Presidential Award" in BroadwayWorld.com, December 2010  
"American Theatre Magazine's Randy Gener Receives Presidential Award" in Filipinas Magazine, December 26, 2010  
"2010 Presidential Awards for Filipino Individuals and Organizations," Philippine Daily Inquirer, November 29, 2010  
"SPJ Member Named Journalist of the Year" in Quill, September/October 2010  
"Randy Gener, Theatre Writer, Named Journalist of the Year" by Frank Rizzo in Hartford Courant, September 2010  
"Kultur: Kritiska kritiker" by Margareta Sorenson in Expressen (Sweden), June 2010

- “Randy Gener Awarded for Shedding Light into Censorship and Repression of Artists,”  
BroadwayWorld.com, May 2010
- “Interview: Randy Gener ‘92 wins prestigious Nathan Award” by Melanie Robbins in Nevada Silver & Blue magazine, Summer 2009  
[<http://www.unr.edu/nevadasilverandblue/archive/2009/summer/online/Gener.html>]
- “Svensk teater sedd med andra ögon” by Cecilia Djurberg in Sveriges Radio, June 9, 2009  
[<http://sverigesradio.se/sida/artikel.aspx?programid=478&artikel=2890960>]
- “Writer/artist finds way to bridge the divide” by Scott Leadingham in Quill, May 2009
- “Ovations: Re:Members” in Inside Arts magazine, May/June 2009
- “Writer wins prestigious drama criticism award” by Maricar Hampton in Philippine News, April 3-9, 2009
- “Fil-Am writer wagi sa US lit prize” in People’s Taliba, March 21, 2009
- “Fil-Am wins coveted US lit prize” by Kimberly Jane T. Tan in GMANews.TV, March 20, 2009
- “Randy Gener receives the George Jean Nathan Award on an Inspiring Night” by Nadia Kitirath in New York Theatre Wire, March 9, 2009
- “Fil-Am drama critic wins Nathan Award” by Lenn Almadin-Thornhill in ABS-CBN News, March 19, 2009
- “Gener wins the Nathan Award” in USITT Sightlines, March 2009
- “Galing Pinoy: Randy Gener wins 2008 Nathan: Fil-Am editor calls his award ‘a validation’” by Momar G. Visaya, Asian Journal, February 20-26, 2009
- “Randy Gener wins the Nathan Award” in OISTAT Secretariat News, February 18, 2009
- “Arts, Briefly: Footnotes” by Dave Itzkoff in New York Times, February 4, 2009
- “Randy Gener wins Nathan Award for dramatic criticism” by Daniel Aloï in Cornell Chronicle, February 4, 2009 [<http://www.news.cornell.edu/stories/Feb09/NathanAward.da.html>]
- “Randy Gener picks up Nathan Award: Senior editor of American Theater honored” by Gordon Cox in Variety, February 2, 2009
- “On Broadway: Up & Addams” by Michael Riedel in New York Post, Jan. 30, 2009
- “Big Town Big Dreams: ‘I support cultural events that promote openness and community’” by Erasmo Guerra, New York Daily News, September 3, 2008
- “The Visionary” by Sean McGrath in Instinct Magazine, November 2007
- “Cultura Intergoației: Noile tendințe în teatrul american,” în dialog with Cristina Rusiecki” in Cultura (Fundăția Culturală Română), July 27, 2006 (published in Romania)
- “Randy Gener: Dacă imi place o, piesă imi spun că mi-aș fi dorit să o, fi scris eu” an interview by Tamara Susoi in Teatrul Azi, 2006 (published in Romania)
- “Ethnic Theatre Companies: Quest for Self-Identity” an interview by Leonard Jacobs in Backstage, July 23, 2003
- “The sights and sounds of Fire Island Pines back in the city” by Davida Singer in The Villager, August 14, 2002
- “Fil-Am picks Fire Island setting for two sexy stories” by Marilyn Abalos in Filipino Reporter, August 9-15, 2002
- “New York Theatre Voices: Interview with Randy Gener, Love Seats for Virginia Woolf: Architecture + Theatre = Art” in New York Theatre Experience, February 25, 2002
- “Rollan Melton Speaks” by Rollan Melton in The Reno Gazette Journal, May 18, 1998 (column)
- “Striking Out for New York Cold Turkey” by Jake Highton in Sparks Tribune, May 25, 1995 (column)

### **Reviews and Criticism Received from the Media (Representative Sample)**

- “*Tagalogue: Voices of the Diaspora*” by Rina Angela Corpus in Rappler, October 21, 2012
- “These Fil-Am speak *Tagalogue*” by Bert B. Sulat Jr. in Rappler, October 15, 2012
- “Andrew Holleran’s exquisite prose” by Paul Lugo in Theatre Exchange, September 1, 2002 (review of *Sick With Lust*)
- “Tales from the Big Apple” by Emilio Lugay in Philippine News, August 7-13, 2002
- “Telling Tales: Fire Island Pines from erotic adventure to withering heartbreak” by Christopher Carbone in Gay City News, August 23-29, 2002 (review of *Sick With Lust*)
- “The Fire Next Time” by Alexis Soloski in The Village Voice, August 23, 2002 (review of *Sick With Lust*)
- “Filipino American Randy Gener conceives and directs a stage performance” by Anthony Advincula in Filipino Express (July 29-August 4, 2002)
- “Ferry Tales” by John Rowell in Show Business Weekly, August 12, 2002 (review of *Sick With Lust*)
- “Filipino American writer-director stages short stories” by Anthony Advincula in Filipino Express, August 12-15, 2002 (review of *Sick With Lust*)
- “Critic’s Choice” by Alexis Soloski in The Village Voice, August 12, 2002 (preview of *Sick With Lust*)
- “Goings on About Town: The Theatre” in The New Yorker, August 10, 2002 (review of *Sick With Lust*)
- “Peek in the closet” by Emilio Lugay in Philippine News, July 6, 2002
- “Drama Review: *Love Seats for Virginia Woolf*” by Joseph M. Kreutziger in Virginia Woolf Miscellany, published by The Virginia Woolf Society, April 2002 (review)
- “A Woolf at the Door” by Charles McNulty in The Village Voice, March 2, 2002 (review of *Love Seats for Virginia Woolf*)
- “Goings on About Town: The Theatre” in The New Yorker, February 25, 2002 (review of *Love Seats*)
- “All About the Arts” by Marilyn Abalos in Filipino Reporter, April 12-18, 2002 (review of *Love Seats*)
- “Making waves” by Alexis Soloski in The Village Voice, February 27-March 5, 2002 (review of *Love Seats for Virginia Woolf*)
- “Brooklyn gallery makes room for a new play about Virginia Woolf” by Jeannie Lieberman in TheaterScene.net, February 23, 2002 (review of *Loveseats*)
- “LGNY Stage: Appointment” in Lesbian & Gay New York, Feb. 28, 2002 (review of *Love Seats*)
- “Fil-Am actress featured in play by Fil-Am megaman” by Marilyn Abalos in Filipino Reporter, February 8-14, 2002 (feature on *Love Seats*)
- “Brooklyn gallery makes room for a new play about Virginia Woolf.” in New England Entertainment Digest, February 24, 2002 (preview of *Love Seats*)
- “Click Me, Kate: The Great White Way hits the World Wide Web” by B. J. Sigsmond in Newsweek June 5, 2000 (news)
- “Reporter Writes Notes for Gunmetal Blues Cast Album” by Robert Viagas in Theatre.com, March 24, 2000 (news)
- “Perpetual Anticipation: The Ever-Changing Realm of Electronic News” by Sean Patrick Flahaven in Show Music: The Musical Theatre Magazine, Fall 1999 (feature)
- “All about Arts” by Marilyn Abalos in Filipino Reporter, November 1, 1999 (review of *Wait for Me at the Bottom of the Pool*)

- “Take the Plunge” by Heather Calombrese in New York Blade, Oct. 8, 1999 (review of *Wait for Me*)
- “Reporter Moderates Maria Irene Fornes Forum” by Robert Viagas in Theatre.com, Sept. 27, 1999 (news)
- “Get a Nightlife” by Ellen DePasquale in Computer Currents Magazine, March 1997 (review of *The Hardy Boys...and the Mystery of Where Babies Come From*)
- “Ha & Ho-Hum” by Francine Russo in The Village Voice, March 12, 1996 (review of *Hardy Boys...*)
- “Goings on About Town” in The New Yorker, February 26-March 4, 1996 (review of *Hardy Boys...*)
- “Critic’s Choice” by Laurie Stone in The Village Voice, Feb. 21-27, 1996 (review of *Hardy Boys...*)
- “Critic’s Pick” by Tom Murrin in Paper Magazine, February 1996 (review of *The Hardy Boys...*)
- “Do This!” by Jeffrey Epstein in Lesbian and Gay New York, Feb. 23, 1996 (review of *Hardy Boys...*)
- “Native Guide” by John Hammond in New York Native, February 24, 1996 (review of *Hardy Boys...*)