

Parity Productions' Seventh Annual Awards Ceremony and Celebration



This Sketch of Montpelier by Kelley Nicole Girod.
Clockwise from top left: Donovan Wayne Christie Jr, Joyce Griffin, Dorothy Fox, Bailey Macajak, Josephine Florence Cooper, Jordan Donaldson, Carole Monferdini, Tandy Cronin. Photos by Allison Stockly.

October 2023

parity
productions
awards ceremony & celebration

From our Founder and Artistic Director

Dear Friend of Parity Productions,

Welcome to our 7th Annual Awards Ceremony & Celebration. I am happy to share that our small but mighty team at Parity has been extremely productive since our 2022 Awards Ceremony & Celebration. Our 2.0 version of The Parity Database is in Beta testing and will be ready to launch fully in the New Year. The Parity Database for women, trans and gender expansive playwrights, directors and designers was created so that those artists can be easily found and hired. One of the new features of the 2.0 database is the ability to post jobs — we hope this will make it easy for anyone looking for collaborators to find their dream team.

We worked with our 2022 Development Award winners Sam Mueller and Jordan Ramirez Puckett in the development of their plays *70.3* and *En Las Sombras*— both plays had very successful staged readings in August.

In July we produced our Developmental production of Kelley Nicole Girod's play *This Stretch of Montpelier*. Kelley was one of our two 2021 Development Award recipients. Her play touches on the complex race relationships and class histories in the South and contributes to the much-needed diversification of the American theatrical canon. For the first time, Parity hired an American Sign Language Interpreter for one of our performances of *This Stretch of Montpelier* and offered captioning for 9 of our performances. Parity is now committed to offering captioning and ASL interpreters for all our programming.

We anticipate 2024 being equally productive and we have so much exciting new work planned.

Development of new work is time consuming, expensive, and the hardest to get funded. This is why I cannot stress enough how critical your support is and how much it is needed. A big heartfelt thank you to all of our loyal friends and supporters, to our in-kind donors and to our sponsors. We could not do this without you.

This evening we will be pre-screening the film of Liz Kerin's play *Stop-Motion*. Liz was one of our two 2018 Parity Development Award recipients. Filming productions benefits our artists by having their work seen by a far wider audience, allows Parity to become more sustainable by, hopefully, bringing in much needed revenue. We hope you enjoy viewing *Stop-Motion* as much as we have enjoyed making it.

From our Founder and Artistic Director

We filmed *Stop-Motion* exactly two years ago and in that time have learned how much happens once a film is in the can: editing, color correction — adding sound and original score — sound mixing and captions.

And, there is a third chapter to this journey — entering the film into festivals and hiring someone to help us market and find distribution for the film. If you want to help — help us find distribution, or if you have experience with marketing films, please let me know (LudovicaVH@ParityProductions.org). Filming *Stop-Motion* would not have been possible without our Executive Producer India Blake Johnson. Thank you, India! A big thank you also to Parity's Board of Directors, to the Parity Team and to The Estate of Sylvia Sleigh for the Endowment of works to Parity Productions.

Tonight Parity presents our 13th and 14th Parity Development Awards to two amazing writers: Cayenne Douglass and Reid Pope. Congratulations to you both. We very much look forward to working with you this coming year.

In closing, if you enjoy this evening, our work and mission, we invite you to make a donation. If making a donation is not possible for you, please help us to expand our friend and supporter base by introducing us to friends and colleagues who you believe would love to know and support our work. We urgently need support to continue doing what we do best — developing new artists and new works for the stage.

Thank you and see you at the theatre!

Ludovica Villar-Hauser
Founder and Artistic Director

Program

6:00pm Cocktails and hors d'oeuvres

6:45pm **Welcome by Ludovica Villar-Hauser**
Founder and Artistic Director

2023 Development Award to Reid Pope
presented by Jaye Hunt

2023 Development Award to Cayenne Douglass
presented by Katelynn Kenny

7:00pm ***Stop-Motion* by Liz Kerin**
pre-screening of filmed stage production

8:30pm **Paddle Raise**
led by AC&C co-producer, Pati Frey

8:45pm **Celebration!**

9:30pm End of Program

the annual parity development award

presenting two awards per year to women, trans, and gender-expansive playwrights

Each year Parity gives two Development Awards, one to a female (cis or trans) playwright and one to a trans or gender-expansive playwright. The playwrights have both demonstrated a dedication to the craft of playwriting and a singular talent for storytelling, as well as creating work in harmony with our artistic mission. The selected playwrights receive \$2,500 each and extensive developmental support for their play, including at least one “closed door” reading with the Parity team, and at least one public reading, with an option for Parity to produce the Awarded work. We believe the next great play can come from anywhere; we read all eligible applications and make no judgments based on a playwright’s education or representation.

Past Development Award-winning Playwrights

2019

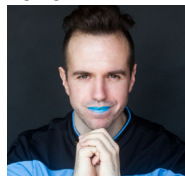


Shualee Cook



Gina Femia

2020



Jonathan Alexandratos

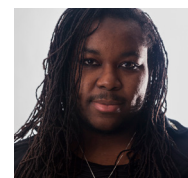


Amanda L. Andrei

2018

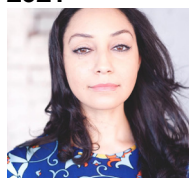


Liz Kerin



Azure D. Osborne-Lee

2021

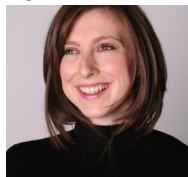


Kelley Nicole Girod



M Sloth Levine

2017



Mélisa Annis



Else C. Went

2022



Sam Mueller



Jordan Ramirez
Puckett

Winner of the 2023 Annual Parity Development Award



Cayenne Douglass' (she/her) (select) credits and development opportunities include Ensemble Studio Theatre (One Act Marathon 2019, Sloan Project Commission 2023), Theatre Masters (Take Ten 2020, Visionary Playwright Award 2022) Boston Playwrights' Theatre, Fresh Ink, New Perspectives, Company One Theatre, Exquisite Corpse Company, Letter of Marque, Dixon Place, The Tank, Tofte Lake, The Kennedy Center and BMI Lehman Engel Musical Theatre Workshop. Cayenne has been published by Concord Theatricals and was recently awarded the NYC Women's Fund/NYFA grant to produce her play, *Maiden Voyage* which will be mounted in NYC 2024. MFA in Playwriting, Boston University. Website: www.cayennedouglass.com IG: [bruteful_theatre](https://www.instagram.com/bruteful_theatre).

Presented by Katelynn Kenney.

Katelynn Kenney (she/her) is a disabled, queer Filipina American writer/director, who develops work for the stage, screen, audio, and games. Her plays have been produced and developed by Clubbed Thumb, The Tank, The Brick, Prospect Theater Company, and others. Kenney's an alum of the Clubbed Thumb ECWG and is currently in the '23-'25 New Georges Jam. MFA: Brooklyn College. <https://linktr.ee/kkenneyplays>



A Statement on *Some Body Will Pay* from Cayenne Douglass

The impulse for this play came from the convergence of three forces. Two summers ago, my friend invited me to an Ani DiFranco concert at Summer Stage. While I've always loved Ani, I was introduced to a song I hadn't previously heard. It was called, "Play God" all summer I listened to this song on repeat.

It was also around that same time that Texas Senator Gregg Abbott passed a law allowing for a bounty to be put on a woman's head if someone, anyone, even an uber driver "turned her in" for having an abortion.

This was the internal landscape that was percolating when I signed up to take a class with Courtney Meaker through The Playwrights' Center called "Horrific Playwriting". In Meaker's class we explored how to use the horror genre in playwriting through discussion, lecture, in class writing exercises and readings. In addition to being influenced by some of the plays we read such as: *Hookman* by Lauren Yee, *Brothers Paranormal* by Prince Gomolvilas and *Whitelisted* by Chisa Hutchinson (all fantastic!) I was really taken with a chapter called "A Devilish Place" in Colin Dickey's book, *Ghostland* as well as a documentary "Horror Noir: Blacks in American Films from 1890s to Present." Both of these pieces discuss the omission of black characters and specifically black ghosts from our cultural narrative as well as harmful troupes that horror films have historically leaned into.

This play will aim to subvert those tropes by turning them on their head and kicking them in the ass! I want to disrupt who gets haunted, who gets to do the haunting, and explore a final restoration that does not enforce the normality of the white male patriarchy.

I was also riveted by an article we read called "Monster Culture" by Jeffrey Jerome Cohen. The article is very dense, so I can't go deeply into all the reasons it fascinated me, but one passage that kept ringing in my ears was this: "Monsters stand at the threshold of becoming. They ask us how we perceive the world, and how we have misinterpreted what we have attempted to place. They ask us to reevaluate our cultural assumptions about race, gender, sexuality, our perception of difference, our tolerance towards expression. They ask us why we have created them."

This play is asking what monsters we create and why we create them and how can monsters teach us who we are? I'm also attempting to dig into how lived experience changes perspective and exploring my most recent realization, which is that the danger for Clara in this play comes from wanting to be seen as fully human, whereas the danger in this play for Dick comes from his inability to be human.

Winner of the 2023 Annual Parity Development Award



Reid Pope (they/them) is a comedian, playwright, and Jew who's been featured in *Vulture*, *PAPER*, and *Boys With Plants Magazine*. They were a finalist for the 2023 Terrence McNally Incubator and have developed plays with Jewish Plays Project, Normal Ave, Primetime Theatre, The 24 Hour Plays: Nationals, and Edinburgh Fringe. Their television pilot *Old Queens* won the 2023 ATX TV Festival Pitch Competition and they were named a 2022 New York Comedy Festival Content Creator To Watch. Reid is a New Georges Affiliated artist. B.A. Brown | M.F.A. NYU Tisch

Presented by Jaye Hunt.

Please find Jaye's bio on page [10](#).



Pictured: Denali Thomas (they/them, Rowan), Halle Charlton (she/her, Lola), Chelsey Ng (she/her, Margot), Layla Izabela (she/they, Stage Directions). 70.3 by Sam Mueller.

A Statement on *Cuntboy & Dickgirl (or: Biology Play)* from Reid Pope

Cuntboy & Dickgirl (or: Biology Play) is a theatre piece about how we all morphed from little amoebas with one big eye and no anus. It follows two trans kids, Lila and Max as they play basketball in a park from age 11 to age 30. As Lila and Max dribble and shoot, they discuss the sea creatures they've been assigned to create out of paper mache for their elementary school Great Barrier reef project. They play-act as seahorses. Give birth to shoes and sports equipment. Quiz each other on biology. Max grows interested in hermaphroditic fish. Lila grows interested in Max. They spend time exploring the fluidity of the sea (and one another). Then struggle with evolution.

Societal conversations about transness tend to skew conceptual. People forget about proof of gender variance in nature. I wanted to look at the history of this variance and explore how we can better understand transness and fluidity by using the sea as a guide. In making this piece, I hope to re-evaluate my relationship to my body and the things I've tried to taxonomize. The relationships I've fossilized. I hope it will help audience members, readers, actors, directors, and designers do the same.

What do we hold onto? What should we hold onto? What can we honor and what can we let go of?

Honorable Mentions

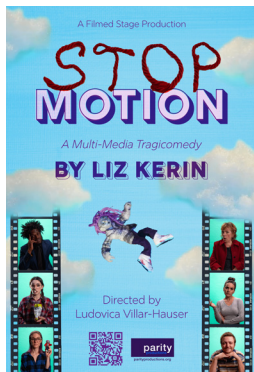


SMJ (they/them) is a mixed-Latiné, and Trans non-binary playwright, musical theater writer, educator, & theatermaker originally from Mount Vernon, OH. They are a 2022-2023 Dramatists Guild Foundation Fellow and currently creating work with Ars Nova, Latiné Musical Theatre Lab, The Orchard Project, The Road Theatre Company, and American Theater Group. Member of the Dramatists Guild and Ring of Keys. www.smjwrites.com



S. Dylan Zwickel (she/her) is an NYC-based writer and director. Her plays have been Finalists or Semifinalists for the Orchard Project, the Jane Chambers Prize, and the O'Neill, and her play *The Moss Maidens* won Best Play at the SheNYC Summer Theater Festival this summer. BA Wesleyan University, MFA NYU Tisch, alum of TedxBroadway Young Professionals Cohort and LCT Directors Lab.

Stop-Motion by Liz Kerin



Synopsis

Tragedy can tear families apart – or it can bring them together... *really* together. *Stop-Motion* occupies that in-between space—the space between tragedy and comedy, family drama and magical escape. Xan, who spent her 20s acting as her mother’s sole caretaker, must navigate the aftermath of a terrible accident (as well as some long-neglected family relationships). Privately, she reveals herself to us through a whimsical stop-motion film she’s been working on while contending with grief, duty, and the limits of escapism. *Stop-Motion* probes the idea of how an individual - and a family - can evolve in the face of tragedy and perhaps, move forward together - even if it’s one frame at a time.

Liz Kerin (she/her) is the playwright of *Stop-Motion* (Parity Development Award Winner 2018) as well as a published author, screenwriter, and television producer. She is currently developing a television series based on her book *Night’s Edge*, as well as an original feature film. She divides her time between New York and Los Angeles. For more, please visit www.LizKerin.com



Nisha Ramnath (she/her) is an animator that works in stop-motion and laser animation. She earned a BFA in Animation from the Maryland Institute College of Art and currently runs her own design firm that produces animated shorts and content for the Laser Light Show Industry. Her style of animation is DIY, making sets and puppets out of common objects.



Pictured (left to right): Paula Ewin (she/her) as “Sharon” and Emily Batsford (she/her) as “Xan”. Stills from *Stop-Motion* filmed stage production.

Stop-Motion Cast



Emily Batsford (she/her) as Xan



Paula Ewin (she/her) as Sharon



Meghann Garmany (she/her) as Charlotte



Emily Keefe (she/her) as Clover

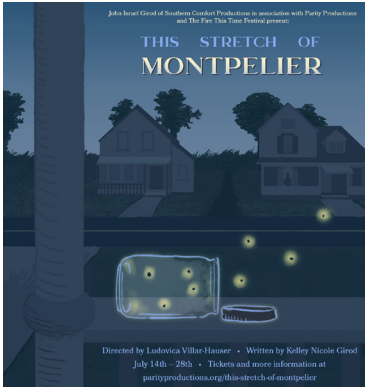


Finn Kilgore (he/him) as Harry



Jak Watson (he/him) as Micah

***This Stretch of Montpelier* by Kelley Nicole Girod**



This Stretch of Montpelier

July 12th - 27th, 2023

The 14th Street Y
344 E 14th St
New York, NY 10003

Synopsis

On a hot and humid summer day In Montpelier, Louisiana, a community of isolated neighbors -- divided by property lines, race, class and tradition, but bonded by overlapping personal and cultural histories-- reckon with the truth and their uncertain fates as they look for refuge in unlikely places.



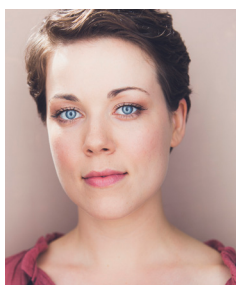
Kelley Nicole Girod (she/her) is an award-winning playwright whose work centers on her Black Cajun/Creole Louisiana heritage. Awards include NYIT Ellen Stewart Award 2023, Sundance IDP 2021 grantee, City Corp Artist Grant 2021, Atlantic Launch New Play Commission 2019, Sheen Center Fellow 2019, Stein and Liberace Fellow 2007, and John Golden Fellow 2008. Her work has been developed/presented at Atlantic Theater Company, Sheen Center for Thought and Culture, The Fire This Time Festival, Harlem 9, Primary Stages, Project Y, Poetic Theater Productions, Classical Theater of Harlem, Frigid NYC, Planet Connections Theater Festival, The Field, and Dixon Place. She was recently commissioned by Stanford University's TAPS Program and completed a commission of a children's play about Covid through a collaboration with Erin Brown under a City Corp Artist grant.

In addition, Kelley Nicole Girod is an award winning producer, known mostly for founding The Fire This Time Festival which has become a premier destination for Black artists and theater makers, and won a prestigious OBIE award in 2015. She was recently named Director of New Works at the legendary Apollo Theater in Harlem. Kelley was also Producing Director of The Billie Holiday Theater from 2014-2015, and creative programmer at The Sheen Center for Thought and Culture from 2017-2019.

***This Stretch of Montpelier* by Kelley Nicole Girod**



Donovan Wayne Christie Jr. (he/him) (Felonius)* is a native of New Yorker originally from the Bronx. His love and desire for the craft lead him to Columbia University where he was able to cultivate and expand his capacity and love for the “work”. He graduated from the MFA classical theater program with a concentration in acting in 2012. Donovan now resides in Harlem, NY with his wife, two sons, and dog. 24/7 Jump.



Josephine Florence Cooper (she/they) (Francis) is so grateful to see this play come to life after playing Francis in several readings! Jo is a queer, Brooklyn-based actor/vocalist and has a private practice as a somatic therapist and bodyworker! Tours: *Finding Neverland* (Sylvia). Other NYC Theatre: *The Dream Project* (Yonder Window Theatre Co), *Night Witches* (Dixon Place), *Hooked* (Theatre Row) TV/Film: *Wild Crime* (Hulu), *Time Traveling...* (Comedy Central), *Uncanny Harbor*. BFA Emerson College. Thank you to Kelley and her ancestors for sharing this play with us! IG: josephine_florence



Tandy Cronyn (she/her) (Kacky)* has had an over fifty year career in theater performing both modern and classical roles in Great Britain, Canada and the United States. The bulk of her work has been with regional theater companies, notably Hartford Stage, The Denver Center Theatre Company, The Old Globe in San Diego, Yale Rep, The Stratford Festival of Canada, and PlayMakers Rep at the University of North Carolina, Chapel Hill. Before the pandemic Tandy performed her solo show, *The Tall Boy* by Simon Bent in Chicago to critical acclaim. For a full bio go to www.tandycronyn.com



Jordan Donaldson (he/him) (Boniface) is an actor, illustrator and writer who's always exploring a new creative medium. This Tennessee native recently graduated from Pace Universities BFA Acting program and is excited to continue his education through productions of challenging and powerful pieces like *This Stretch of Montpelier*.

This Stretch of Montpelier by Kelley Nicole Girod



Dorothi Fox (she/her) (Mae)* is a Harlem native and thrilled to be returning to the stage! Favorite theatre credits include: *The Last of Mrs. Lincoln* (Broadway, August Wilson Theatre), *The Great White Hope* (National Tour) and *Rain* (Cincinnati Playhouse). Film: *Shaft*, *Run All Night*, *Mind The Gap*. TV: *Power Book III: Raising Kanan* (Recurring), *Awkwafina Is Nora From Queens* and *Law & Order SVU*. When she isn't acting, Dorothi enjoys reading Science Fiction. She is a proud member of AEA and SAG/AFTRA.



Joyce Griffen (she/her) (Janice)* is an Actress /Jazz Vocalist/ Director/Writer/ Book Narrator, whose screenplay *Miras* (*Legacy* in Turkish) made the semifinals in the International Screenwriters Association's 2021 competition. A veteran of multiple productions with La Mama E.T.C, The Negro Ensemble Company, New Federal Theatre, and New Heritage Theatre Group, among others, Joyce most recently narrated the audio version of the novel, *She Who Finds a Husband*. Joyce has a new jazz vocal CD entitled *Love's Languages*, available on Uohnit.com, Amazon, Spotify, and other sites.



Bailey Macejak (she/her) (Caroline) is an actor and playwright living in Brooklyn, NY. 24 Hour Nationals alum, NYFA City Artist Corps member, Moxie Arts Incubator Program finalist. Her work has been seen at Theatre Row, The Tank, Tribeca Film Festival, the Bronx Museum of Art, and The Chain. Film projects include *A Place for Ashes* (Long Island International Film Expo, New York Lift-Off Fest), *BUSHWITCHES* (NewFest 2023), and *The Thing With Feathers* (theatrical premiere 2024). baileyomacejak.com. IG: @baileytheconformist

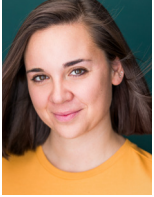


Carole Monferdini (she/her) (Ruby)* Theatre highlights include long runs Off-Broadway in *The Club* (OBIE award); *Vampire Lesbians of Sodom* & the one-woman show *Full Gallop* & in the national tour, among others. Broadway: standby to Diana Rigg in *The Misanthrope*. Regional theatre in 24 states. Film: *Next Stop, Greenwich Village*; *The Bell Jar*; *The Brass Ring*; *Hank Boyd is Dead & Love, Repeat*. Member of Actors Center. www.carolemonferdini.com

*Actors appearing courtesy of Actors Equity Association

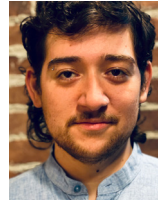
Thank you to the Development Award Reading Team

Round One (Literary Team): Each reader reads an average 20 scripts. At Parity the script is read by at least two readers. Finalist scripts will have been read an average of eight times.



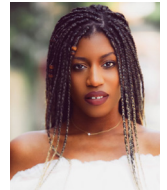
Brooke Tyler Benson (she/her) is an AEA actor and money coach based out of NYC. She graduated from East Carolina University's Honors College, completing a two-year Meisner Studio and earning her BFA in acting. Her passion for personal finance and the lack of financial education in arts programs led her to create a platform called Not Starving Artists (@notstarvingartists), where she arms the creative freelance community with money resources, coaching, and encouragement. Her recent theater credits include the world premiere of Mark St. Germain's *Wednesday's Child*, Nick Payne's *Incognito*, *The Curious Incident of the Dog in the Night-Time*, *Lone Star Spirits*, and *Miss Bennet: Christmas at Pemberley*.

Tae Braun (they/them) is a non-binary transmasculine actor/performer and writer currently living in Brooklyn, NY. They attended the National Theatre Institute at the Eugene O'Neill Theatre Center and have a Bachelors degree in Theatre from Oberlin College. Most days you can find Tae exploring new parks around the city or practicing their German.



Nathaniel P. Claridad (he/him) is an NYC based actor & director. Directing credits include Weathervane Theatre, Southern Rep., TheatreWorksUSA, Imagination Stage, Out of the Box Theatrics, Drama League Resident (2019, 2016). Numerous acting credits include *Here Lies Love* (Public Theater), *Taylor Mac's 24 Decade History...* (St. Ann's Warehouse), numerous regional & international credits from the Kennedy Center to the Sydney Opera House.

Tsebiyah Mishael Derry (she/her) is a poet, singer & actor from NY. Her artistry is driven by a love of words, jazz, soul & rock. A graduate of Sarah Lawrence College and maker of classical, devised, musical and experimental theater, Tsebiyah was a 2022 Hermitage Artist Retreat fellow, and a 2021 NYC Artist Corps grant recipient. Find music by Tsebiyah on all streaming platforms.



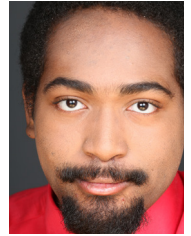
Thank you to the Development Award Reading Team

Valerio Moraga (they/them) is a queer multi disciplinary creative artist who hails all the way from the island of the Philippines. Valeria's body of work has taken them from acting, singing, modeling, creating through various venues in NYC, cabarets, studios, and prestigious regional houses across the country.



Sophie Sagan-Gutherz (they/them) is writer, actor and producer of new works. They have been a script reader for PlayCo, Faultline Theatre, The Orchard Project, and The Williamstown Theatre Festival. They're currently in post-production for their short film *POSSUM* (creator, actor / Hollyshorts Screenplay placement). They scored a BFA in Drama from NYU Tisch where they graduated with an Honors Thesis in Theatre Studies. sophiesagangutherz.com.

Dexter Warren (they/he) is a Brooklyn based multi-hyphenate artist and stage manager alumnus of NYU Steinhardt Vocal Performance Musical Theatre. They both performed in and stage managed the all trans and gender expansive Off-Broadway production of *The Civility of Albert Cashier*. As a storyteller at their core, Dexter aims to uplift and provide performance opportunities for historically excluded people.



Alina Whatley (she/her) is a dramaturg and aspiring literary manager. Originally from California, she is currently based in Boston. She loves new plays, especially the weird ones. An alumna of Wesleyan University, she has worked with ACT, Berkeley Repertory Theatre, and Actors Theatre of Louisville, among others. She hopes to share weird, queer, and wonderful new plays with the regional theatre audience.

Not pictured: Liana Irvine.

Thank you to the Development Award Literary Team

Round Two (Semi-finalist Reading Team): 11 semi-finalist playwrights submit a second script. All 11 playwrights' scripts read by round two reading team and discussed in a meeting, and four playwrights are selected for final round.



Kieran Beccia (they/them) (Literary Associate) is a Bay Area-based director and dramaturg. Their work has been produced at The Forum Collective, Quantum Dragon Theater, FaultLine Theater, Fuse Theater, Dragon Theater, Utopia Theater Project, and more. They are a recipient of the TITAN Award and a founding member of the Forum Collective. Kieran is also a Casting Director with the Casting Collective.

Meg Gilbert (she/her) (Literary Associate) is a NYC theater director and practitioner. With over a decade of experience in the professional theater, Meg is currently Producing Associate for Parity Productions. She also teaches public speaking for Cornell University, is the Social Media Manager for the League of Professional Theatre Women, and is a teaching artist at The Van Wezel Foundation. Prior to that, she served as Literary Associate at Florida Studio Theatre.



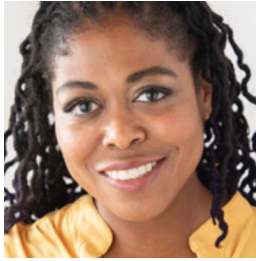
Jaye Hunt (they/them) (Literary Manager) is a multidisciplinary theater artist. They are the Literary Manager of Parity Productions, where they are largely responsible for the annual Parity Development Award. They have collaborated with playwrights on developing multiple new plays and have extensive experience serving as assistant director on both new works and works in the American theatrical canon. Their main focus is creating equity onstage and backstage. www.jayehunt.com

www.jayehunt.com

Thank you to the Development Award Finalist Reading Team

Round Three (Finalist Reading Team): 4 finalist scripts and secondary scripts reread. Two finalists and two honorable mentions selected in meeting.

Sagan Chen (they/them) is an award-winning queer genderfluid chinese-american artist. They center their work on uplifting underrepresented new narratives onstage, onscreen, and on the page, and enjoy reading scripts for various reading committees. Onscreen: *Survival of the Thickest* (Netflix/A24), *Grand Crew* (NBC), *High Maintenance* (HBO), *Girl Talk* (dir. Erica Rose), *Here We Wait*, and *Sideways Smile*. Onstage: *WORK HARD HAVE FUN MAKE HISTORY* (Clubbed Thumb Summerworks), *Happy Life* (The Hearth @ Soho Rep), *Joy of Painting* (Clubbed Thumb), *Two Mile Hollow* (Yale), *Six Years Old*, *Stone*, and *delicacy of a puffin heart* (Corkscrew Theater Festival), *Exposed Bone* (The PIT Loft). He has directed at Dartmouth College, Samuel French OOB, Frigid, Corkscrew, and Women in Theatre Festivals. You can hear him in the Audible Original *The 126 Year Old Artist*, and narrating the audiobooks: *Ana On the Edge*, *All The Things We Don't Talk About*, and *The Jump*. Follow them on Instagram: @sagan.chen



Danielle Drakes (she/her) is a theatre practitioner with experience in performance, directing, producing and administration. She has lived and worked in Washington, DC area for more than 15 years has dedicated her career to using theatre as a tool for envisioning a more empathetic and equitable society. As an actor, she blends living history with social impact. As an artistic doula she has supported artists on their creative journeys from idea to execution with care. She developed and directed Paige

Hernandez's solo shows *Paige in Full* and *Havana Hop* and both continuing to tour nationally and internationally.

Jennifer Kranz (she/her) Emmy and Tony-nominated and Drama Desk-winning producer, Jennifer Kranz is Executive VP of Creative Development and Production at Rosalind Productions. Broadway: *Funny Girl*, *The Prom*, *King Lear*, *Three Tall Women*; Off-Broadway: Lynn Nottage's *Crumbs from the Table of Joy* (with Keen Company), Heather Christian's *Oratorio for Living Things* (with Ars Nova), *My Lingerie Play* (with Rattlestick Playwrights Theater); Film: *Cleo* (in production), *Lilly* (post-production). She's held tenures at Time Warner, Lifetime Television, NBC Universal, and AMC Networks. Member: TV Academy, the Broadway League, BAFTA.



Thank you to the Development Award Finalist Reading Team



Malini Singh McDonald (she/her) is a native New Yorker. MFA: Actors Studio Drama School; BA: Theatre Arts and English Literature, Baruch College; MPA: Baruch College. She is the founder of Theatre Beyond Broadway, a platform to promote and support independent artists. Collaborations include The Anthropologists, Broadway Artists Connection, Mind the Art Entertainment, and New Perspectives Theatre Company.

Tyler Riley (he/him) A proud Jersey boy, Tyler is the current artistic director of Company of Fools, an indie theatre company based in NYC. In addition, Tyler is an actor who was last scene on stage in the premiere production of Shann Smith's *Blackout* at The Tank.



Bridget Stokes (she/her) is a Los Angeles-based director with more than 20 years of experience working in film and television. She served as the director and co-executive producer of Seasons 3 & 4 of HBO's *A Black Lady Sketch Show*, which earned Bridget an Emmy for Outstanding Directing for a Variety Series. Stokes also directed 12 episodes and co-executive produced seasons 1 & 2 of Apple TV +'s series *Hello, Jack! The Kindness Show*. Her directing credits further include the feature film *Boy Genius*, starring Miles Brown and Rita Wilson and Disney's *Gabby Duran & The Unsittables* and *Saturdays*. Additionally, Bridget has produced 6 feature films including Netflix's *The Lost Husband* and documentary *The Rachel Divide*.

Ludovica Villar-Hauser (she/her) is the Founder, Artistic Director and Executive Director of Parity Productions. At Parity, her directing credits include the world premieres of *Charlie's Waiting* by 2017 Commission Winner Mêlisa Annis, *Mirrors* by 2018 Commission Winner Azure D. Osborne-Lee, *Stop-Motion* by 2018 Commission Winner Liz Kerin, and the award-winning *She Calls Me Firefly* by Teresa Lotz.



Prior to founding Parity Productions, Ludovica directed many critically acclaimed plays in the U.S. and U.K., including *Final Analysis* by Otho Eskin (Signature Theatre); *The Countess* by Gregory Murphy (Lamb's Theatre) and in London's West End (The Criterion Theatre); *Leaves of Glass* by Phillip Ridley (Peter

70.3 by Sam Mueller

70.3 Reading

August 8th and 9th, 2023

Pier 57
25 11th Avenue
New York, NY 10011

70.3
8'02

by Sam Mueller

Synopsis

After Lola loses weight, she finds her physical body is constantly in the spotlight

—
In her office, on the internet in DM's from people she hasn't spoken to in years, among her closest friends.

She can't take it anymore.

She runs away to Boulder, Colorado, where not a single soul knows who she is, And she signs up for a half Ironman.

This is where we begin.



Pictured: Denali Thomas (they/them, Rowan), Halle Charlton (she/her, Lola), Chelsey Ng (she/her, Margot), Alex Quinones (he/him, Avery), Layla Izabela (she/they, Stage Directions). 70.3 by Sam Mueller.

En Las Sombras by Jordan Ramirez Puckett

En Las Sombras Reading

August 16th and 17th, 2023

The Maker's Studio at Chelsea Market
448 W 12th St
New York, NY 10011

EN LAS SOMBRAS
EN LAS SOMBRAS

by Jordan Ramirez Puckett

Synopsis

En Las Sombras is the mythical tale of Xenia and Luz, two children traveling with their mother to God's Gate, beyond which is the promise of safety and a life free from hunger and suffering. When Xenia and Luz are separated from their mother, it becomes clear that the gods may not be quite so ready to share the riches that lie beyond. This myth asks us to consider why we've allowed our gods to become so powerful and what we can do to stop them.



Pictured (left to right): Maria Belisario (she/her, Stage Directions), Michelle Serje (she/her, Vulture/Judge), Emily Mesa (she/her, Xenia), Jessica Angleskhan (she/her, Mari), Mele Sabu (they/them, Luz), and Andrew KoGolenok (he/him, Jaguar/Coyote). *En Las Sombras* by Jordan Ramirez Puckett.

AC&C Production Team

Pati Frey (she/her) (Co-Producer) is a philanthropist, businesswoman, mother, and long-time member and activist with Bread for the World. After spending twenty years in sales and national account sales management at FedEx, Frey has made global advocacy the center of her life. She has been involved in advocacy with World Vision for 17 years. Frey is also a founding member of Recyclocraftz Zambia, where she manages sales distribution and marketing for the United States. Frey is an original member of the Strong Women Strong World Advisory Board where she has served for the last 10 years, a contributing member of Women Beyond Survival, a board member for Wounded Warrior Collier County, and a sustaining member of the Junior League of Philadelphia and Lancaster, Pennsylvania. She graduated from the University of Delaware and has four children: two with her husband and two adorable dogs. She is Presbyterian. Lancaster, Pennsylvania.



Becca Silbert (she/her) (Stage Manager) is a queer film and theatre artist based in NYC. She works as a director, stage manager, lighting and sound designer, film editor and massage therapist. You can usually find her in the back of the theater with her pup Ru.

Allison Stock (she/her) (Photographer) has been using a camera to document life in New York City for over a decade. When not photographing the world of theater, she enjoys taking cinematic portraits of cosplayers.



Transcend Streaming (Videographer) elevates digital and hybrid theater to be as magical as in-person performance. By incorporating design, staging, and a dash of “how did they DO that?!” they produce projects that are accessible, engaging, and innovative. Transcend Streaming is owned by multi-hyphenate theatre professionals Kyra Bowie (she//her) and Leanna Keyes (she//her). Digital Theatre: *Today Is My Birthday* (Theater Mu), OSF O! Staged Reading Series, *Visionary Futures* (UMass), *How To Catch a Karen* (Naked Empire Bouffon), *Quills Fest* (OSF). Hybrid Theatre: *The*

Orchard (Off-Broadway), *How To Repair a Mechanical Heart*. Festivals: BAICFF 2021, BAPF 2020/2021/2022. www.TranscendStreaming.com @TranscendStreaming

Charitybuzz Auction Live Now!

Auction ends on Wednesday, November 1st
at 3:30PM ET



7 Night Stay at Phillips Club, NYC



Zoom “Lunch” with
Emmy and Tony award nominated
producer Jennifer Kranz



3 Night Stay at the MOB Hotel in Paris



CHARITYBUZZ

Donate Now!

Help us raise \$107,000 to support women, trans, and gender-expansive theatre artists in New York City!



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Special Thanks

SPECIAL THANKS TO

Erin Bradford
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New Perspectives Theatre Company
The Estate of Sylvia Sleigh
Alison Vincitore

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The Sylvia Sleigh Endowment to Parity Productions

While Sylvia Sleigh (1916-2010) was ahead of her time in myriad ways as an artist and an advocate, we acknowledge and recognize that her language reflects a binary understanding of gender. We believe that were she alive today, she would have embraced more inclusive gender language.

“At a certain point I realized what my mission was. And that was to help women, to stress the importance of equality.”

- Sylvia Sleigh, renowned Welsh-born, feminist visual artist



In 2016, Parity Productions received an unprecedented endowment of artwork by the famed, progressive, Welsh-born artist Sylvia Sleigh. The sale of these works support Parity’s mission to elevate the voices of women and trans and gender-expansive artists in the cultural dialogue of theatre through both our art and advocacy work, by creating opportunities for women and trans and gender-expansive theatre artists and empowering a shift toward gender parity in the theatre industry.

Sylvia Sleigh’s works have been shown all over the world and hang in the National Portrait Gallery in London, The Art Institute of Chicago and other major museums across the United States. Parity’s endowed Sleigh works are offered for sale through The Parity Store.



At the Cafe



The Rectory, Pett, Sussex



Paul Rosano

For a complimentary digital catalog of The Sylvia Sleigh Endowment, please email us at TheParityStore@parityproductions.org