

## DIRECTING *selected credits* (\*\* world premiere, \* regional premiere)

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**PORTLAND CENTER STAGE** (Portland, OR)  
*Young Americans* by Lauren Yee\*\* (TBD)

**PEOPLE'S LIGHT** (Malvern, PA)  
*Hold These Truths* by Jeanne Sakata (2020)

**STUDIO THEATRE** (Washington DC)  
*White Pearl* by Anchuli Felicia King\* (2019)

**SOUTH COAST REPERTORY** (Costa Mesa, CA)  
*M Butterfly* by David Henry Hwang (2019)

**GUTHRIE THEATER** (Minneapolis, MN)  
*The Great Leap* by Lauren Yee\* (2019)

**PITTSBURGH PUBLIC THEATRE** (Pittsburgh, PA)  
*Pride and Prejudice* by Kate Hamill, adapted from the novel by Jane Austen\* (2018)

**HERITAGE THEATRE FESTIVAL** (Charlottesville, VA)  
*Harvey*, by Mary Chase (2018)

**SEATTLE PUBLIC THEATRE** (Seattle, WA)  
*The World of Extreme Happiness* by France Ya-Chu Cowhig\* (2017)

**ACT THEATRE** (Seattle, WA)  
*King of the Yees* by Lauren Yee\* (2017)

**CALIFORNIA SHAKESPEARE THEATER** (Berkeley, CA)  
*As You Like It* by William Shakespeare (2017)

**PLAYMAKERS REPERTORY COMPANY** (Chapel Hill, NC)  
*The Crucible* by Arthur Miller (2016); *We Are Proud to Present a Presentation...* by Jackie Sibbles Drury\* (2016); *4,000 Miles* by Amy Herzog\* (2015); *Hairspray*: music by Marc Shaiman, lyrics by Scott Wittman and Shaiman, book by Mark O'Donnell and Thomas Meehan (Young Conservatory, 2014)

**SEATTLE REPERTORY THEATRE** (Seattle, WA)  
*Constellations* by Nick Payne\* (2016)

**CROWDED FIRE THEATRE COMPANY** (San Francisco, CA)  
*Edith Can Shoot Things and Hit Them* by A. Rey Pamatmat (2015); *The Hundred Flowers Project* by Christopher Chen\*\* (2012); *Exit, Pursued by a Bear* by Lauren Gunderson\*\* (2011)

**WASHINGTON ENSEMBLE THEATRE** (Seattle, WA)  
*Hunter Gatherers* by Peter Sinn Nachtrieb\* (2010)

**SEATTLE CHILDREN'S THEATRE** (Seattle, WA)  
*Snow White* by Greg Banks\* (2020); *The Journal of Ben Uchida: Citizen 13559* by Naomi Iizuka\* (2018)

**ALLEY THEATRE** (Houston, TX)  
*Vietgone* by Qui Nguyen\* (2019)

**INTIMAN THEATRE** (Seattle, WA)  
*Caught* by Christopher Chen (2019)

**BALTIMORE CENTER STAGE** (Baltimore, MD)  
*King of the Yees* by Lauren Yee\* (2018)

**AMERICAN SHAKESPEARE CENTER** (Staunton, VA)  
*Comedy of Errors* by William Shakespeare (2018)

**SEATTLE SHAKESPEARE COMPANY** (Seattle, WA)  
*Merchant of Venice* by William Shakespeare (2018); *Measure For Measure* by William Shakespeare (2015)

**AZEOTROPE** (Seattle, WA)  
*Building the Wall* by Robert Schenkkan\* (2017); *Sound* by Don Nguyen\*\* (2015); *25 Saints* by Joshua Rollins\* (2013); *Gruesome Playground Injuries* by Rajiv Joseph\* (2013); *Jesus Hopped the A Train* by Stephen Adly Guirgis\* (2012); *Red Light Winter* by Adam Rapp\* (2010)

**LONG WHARF THEATRE** (New Haven, CT)  
*Smart People* by Lydia Diamond\* (2017)

**BOOK-IT REPERTORY THEATRE** (Seattle, WA)  
*A Tale for the Time Being* by Ruth Ozeki, adapted by Laura Ferri\*\* (2016)

**OREGON SHAKESPEARE FESTIVAL** (Ashland, OR)  
*The Winter's Tale* by William Shakespeare (2016)

**SHOTGUN PLAYERS** (Berkeley, CA)  
*Heart Shaped Nebula* by Marisela Traviño Orta\*\* (2015)

**AURORA THEATRE COMPANY** (Berkeley, CA)  
*Rapture, Blister, Burn* by Gina Gionfriddo\* (2014)

**IMPACT THEATRE** (Berkeley, CA)  
*Bread & Circuses* (an evening of short plays)\*\* (2014); *Crevice* by Lauren Yee\*\* (2012); *Disassembly* by Steven Yockey\*\* (2011); *MilkMilkLemonade* by Joshua Conkel\* (2010); *Ching Chong Chinaman* by Lauren Yee\*\* (2008)

## NEW WORK DEVELOPMENT (WORKSHOPS / READINGS) *selected credits*

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**PLAYWRIGHTS FOUNDATION** (San Francisco, CA)  
*Final Boarding Call* by Stefani Kuo (2020); *Endangered Species* by Nilan Johnson (2017); *The World of Extreme Happiness* by Frances Ya-Chu Cowhig (2013); *The Hundred Flowers Project* by Christopher Chen (2012); *Hong Kong Dinosaur* by Amelia Roper (2011)

**VILLAGE THEATRE** (Issaquah, WA)  
*Eastbound*, book and music by Cheeyang Ng, book and lyrics by Khiyon Hursey (2019)

**AZEOTROPE / SEATTLE PUBLIC THEATRE** (Seattle, WA)  
*This is Not (Y)Our History: a play with music about race relations in the women's suffrage movement* by Rachel Atkins, music by Bithyah Israel and Janelle Lawrence (2019)

**THEATRE LATTE DA** (Minneapolis, MN)  
*Half The Sky*, music by Tidtaya Sinutoke, book and lyrics by Isabella Dawis (2019)

**PLAYPENN** (Philadelphia, PA)  
*Archipelago* by Amy Witting (2019)

**PLAY ON SHAKESPEARE**, co-production with **CLASSIC STAGE COMPANY** (New York, NY)  
*Much Ado About Nothing* by Ranjit Bolt; *Antony and Cleopatra* by Christopher Chen (2019)

**ACT THEATRE** (Seattle, WA)  
*King of the Yees* by Lauren Yee (2015)

**MAGIC THEATRE** (San Francisco, CA)  
*Hookman* by Lauren Yee (2013)

**PLAYWRIGHTS REALM INK'D FESTIVAL** (New York, NY)  
*Everything that Never Happened* by Sarah B. Mantell (2018)

**KANSAS CITY REPERTORY THEATRE** (Kansas City, MO)  
*Unreliable* by Dipika Guha (2018)

**PROFILE THEATRE** (Portland, OR)  
*Buena Vista* by Edith Freni (2014)

**OSF PRESENTS** (Ashland, OR)  
*Behfarmaheen (if you please)* by Barzin Akhavan (2013)

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## **DIRECTING, UNIVERSITY / EDUCATIONAL *selected credits*** (\*\* denotes world premiere, \* denotes regional premiere)

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**CORNISH COLLEGE OF THE ARTS** (Seattle, WA)  
*It Can't Happen Here* by Tony Taccone and Bennett Cohen, adapted from the novel by Sinclair Lewis (2017); *Anon(ymous)* by Naomi Iizuka (2015); *She Kills Monsters* by Qui Nguyen\* (2014); *Summertime* by Charles Mee\* (2010); *The Thugs* by Adam Bock\* (2009)

**UNIVERSITY OF WASHINGTON** (Seattle, WA)  
*People Sitting in Darkness* by Clarence Coe (workshop) (2016); *The Real Inspector Hound* by Tom Stoppard (2013); *Big Love* by Charles L. Mee (MFA Thesis) (2009)

**OHIO NORTHERN UNIVERSITY** (Ada, OH)  
*Proud Son* by Shu Matsui, trans. Andy Bragen and Kyoko Yoshida\*\* (2013)

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## **DRAMATURGY / LITERARY**

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**HEDGEBROOK WOMEN PLAYWRIGHTS FESTIVAL** (Whidbey Island, WA) (2018-present)

**OREGON SHAKESPEARE FESTIVAL PLAY ON!**  
Dramaturg, *Antony and Cleopatra* by Christopher Chen (2019)

**Selection Committees:** **THE 5<sup>TH</sup> AVENUE THEATRE** (Seattle, WA) First Draft Musical Theatre Commissioning program; **PLAYWRIGHTS FOUNDATION** (San Francisco, CA); **PLAYWRIGHTS CENTER** Jerome Fellowship (Minneapolis, MN); **AURORA THEATRE COMPANY** Global Age Project (Berkeley, CA); **GOLDEN THREAD PRODUCTIONS** ReOrient Festival (San Francisco, CA); **THE PLAYWRIGHTS REALM** Writing Fellows Program (New York, NY); **PLAYGROUND SF** (San Francisco, CA)

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## **AWARDS / AFFILIATIONS *selected credits***

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**DRAMA LEAGUE** Director's Project TV and Film Fellow (2020), Fall Directing Fellow (2011)

**PRINCESS GRACE AWARD** Robert and Gloria Hausman Theater Honor (2019)

**VILCEK PRIZE FOR CREATIVE PROMISE IN THEATRE** (2016)

**STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY FOUNDATION** Sir John Gielgud Directing Fellow (2013)

**THEATRE COMMUNICATIONS GROUP** Young Leader of Color (2012)

**LINCOLN CENTER THEATER DIRECTORS LAB** (2005), New York, NY and **DIRECTORS LAB WEST** (2010), Pasadena, CA

**CORNISH COLLEGE OF THE ARTS** Affiliated Adjunct Faculty

**STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY** Executive Board Member

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## **EDUCATION / TRAINING**

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**MFA Directing: University of Washington** (Seattle, WA) (2009)

BA Integrative Biology and Dramatic Art: **University of California at Berkeley** (Berkeley, CA) (2001)