

VELINA HASU HOUSTON, Ph.D.
Curriculum Vitae

EDUCATION

Doctor of Philosophy, Critical Studies in Cinema and Television (Minor: English), University of Southern California, School of Cinematic Arts, May 2000.

Master of Fine Arts in Theatre Arts – Playwriting (Minor: Screenwriting), University of California at Los Angeles, School of Theater, Film and Television; June 1981.

Bachelor of Arts in Journalism and Mass Communications (Minors: Philosophy, Theatre), A.Q. Miller School of Journalism, Kansas State University at Manhattan; June 1979.

Phi Beta Kappa

EXPERTISE

Playwriting, screenwriting, dramaturgy, critical studies in theatre and cinema (Asian American drama, multiracial/mixed race/multicultural/US-Japan studies).

ACADEMIC HISTORY*

University of Southern California 1990-Present.

Associate Dean of Faculty, University of Southern California, School of Theatre, Los Angeles, 2007-Present.

Professor of Theatre, Director of Dramatic Writing, Resident Playwright, University of Southern California, School of Theatre, Los Angeles, 2003-Present. Tenured 1996.

Associate Professor, Resident Playwright, Director of Playwriting, University of Southern California, School of Theatre, Los Angeles, 1996-2003.

Assistant Professor Tenure Track, Resident Playwright, Director of Playwriting, University of Southern California, School of Theatre, Los Angeles, 1991-1996.

Visiting Assistant Professor, University of Southern California, School of Theatre, Los Angeles, 1990-1991.

Affiliated Faculty, Gender Studies, University of Southern California, School of Theatre, Los Angeles, 1990-Present.

Affiliated Faculty, East Asian Studies, University of Southern California, School of Theatre, Los Angeles, 1990-Present.

Affiliated Faculty, Asian American Studies Program, University of Southern California, School of Theatre, Los Angeles, 1990-Present.

Affiliated Faculty, American Studies and Ethnicity, University of Southern California, School of Theatre, Los Angeles, 1990-Present.

Associated Faculty Member, Founding Member, Center for Japanese Religions and Culture, 2011-Present.

Adjunct Associate Professor, University of California at Los Angeles; School of Theater,

Film, and Television, Department of Film, Television, and Digital Media, 1992-2002. (Guest position sanctioned by the Dean of the USC School of Theatre in keeping with USC's outside teaching policy that was in force at the time.)

Visiting Professor, Doshisha University, Kyoto, Japan, 1999.

Visiting Master Artist, Junction City Senior High School, Junction City, Kansas, 1989.

Visiting Master Artist, University of California at San Diego, Master of Fine Arts Program, June 1997.

Master Class Mentor, Padua Hills Playwrights' Festival, Los Angeles, Summer 1995.

Visiting Master Artist, Department of Theatre and Dance, University of Hawai'i at Manoa, 1994-1995.

PROFESSIONAL THEATER EXPERIENCE

(Production, Presentation, and Commission History of Original Plays)

Commissions

2010-Present, Multinational Commission (US-UK-Canada-Greece-Croatia) with Timberlake Wertenbaker adapting *Ajax*, Judith Thompson adapting *Helen*, and me adapting *Iphigenia at Aulis*. Social Sciences and Humanities Research Council of Canada. Director: Peggy Shannon. (Production slated for 2012 in Greece and Croatia, 2013 in Toronto). Houston projects: *What Then Iphigenia* and *The Intuition of Iphigenia*.

2010-Present Los Angeles Opera, *Jonah and the Whale*, with Alexander Prior, Composer; James Conlon, Conductor

2008-2010 Silk Road Theatre Project/Goodman Theatre, *The DNA Trail*, A Collaboration with David Henry Hwang, Philip Kan Gotanda, Elizabeth Wong, Shishir Kurup, Lina Patel, and Jamil Khoury

2008-Present Los Angeles Opera, *The Freeways Project/Another Perfect Day*, with Nathan Wang, Composer

2006-2007 Mixed Blood Theatre Company, *Messy Utopia*, a collaborative theatre project with Naomi Iizuka, Aldo Velasco, Aditi Kapil, and Seema Sueko. Liz Engelman, Dramaturge.

2004 American Repertory Dance Company, *Dreams*, Structuring of collage of works by Langston Hughes, Hu Shih and Shushanig Gourghinhain, and Los Angeles students.

2002 Sacramento Theatre Company, *Something to Say*, Kids Write Plays/The American Dream Project

2001 Sacramento Theatre Company, *Free Verse*, Kids Write Plays/The American Dream Project

2001 Sacramento Theatre Company, *Amazing Grace*, The Millennium Monologues

1998 The Jewish Women's Theatre Project, *The Lotus of the Sublime Pond*

1997 The Mark Taper Forum, *Tell Her That You Saw Me*

1996 Lila Wallace-Readers Digest Foundation New Generations Play Project/Honolulu Theatre for Youth, *Hula Heart*

1996 The State Foundation on Culture and the Arts of the State of Hawai'i, Kennedy Theatre, *Cultivated Lives*

1994 Asia Society, *Japanese and Multicultural at the Turn-of-the-Century*, National Public Radio Broadcast

1993 Cornerstone Theatre Company, *Snowing Fire*

1988 Manhattan Theatre Club, *Broken English* (aka *The Melting Plot*)

1985 The Mark Taper Forum, *Tips On How To Store Breast Milk* aka *The Legend of Bobbi Chicago*

The Plays

New Plays in Development

Tea, With Music

Jane Needs A Rest

What Then Iphigenia and *The Intuition of Iphigenia* (Commission, Canada)

Jonah in the Whale (Commission, Los Angeles Opera)

The Freeways Project/Another Perfect Day (Commission, Los Angeles Opera)

Glimmer
Six Chrysanthemums
The Territory of Dreams
Bliss
The Last Resort
Cymru Am Byth (Wales Forever)
A Spot of Bother
Cinnamon Girl
The Eyes of Bones
The Tongues of Men and Angels
Civilization (Prequel: This Is My Country and Sequel: Creature Comforts)
Disenchanted Christmas

Full-length Plays

CALLIGRAPHY

Production, Silk Road Rising, Chicago, 2014
Special Presentation, Silk Road Theatre Project, August 2011, Director: Lisa Portes
World Premiere, Playwrights' Arena in association with Latino Theatre Company @ LATC, November 2010,
Director: Jon Lawrence Rivera
Staged Reading, Los Angeles Theatre Center Playwrights' Festival, January 2010, Director: Jon Lawrence Rivera

THE DNA TRAIL (MOTHER ROAD)

Production, USC Visions and Voices Presidential Signature Event, Los Angeles, January 2011, Director: Steve Scott
World Premiere, Silk Road Theatre Project/Goodman Theatre, 2010, Director: Steve Scott

BLISS

Special Presentation, Fisher Museum of Art as part of "Posing Beauty in African American Culture" Exhibition,
2011, Director: Jon Lawrence Rivera, Dramaturg: Luis Alfaro

GLIMMER

2012 *Glimmer*, Playwrights' Arena, Staged Reading

THE TERRITORY OF DREAMS

Staged Reading, Pasadena Playhouse, Hothouse, Director: Michael Arabian, Casting: Michael Donovan, 2012
Staged Reading, Will Geer Theatricalum Botanicum, Topanga, California, Director: Luis Alfaro, 2010

CALLING APHRODITE

Concert Reading, Tokyo Engeki Ensemble, Soup Kitchen, 2008, Director: Sawako Shiga
World Premiere, International City Theatre, 2007, Director: Shashin Desai
Staged Reading, International City Theatre, February 2007, Director: Shashin Desai
Staged Reading, International City Theatre, April 2007, Director: Shashin Desai
Staged Reading, International City Theatre, 2006, Director: Rena Heinrich
Staged Reading, John Anson Ford Amphitheatre, 2006, Director: Rena Heinrich
Workshop and Staged Reading, Pittsburgh Public Theatre, 2005, Director: Pamela Berlin
Staged Reading, Women Warrior Fest., Silk Road Theatre Project, 2005, Dir.: Jamil Khoury
Staged Reading, Loyola Marymount University, 2003, Director: Sean Metzger
Staged Reading, Scene Dock Theatre, Los Angeles, 2003, Director: Brian Nelson
Staged Reading, Village Gate Theatre, Los Angeles, 2002, Director: Brian Nelson
Staged Reading, Scene Dock Theatre, Los Angeles, 2001, Director: Giacomo Ghiazza
Staged reading, Global Address Festival, Los Angeles, 2002, Director: Brian Nelson.

MADE IN JAPAN

Staged Reading, International Federation of Theatre Research Conference, Osaka, Japan, 2011
Staged Reading, Mix Roots Japan International Academic Forum, Osaka, Japan, 2011

THE PECULIAR AND SUDDEN NEARNESS OF THE MOON

World Premiere, Sacramento Theatre Company, 2006, Director: Peggy Shannon
Staged Reading, Duke University, 2004, Director: Sean Metzger
Staged Reading, African American-Latino Playwrights' Fest., 2004, Dir.: Stephen Gerald
Staged Reading, Black Dahlia Theatre, Los Angeles, 2004, Director: Scott Horstein
Staged Reading, New Power Plays Fest., West Coast Ensemble, 2004, Dir.: Scott Horstein

THE HOUSE OF CHAOS

Production, University of Maryland, 2011
World Premiere, Asian American Repertory Theatre, 2007, Director: Peter Cirino
Staged Reading, Asian American Repertory Theatre, 2006, Director: Peter Cirino

BLOODY HELL (OR) I WOULDN'T CHANGE A THING ABOUT YOU

as part of MESSY UTOPIA

World Premiere, Mixed Blood Theatre Company, 2007, Director: Jack Reuler
Staged Reading, Mixed Blood Theatre Company, November 2006, Director: Jack Reuler

TEA, WITH MUSIC

World premiere, East West Players, 25th Anniversary Production, Director: Jon Lawrence Rivera, Composer: Nathan Wang, November 2012
Workshop, East West Players, Director: Jon Lawrence Rivera, Composer: Nathan Wang, July 2012

TEA

Production, Plug-in Theatre Company, Tokyo, 2010
Staged Readings, Classic and Contemporary American Playwrights Series, Producer: Bonnie Franklin, Director: Jenny Sullivan, Los Angeles, 2010
Production, The Playhouse Theatre, Bundaberg, Queensland, Australia, 2008
Production, 20th Anniversary, Pan Asian Repertory Theatre, 2007, Director: Tina Chen
Production, CATS, 2007
Production, Kumu Kahua, 2006, Director: Kati Kuroda
Production, Kumu Kahua, 2005, State-wide Tour, Director: Kati Kuroda
Production, Kumu Kahua Theatre, Honolulu, 2005, Director: Kati Kuroda
Production, International City Theatre, 2005, Director: Peggy Shannon
Production, Notre Dame Academy, 2005
Production, Christ's College, Taipei, Taiwan, Republic of China, 2005
Staged Reading, University of Northern Iowa, Cedar Falls, 2004
Production, Silk Road Theatre Company, Chicago, 2004, Director: Jamil Khoury
Production, Sacramento Theatre Company, 2003, Director: Peggy Shannon
Production, Pittsburgh Public Theatre, 2001, Director: Pamela Berlin
Production, The Instant Cafe, Kuala Lumpur, 2001
Production, LaSalle-SIA, Singapore, 2000
Production, Barrington Stage Company, Massachusetts, August 1999, Dir.: Julianne Boyd
Production, Asian Theatre Network, Stanford University, November 1998
Production, Cornell University, 1998
Production, Hiroshima University, Hiroshima, Japan, 1998
Production, Asian American Repertory Theatre, 1997
Staged Reading, Williams College, 1997
Production, University of Hawai'i at Hilo, 1996
Production, Theatre X, Tokyo, Japan, 1995, Director: Akira Wakabayashi

Production, A Contemporary Theatre, Seattle, 1995, Director: Peggy Shannon
 Production, Nippon Hoso Kai (NHK) Radio, Japan, 1995, Director: Akira Wakabayashi
 Production, North Carolina Asian Arts Festival, 1995
 Production, University of Michigan at Ann Arbor, 1995, Director: Julie Nessen
 Production, CATS, 1995
 Production, Performance Network Theatre, 1995
 Production, University of Kansas, 1995
 Production, Morgan-Wixson Theatre, 1995, Director: William Wilday
 Production, Asian Theatre of Hilo, 1995
 Production, Agassiz Theatre, Harvard University, 1995
 Production, Apple Island Theatre, Madison, Wisconsin, 1994
 Production, Amagasaki Piccolo Theatre, Osaka, Japan, 1993, Director: Sakiko Taoka
 Production, University of North Carolina, 1993
 Production, Actors Theatre of San Jose, 1993
 Production (Radio), L.A. Theatre Works and National Public Radio (KCRW), 1993-Present
 Production, Smithsonian Institute, 1993, Asian Pacific Heritage Month Kick-off Event
 Production, Horizons Theatre, Washington, D.C., 1993
 Production, Georgetown University, Washington, D.C., 1993
 Production, Theatre of Yugen, San Francisco, 1992, Director: Yuriko Doi
 Production, Syracuse Stage, 1991, Director: Julianne Boyd
 Production, Mount Holyoke College, Massachusetts, 1991
 Production, Bishop Museum and Kumu Kahua, "Strength and Diversity" exhibit, 1991
 Production, Kumu Kahua, Hawai'i State Tour Production, 1991
 Production, Odyssey Theatre Ensemble, 1991 (6-mo. Run), Dir.: Julianne Boyd
 Staged Reading, Japan America Theatre, Los Angeles, 1990
 Staged Reading, University of California at Santa Barbara, 1990
 Production, Kumu Kahua, Honolulu, 1990
 Production, TheatreWorks, Palo Alto, California, 1990, Director: Yuriko Doi
 Production, Philadelphia Theatre Company, 1989, Director: Julianne Boyd
 Production, Whole Theatre, 1989, Director: Julianne Boyd, Producer: Olympia Dukakis
 Production, Interstate Firehouse Cultural Center, Portland, Oregon, 1988
 Production, Old Globe Theatre, San Diego, 1988, Director: Julianne Boyd
 World Premiere, Manhattan Theatre Club, New York, 1987, Director: Julianne Boyd
 Staged Reading, Manhattan Theatre Club, New York, 1987, Director: Julianne Boyd
 Staged Reading, First Stage, Los Angeles, 1987, Director: Gwenn Victor
 Staged Reading, The Group Theater Company, Seattle, 1986, Director: Ruben Sierra
 Staged Reading, East West Players, Inc., Los Angeles, 1985, Director: Mako
 Rockefeller workshop, Asian American Theater Company, 1985, Director: Judith Nihei

THE INTUITION OF IPHIGENIA

World Premiere, Hydrama Theatre, Hydra, Greece, July 2012
 Production, Amphitheatre Tholou 5 Plaka, Athens, Greece, 2012
 Production, Delphi, Greece, 2012

IKEBANA (LIVING FLOWERS)

World Premiere, The Pasadena Playhouse, Pasadena, 2000, Director: Shirley Jo Finney
 Staged Reading, Pasadena Playhouse @ Pacific Asia Museum, 2000, Dir.: Shirley Jo Finney
 Staged Reading, Urban Stages, New York City, October 1999, Director: Juli Thompson Burk

[Under the original title of CULTIVATED LIVES:]

Commission, Kennedy Theatre, University of Hawai'i; State Foundation on Culture & the Arts, State of Hawai'i
 Production, San Diego Asian American Repertory Theatre, San Diego, 1999
 Staged Reading, Asian Traditions-Modern Expressions Festival, 1998, Dir.: Brian Nelson

World Premiere, Kennedy Theatre, 1996, Director: Juli Thompson Burk
Staged Reading, Fisher Gallery, Los Angeles, 1997
Staged Reading, Kennedy Theatre, 1995, Director: Juli Thompson Burk
Staged Reading, Kennedy Theatre, 1994, Director: Juli Thompson Burk

SHEDDING THE TIGER

Production, Sacramento Theatre Company, 2001, Director: Peggy Shannon
Staged Reading, Brava Theatre Center, San Francisco, 1999, Director: Loy Arcenas
Created under the auspices of a Japan Foundation Fellowship

WAITING FOR TADASHI

World Premiere, George Street Playhouse, January 2002, Director: David Saint
Workshop Production, George Street Playhouse, 2000, Director: Hannah Fujiki DeVorkin
Created under the auspices of a Japan Foundation Fellowship

KOKORO (TRUE HEART)

Production, The Barber Theatre, Cunningham Theatre Center, Davidson, North Carolina, 2011
Production, The Actors Workshop, Boston, 2004
Production, Morgan-Wixson Theatre, 2003, Director: Rena Heinrich
Production, Sacramento Theatre Company, 2000, Director: Peggy Shannon
Production, Williams College, 2000
Production, Hiroshima University, 1999
Staged Reading, Perseverance Theatre Company, Alaska, 1998
Production, Odyssey Theatre Ensemble, 1996, Director: Jan Lewis
Production, The 28th Street Theatre, New York, 1995, Director: Tina Chen
Special Presentation, The Japan Society, New York, 1994, Director: Yuriko Doi
World Premiere, Theatre of Yugen, San Francisco, Director: Yuriko Doi, 1994
Staged Reading, Theatre of Yugen, 1993, Director: Yuriko Doi

NECESSITIES

Production, Purple Rose Theatre, Chelsea, Michigan; Producer: Jeff Daniels, 1993
World Premiere, Old Globe Theatre, 1991, Director: Julianne Boyd
Workshop and Staged Reading, Old Globe Theatre, 1991, Director: Julianne Boyd
Workshop and Staged Reading, Old Globe Theatre, 1990, Director: Julianne Boyd

AMERICAN DREAMS

Production (Radio), L.A. Theatre Works and National Public Radio-KCRW, 1991, Director: Peggy Shannon
World Premiere, Negro Ensemble Company, New York, 1984, Director: Samuel Barton

ASA GA KIMASHITA (MORNING HAS BROKEN)

Production, Rainbow Theatre, University of California at Santa Barbara, 2010
Production, Hiroshima University, 1998
Production, Wesleyan University, 1993
Production, Mount Holyoke College, 1992
Production, State University of New York at Geneseo, 1992
Production, University of Southern California, Massman Theatre, 1991
Production, Kumu Kahua, Honolulu, 1991
Production, Pacific Rim Productions, San Francisco, 1985, Director: David Hillbrand
World Premiere, East West Players, Los Angeles, 1984, Director: Mako
Production, Studio Theater, UCLA, 1981, Director: David Hillbrand

THIRST

World Premiere, Asian American Theater Company, San Francisco, 1986
Staged Reading, The Lee Strasberg Creative Center, Hollywood, 1984

THE IDEAL AND THE LIFE

Staged Reading, Scene Dock Theatre, Los Angeles, 2003, Director: Stephanie Shroyer
Staged Reading, The Pasadena Playhouse, 2002, Director: Stephanie Shroyer
Staged Reading, George Street Playhouse, 2002, Dir.: David Saint, with Olympia Dukakis
Staged Reading, Sacramento Theatre Company, 2002, Director: Peggy Shannon

SNOWING FIRE

Commission, Cornerstone Theatre Company, 1993
Staged Reading, Massman Theatre, University of Southern California, 1994, Director: Bill Rauch
Staged Reading, Cornerstone Theatre Company, 1994, Director: Bill Rauch

MY LIFE A LOADED GUN

Staged Reading, Old Globe Theatre, 1989, Director: Julianne Boyd
Workshop and Staged Reading, Old Globe Theatre, 1989, Director: Julianne Boyd
Workshop and Staged Reading, Old Globe Theatre, 1988, Director: Julianne Boyd

THE LEGEND OF BOBBI CHICAGO

Commission, The Mark Taper Forum, Los Angeles; Musical Play; composer-lyricist, Sandy Alpert
Staged Reading, Peggy Feury's Loft, Hollywood, 1989, Director: Patti Yasutake
Staged Reading, The Mark Taper Forum, Los Angeles, 1987, Director: Patti Yasutake

ALBATROSS

Staged reading, Theatre-Theatre, Los Angeles, 1992
Workshop-Staged Readings, Arizona Theatre Company (Tucson), 1991
Workshop-Staged Readings, Arizona Theatre Company (Phoenix), 1991
Workshop and Staged Reading, Old Globe Theatre, 1990, Director: Julianne Boyd
Workshop and staged reading, Manhattan Theatre Club, 1989, Director: Julianne Boyd
Staged Reading, The Playwrights Theatre, Los Angeles, 1988, Director: Patti Yasutake
Staged Reading, The Playwrights Theatre, Director: Velina Hasu Houston, 1988

KAPIOLANI'S FAITH

Written under the auspices of a James Zumberge Fellowship
Staged Reading, Kumu Kahua Theatre, Honolulu, 1991

CHRISTMAS CAKE

Workshop Production, Kumu Kahua, Honolulu, 1992
Staged Reading, East West Players, Los Angeles, 1991

TOKYO VALENTINE

Staged Reading, East West Players, Los Angeles, 1992, Director: Brian Nelson

BROKEN ENGLISH (formerly THE MELTING PLOT)

Commission, Manhattan Theatre Club, 1988
Workshop and Staged Reading, Odyssey Theatre Ensemble, 1991
Workshop and Staged Reading, Manhattan Theatre Club, 1989

RAIN

Staged Reading, The Women's Project & Productions, New York, Director: Tina Chen, 1993

AS SOMETIMES IN A DEAD MAN'S FACE

Staged Reading, East West Players, 1994, Director: Brian Nelson
Staged Reading, The Mark Taper Forum, 1994, Director: Peggy Shannon
Staged Reading, Circle Repertory Company, 1994

SENTIMENTAL EDUCATION

Staged Reading, Massman Theatre, Los Angeles, 1997, Director: Brian Nelson
Staged Reading, Twenty-Fourth Street Theatre, Los Angeles, 1997, Director: Brian Nelson

NOBODY LIKE US

World Premiere, Ebony Theatre Company, Manhattan, Kansas, 1979

One-act Plays

SHARE THE PAGE

World premiere, Cherry Lane Theatre, Guerilla Girls, September 2012, Book and lyrics

GREAT SEX

Reading, Theatre Communications Group National Playwrights' Slam, Los Angeles, June 2011

SPECIAL BROWNIES

Staged Reading, Cornerstone Theatre Company, Creative Seeds: An Exploration of Hunger, November 2011

BEAN CURD AND BILE

Staged Reading, Cornerstone Theatre Company, Creative Seeds: An Exploration of Hunger, November 2011

CIVILIZATION

Staged Reading, Green Beetle Productions, 2010

IT

World Premiere, East Los Angeles Repertory Company, 2010

EIGHT O'CLOCK

World Premiere, East Los Angeles Repertory Company, 2010

A DOG'S LIFE

World Premiere, East Los Angeles Repertory Company, 2010

MISTER LOS ANGELES

World Premiere, Asian American Repertory Theatre Company, 2010

HULA HEART

Commission, Lila Wallace-Readers Digest Foundation, New Generations Play Project, 1994-1996

Production, University of Minnesota, 2012

Production, Hudson Theatre Guild, 2010

World Premiere, Honolulu Theatre for Youth, 1996, Director: Peter Brosius

Staged Reading, Honolulu Theatre for Youth, February 1995

Staged Reading, Honolulu Theatre for Youth, August 1995

Staged Reading, Honolulu Theatre for Youth, 1994

THE MATSUYAMA MIRROR

Production, Tampines College, 2005

Production, Singapore Youth Festival, Singapore, 2004

Production, University of Montana Western, 2004
World Premiere, Honolulu Theatre for Youth, 1995, Director: Pamela Sterling
Staged Reading, Lincoln Center Institute, New York, 1993
Staged Reading, Honolulu Theatre for Youth, 1993
Workshop Production, John F. Kennedy Center New Visions, New Voices, 1993, Director:
Brian Nelson
Staged Reading, East West Players, Los Angeles, 1993
Workshop Production, University of Southern California, School of Theatre, 1992

JAPANESE AND MULTICULTURAL AT THE TURN-OF-THE-CENTURY

Commission, The Asia Society

World Premiere, (Radio), Asia Society-National Public Radio, 1994, Curator: Rachel Cooper

TELL HER THAT YOU SAW ME

Commission, The Mark Taper Forum

THE LOTUS OF THE SUBLIME POND

Commissioned by The Jewish Women's Theatre Project, 1998, as part of "Hair Pieces"

World Premiere, Fountain Theatre, Los Angeles, 2001, Director: Jan Lewis

Staged Reading, The Jewish Women's Theatre Project, May 2000, Director: Jan Lewis

Staged Reading, The 24th Street Theater, Los Angeles, September 1998, Director: Jan Lewis

FREE VERSE

Commission, Sacramento Theatre Company

World Premiere, Sacramento Theatre Company/ Sacramento School District, 2001, Director: Peggy Shannon

SOMETHING TO SAY

Commission, Sacramento Theatre Company

World Premiere, Sacramento Theatre Company/ Sacramento School District, 2002, Director: Peggy Shannon

AMAZING GRACE

Commission, Sacramento Theatre Company

World Premiere, as part of *The Millennium Monologues*, 2001, Director: Sheldon Deckelbaum

POINT OF DEPARTURE

World Premiere, 72 Percent Solution, March 2001, Director: Hannah Fujiki DeVorkin

AMERASIAN GIRLS

(Two One-Acts on the Amerasian Experience: *Father I Must Have Rice* and *Petals and Thorns*)

Production, Ensemble Studio Theatre, Los Angeles, 1987, Director: Patti Yasutake

World Premiere, Studio Theater, University of California at Los Angeles, 1982, Director: David Hillbrand

THE CONFUSION OF TONGUES

World Premiere, St. Augustine's By-the-Sea Episcopal Parish, Director: Susan Mott, 1991

KUMO KUMO

Staged Reading, East West Players, Los Angeles, June 1993, Director: Brian Nelson

SWITCHBOARD

World Premiere, Purple Masque Theatre, Manhattan, Kansas, 1979

PUBLICATIONS

Contributor, *Japanese War Brides Experiences: Immigration, Gender, and Ethnicity*, Edited by Fumiteru Nitta, University of Hawaii Press, Chapter Title: "Matsuyama Daughter: Japanese War Brides in Kansas," 2013.

The Myth Strikes Back: Medea Plays By Women, Co-Editors Velina Hasu Houston and Marianne McDonald, Murasaki Books, 2012.

Play, *Kokoro (True Heart)*, Dramatists Play Service, 2011.

Play, *Mister Los Angeles*, in *The Personality of Process and the Art of Rewriting*, Michael Wright, Focus Press 2010

"Hiking the DNA Trail," *American Theatre* magazine, March 2010, article.

Outstanding Women's Monologues, Dramatists Play Service, 2010.

The Eyes of Bones in Living and Writing on America's Left Coast: Contemporary Women's Plays, 2010.

Best Women's Monologues of 2008, Smith and Kraus Publishers, 2009.

Contributor, *The Road of Japanese Picture Brides and Japanese War Brides*, Edited by Noriko Shimada, Akashi Shoten, Tokyo, 2009.

Contributor, *In The Mix: Conversations With Artists...Between Races*, Produced by Dmae Roberts, <http://www.mixedraceworld.org/>, 2009.

"*Writer's Block*" *Busters: 101 Exercises to Clear the Dead Wood and Make Room for Flights of Fancy*, Smith and Kraus Publishers, 2008.

Essay, "*Matters of the Heart: To Be A Dragonslayer*," in *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single Parenthood, and Abortion*, Edited by Karen Bender and Nina de Gramont, MacAdam/ Cage Publishing Inc., October 2007.

Playwright's Notes, Sacramento Theatre Company, 2006, Program for *The Peculiar and Sudden Nearness of the Moon*

"Out of the Margins: A national theatre conference in Los Angeles galvanizes Asian-American forces," *American Theatre* magazine, October 2006, article.

Play, *Tea*, Dramatists Play Service, 2006.

Green Tea Girl in Orange Pekoe Country: Selected Plays of Velina Hasu Houston, Edited by Peggy Shannon, in progress.

Ritsumeikan Daigaku Faculty of Law Journal, Kyoto, Japan, Essay, "The Ties That Bind: The Honor of Friendship," March 2005.

Alexander Street Press, *Tea, Kokoro, Asa Ga Kimashita, American Dreams, Necessities, The Ideal and the Life, Calling Aphrodite, Waiting for Tadashi, The Matsuyama Mirror, Hula Heart, Ikebana, The Peculiar and Sudden Nearness of the Moon*. Initiated 2005; ongoing.

Perishable Theatre Anthology of Women's Plays 2004-2005, Critical Essay Response regarding J.C. Samuels' *How High the Moon?*

"The Peculiar and Sudden Nearness of... Color (Do You Have a Race and Do You Know What It Really Is?)" Notes on My Play *The Peculiar and Sudden Nearness of the Moon*, www.newpowerplays.com, 2004

Playwright's Notes, Sacramento Theatre Company, 2003, Program for *Tea*

"Multirace and the Future," an essay in *The Multiracial Child Sourcebook*. Edited by Matt Kelley and Maria P.P. Root, 2003.

"Notes from a Cosmopolite" (essay) in *The Color of Theater: A Critical Sourcebook in Race and Performance*. Edited by Roberta Uno with Lucy San Pablo Burns. Continuum International Publishing, 2002.

Playwright's Notes, George Street Playhouse, January 2002, Program for *Waiting for Tadashi*

Kokoro (True Heart) (play) in *Political Plays of the 1990s*. Edited by Allan Havis. University of Illinois Press, 2002.

Playwright's Notes, Pittsburgh Public Theatre, 2001, Program for *Tea*

Playwright's Notes, Sacramento Theatre Company, 2001, Program for *Shedding the Tiger*

"The Soprano's Father" and "Green Tea Girl in Orange Pekoe Country" (poetry), *Intersecting Circles: Voices of Hapa Women in Poetry and Prose*, Edited by Marie Hara and Nora Okja Keller Cobb, Bamboo Ridge Press, 2000.

Playwright's Notes, The Pasadena Playhouse, 2000, Program for *Ikebana (Living Flowers)*

This Is the Key (play), *Mister Los Angeles* (play), and playwriting essay in *Playwriting Master Class*, Edited by Michael Wright, Heinemann Publishing, 2000.

Playwright's Notes, Sacramento Theatre Company, 2000, Program for *Kokoro (True Heart)*

Tea (play) excerpt, *Monologues for Women of Color*. Edited by Roberta Uno. Routledge, 2000.

Tea (play) excerpt and essay in *Yellow Light: the Flowering of Asian American Arts*, Edited by Amy Ling, Ph.D., Temple University Press, 1999, in the series *Asian American History and Culture*, edited by Sucheng Chan, David Palumbo-Liu, and Michael Omi.

Playwright's Notes, Barrington Stage Company, 1999, Program for *Tea*

Essay in *Why We Write: Personal Statements and Photographic Portraits of 25 Top Screenwriters*, Edited and Photographed by Lorian Tamara Elbert, Los Angeles: Silman-James Press, 1999.

American Dreams (play) excerpted in *Encounters: People of Asian Descent in the Americas*, Edited by Roshni Rustomji-Kerns with Rajini Srikanth and Leny Mendoza Strobel, Rowman & Littlefield Publishers, Inc., 1999.

Foreword of *Asian American Culture on Stage: The History of The East West Players* by Yuko Kurahashi, Ph.D., Garland Publishing, Inc., A member of the Taylor & Francis Group, as part of the series, *Asian Americans: Reconceptualizing Culture, History, Politics*, Edited by Franklin Ng, 1999.

Hula Heart (play) in *Eight Plays for Children: The New Generation Project*. Edited by Coleman A. Jennings. University of Texas Press, 1999.

Tea (play), ALIVE & ALOUD: Radio Plays, L.A. Theatre Works Audio Theatre Series, 1999.

Playwright's Notes, San Diego Asian American Repertory Theatre, 1999, Program for *Cultivated Lives*

"Green Tea Girl": Meditations on Tea and Culture" (essay) *Pacific Citizen*, Holiday Issue, 1998.

“One Eighth, One Quarter, One Half: A Roundtable Discussion by Multiethnic Asians Lisa See, Aimee Liu and Velina Hasu Houston, *Yolk Magazine*, 1998.

“Uphill Fight for Asian American Plays,” Counterpunch Op-ed, Calendar section, *Los Angeles Times*, September 15, 1997, pp. F1-F3.

But Still, Like Air, I'll Rise: New Asian American Plays. Edited by Velina Hasu Houston with an introduction and commentaries by Velina Hasu Houston. Foreword by Roberta Uno. Temple University Press, 1997, in the series *Asian American History and Culture*, edited by Sucheng Chan, David Palumbo-Liu, and Michael Omi.

Playwright's Notes, San Diego Asian American Repertory Theatre, 1997, Program for *Tea*

No Passing Zone: Aesthetic and Discursive Voices of Multiethnic Asians. Edited by Velina Hasu Houston and Teresa Kay Williams. *Amerasia Journal*, Special Edition, 1997.

As Sometimes in a Dead Man's Face (play) in *Asian American Drama: Nine Plays from the Multiethnic Landscape*, edited by Brian Nelson. Applause Theatre Books, 1997.

“Blood” (poem), *dIsORIENT journalzine*, Volume 5, 1997.

Tea (play) in *Plays for Actresses*. Edited by Eric Lane and Nina Shengold. Vintage Books-Random House, 1997.

“To the Colonizer Goes the Spoils: Amerasian Progeny in Vietnam War Films and Owning Up to the Gaze” (essay), *No Passing Zone: Aesthetic and Discursive Voices of Multiethnic Asians*. Edited by Velina Hasu Houston and Teresa Kay Williams. *Amerasia Journal*, Special Edition, 1997.

Tea (play) in *American Journey: The Asian American Experience*, a CD-ROM publication, Primary Resource Media and the University of California at Los Angeles, 1996.

Playwright's Notes, Kennedy Theatre, University of Hawai'i, 1996, Program for *Cultivated Lives*

“Home” (essay), *Homemaking: Women Writers and the Politics and Poetics of Home*, Garland Publishing, Inc., 1996.

The Matsuyama Mirror (play) in *Short Plays for Young Actors*. Edited by Craig Slight and Jack Sharrar. A Smith and Kraus Book, 1996.

“The Future of Asian America is Multiethnic Asian,” *Yolk Magazine*, 1996.

Playwright's Notes, Odyssey Theatre Ensemble, 1996, Program for *Kokoro (True Heart)*

Playwright's Notes, The 28th Street Theatre, New York, 1995, Program for *Kokoro (True Heart)*

Playwright's Notes, Honolulu Theatre for Youth, 1995, Program for *The Matsuyama Mirror*

Playwright's Notes, Theatre X, Tokyo, Japan, 1995, Program for *Tea*

Playwright's Notes, A Contemporary Theatre, Seattle, 1995, Program for *Tea*

Playwright's Notes, Morgan-Wixson Theatre, Santa Monica, California, 1995, Program for *Tea*

Special Presentation, The Japan Society, New York, 1994, Program for *Kokoro (True Heart)*

“Kokoro: Mind and Heart, East and West,” article, Japan Society Newsletter, April 1994, issue.

“Dissolving the Half Shadows: Japanese American Women Playwrights,” Stephanie Arnold, *Making A Spectacle*, 1994.

“Suspended between Two Worlds”: Interculturalism and the Rehearsal Process for Horizons Theatre's Production

of Velina Hasu Houston's *Tea*, Susan Haedicke, Theatre Topics, 1994.

Playwright's Notes, Theatre of Yugen, San Francisco, 1994, Program for *Kokoro (True Heart)*

Playwright's Notes, Purple Rose Theatre, Chelsea, Michigan; Producer: Jeff Daniels, 1993, Program for *Necessities*

"Green Tea Girl in Orange Pekoe Country" (poem) in *Caffeine*, July-August 1993.

Playwright's Notes, Amagasaki Piccolo Theatre, Osaka, Japan, 1993, Program for *Tea*

Playwright's Notes, Horizons Theatre, Washington, D.C., 1993, Program for *Tea*

"Multiculturalism and the American Theatre: Out of the Hysteria and into the Realities," *The Dramatists Guild Newsletter*, "A Conversation With..." front-page column, February 1993.

"Multiculturalism and the American Theatre: Out of the Hysteria and into the Realities," *Inventing the Future*, a book of essays from the Audrey Skirball Kenis Theatre's 1992 playwrights' conference, February 1993.

Image Ethics, and Social Responsibility, a publication of Independent Feature Project-West, October 1992, with Houston's comments excerpted from an October 1990, panel discussion, of the same title held at Warner Bros. Studio, Burbank, California.

The Politics of Life: Four Plays by Asian American Women, Edited by Velina Hasu Houston with an introduction and commentaries by Velina Hasu Houston. Temple University Press, 1992, in the series *Asian American History and Culture*, edited by Sucheng Chan. This is the first anthology focusing on the dramatic literature of Asian American women.

Asa Ga Kimashita (Morning Has Broken) (play) in *The Politics of Life: Four Plays by Asian American Women*, Edited by Velina Hasu Houston with an introduction and commentaries by Velina Hasu Houston. Temple University Press, 1992, in the series *Asian American History and Culture*, edited by Sucheng Chan.

Playwright's Notes, Theatre of Yugen, San Francisco, 1992, Program for *Tea*

Tea (play) in *Unbroken Thread*, the second anthology of Asian American feminist dramatic literature; Editor, Roberta Uno; University of Massachusetts Press, 1993.

Playwright's Notes, Kumu Kahua, Honolulu, 1991, Program for *Asa Ga Kimashita (Morning Has Broken)*

Playwright's Notes, Old Globe Theatre, 1991, Program for *Necessities*

"The Past Meets the Future: A Cultural Essay," *Amerasia Journal*, 1991.

Playwright's Notes, Syracuse Stage, 1991, Program for *Tea*

Playwright's Notes, Odyssey Theatre Ensemble, Los Angeles, 1991, Program for *Tea*

"Amerasian Girl" (poem), in *GIDRA 1990*, twentieth anniversary issue, 1990.

Playwright's Notes, Kumu Kahua, Honolulu, 1990, Program for *Tea*

Playwright's Notes, TheatreWorks, Palo Alto, California, 1990, Program for *Tea*

Tea (play), in *Plays In Process*; Volume Nine, Number Five; Theatre Communications Group, Inc., New York, 1989.

Playwright's Notes, Whole Theatre, 1989, Program for *Tea*

Playwright's Notes, Old Globe Theatre, San Diego, 1988, Program for *Tea*

Playwright's Notes, Manhattan Theatre Club, New York, 1987, Program for *Tea*

"Amerasian Girl" (poem), in *Echoes IV*; Impressions, Inc., Peace Press, Long Beach, California; 1984.

"Song of an Ainoko Granddaughter" (poem), in *Echoes IV*; Impressions, Inc., Peace Press, Long Beach, California; 1984.

“The First Japanese Foreign Male” (poem), *Poets’ Voices 1984: Social Issues by Contemporary Poets*, San Diego Poet’s Press; Editors: Kathleen Iddings, Thomas L. Gayton, Ric Solano, Ron O. Salisbury; San Diego, 1984.

“The Challenge of Diversity for African Americans and Asian Americans,” *The Multiracial Asian Times*, 1991.

“Interracial and Multi-ethnic Studies in California College and University Courses,” *California Sociological Association Newsletter*.

“On Being Mixed Japanese,” *Pacific Citizen*, December 1986.

“Song of an Ainoko Granddaughter,” “For My Japanese Grandfather,” “Amerasian Girl,” “I Was Japanese Before It Was Cool” (poetry) *Pacific Citizen*, December 1986.

Playwright’s Notes, Pacific Rim Productions, San Francisco, 1985, Program for *Asa Ga Kimashita (Morning Has Broken)*

Playwright’s Notes, East West Players, Inc., Los Angeles, 1984, Program for *Asa Ga Kimashita (Morning Has Broken)*

Playwright’s Notes, The Negro Ensemble Company, New York, 1984, Program for *American Dreams*

“Rearview (poem) *Touchstone*, Winter-Spring 1977, page 35.

A Selection of Scholarly Writings About Dr. Houston’s Work

“Oyako-Shinju (Parent-Child Suicide) in Velina Hasu Houston’s *Kokoro (True Heart)*” by Masami Usui, Ph.D., Doshisha University. *ALA Journal*, Asian American Literature Association, Kobe Women’s University, Kobe, Japan, 2000.

“Out of the Melting Pot and into the *Frontera*: Race, Sex, nation, and Home in Velina Hasu Houston’s *American Dreams*” by Michele Janette, Ph.D., Kansas State University, 1999.

“Japan’s Post-War Democratization--Agrarian Reform and Women’s Liberation in Velina Hasu Houston’s *Asa Ga Kimashita*” by Masami Usui, Ph.D., *ALA Journal 5*, Asian American Literature Association, Kobe Women’s University, Kobe, Japan, 1998.

“‘The People in Between’: Cultural Dislocation in the Plays of Velina Hasu Houston” by Betty Diamond, white paper, University of Wisconsin at Whitewater, 1997.

“The Passage to Solidarity: Velina Hasu Houston’s Trilogy” by Yuko Kurahashi, Ph.D., white paper, 1995.

“Tatakauonnatachi: Velina H. Houston-no *Tea*” (Women’s Struggles in Velina H. Houston’s *Tea*) by Yasuko Kawarazaki, *ALA Journal 2*, Asian American Literature Association, Kobe Women’s University, Kobe, Japan, 1995.

Review of Velina Hasu Houston’s *The Politics of Life: Four Plays by Asian American Women*, by Ruby Ogawa, *Amerasia Journal*, University of California at Los Angeles, 1994.

“Velina Hasu Houston: A Woman of Dreams and Visions,” by Sharon H. Park, white paper, University of Massachusetts at Amherst, May 1989.

A Selection of Critical and Feature Writings About Dr. Houston’s Work

“Something New,” by Marcus Crowder, *Sacramento Bee*, November 5, 2006.

“The Search for Identity: ‘Waiting for Tadashi’ uses memory and an unconventional structure to delve into its characters’ souls,” by Charles Paolino, *Home News Tribune*, New Brunswick, NJ, January 6, 2002, page D1.

Asian American Volume, *Encyclopedia of Ethnic Literature*. Entry: Velina Hasu Houston.

“The Playwright and The Theater,” by Marcus Crowder, *Sacramento Bee, Encore*, March 4, 2001, Cover Story and page 19-21.

“Skilled in the Art of Rearranging,” by Scarlett Cheng, *Los Angeles Times, Calendar*, 2000.

“Green Tea Girl Finds Herself,” by Wendy Soderburg, *UCLA Magazine* Volume 9, Number 3, Fall 1997, University of California at Los Angeles.

“‘Kokoro (True Heart)’ at the Odyssey Theatre,” Critic’s Pick by Paul Birchall, *BACKSTAGEWest*, 25 April 1996.

“Search for Self: ‘Heart’ beats true,” by John Berger, *Honolulu Star-Bulletin*, 29 April 1996, page D-3. (Regarding the play, “Hula Heart.”)

“‘Kokoro’ Goes to Heart of Mother’s Woes,” by F. Kathleen Foley, *Los Angeles Times*, Calendar section, 18 April 1996. (Regarding the play, *Kokoro (True Heart)*.)

“Casting about in the sea of humanity: culture clashes are a favored theme of playwright Houston,” by Wayne Harada, *The Honolulu Advertiser*, 10 April 1996, pages D1 and D5.

“Survival and off-off Broadway: Moments of Being,” by Cynthia M. Wetzler, *The Pound Ridge Review*, 16 March 1995, Acorn Press. (Regarding the play, *Kokoro (True Heart)*.)

“‘Tea’: Symbolism Beyond the Beverage,” by Misha Berson, 15 September 1995, pages G1 and G2.

“Velina Hasu Houston’s ‘Tea’ Makes Strong Feminist Statement,” by F. Kathleen Foley, *Los Angeles Times*, Calendar section, 22 September 1995. (Regarding the play, *Tea*.)

“Amerasian lit finally is finding its voice,” Matt Miller, *The San Diego Union Tribune*, Currents & Arts section, 25 September 1995, pages D-1 and D-8.

“‘Tea’ pours a powerful drink of humanity,” by Elizabeth Spear, *The Outlook* (formerly the *Santa Monica Outlook*), RAVE! Section, 15 September 1995. (Regarding the play, *Tea*.)

“War brides serve up vivid slices of history at teatime,” Joe Adcock, *The Seattle Post-Intelligencer*, Lifestyle Arts & Entertainment section, 16 September 1995, pages C1 and C3. (Regarding the play, *Tea*.)

“Multiracial Writer Examines Culture Clashes,” by J.K. Yamamoto, *Hokubei Mainichi*, 30 June 1994, page 1.

“Hues and Cries,” a career profile by Jan Breslauer, *Los Angeles Times*, Sunday Calendar section, 7 July 1991, pages 3, 66, and 70.

“Amazing Grace: Velina Houston writes winning plays about growing up Japanese and Black,” Hanh Hoang, *Transpacific* Volume 6, Number 4, July/August 1991, Malibu, California: Transpacific Media, Inc.

“Amerasian playwright steeped work in own life’s experiences,” *Santa Monica Outlook*, 25 January 1991, page D3.

“*Tea and Empathy: Velina Hasu Houston’s Heartfelt Stories of Japanese War Brides,*” *Los Angeles Times*, Calendar section, 29 January 1991, page F1 and F12. (Regarding the play, *Tea*.)

“Assimilating the Hard Way,” by Raul Moncada, *Old Globe Theatre Herald*, March 1988, page 1.

“Two Blistering Commentaries on Brutalization,” by Sylvie Drake, *Los Angeles Times*, Calendar section, 1988, Page 47.

“‘Morning’ breaks on Kumu stage,” by Alan Matsuoka, *Honolulu Star-Bulletin*, 23 January 1991, page B-1. (Regarding the play, *Asa Ga Kimashita (Morning Has Broken)*.)

“*Tea*” by Bruce Feld, Critic’s Choice, *Drama-Logue* Volume XXII, Number 5; January 31- February 6, 1991. (Regarding the play, *Tea*.)

“Compelling Opener for War-Brides Trilogy,” by Bernard Weiner, *San Francisco Chronicle*, 8 March 1985. (Regarding the play, *Asa Ga Kimashita (Morning Has Broken)*.)

“Explosive Mixture,” Edith Oliver, *The New Yorker*, 20 February 1984, page 104. (Regarding *American Dreams*.)

PROFESSIONAL FILM AND TELEVISION EXPERIENCE (Work-for-hire)

THE PATH OF DREAMS

Live-action short, Screenwriter/Co-producer

COFFEE

Original Pilot, Television

TEA

Screenplay based on the play *Tea* by Velina Hasu Houston

DESERT DREAMERS

Documentary film. Narrated by Peter Fonda. Co-producer with Tivoli Entertainment LLC. Writing consultation, supplementary writing. Premiered: PBS, PBS-KQED San Francisco, “Truly California” series, September 2006.

KOKORO

Feature film screenplay adaptation of my original play for TCJ Productions LLC. Play optioned in 1997, optioned renewed in 1998, 1999.

HOTHOUSE FLOWERS

Feature film screenplay for Blue Turtle, Inc., Producer: Youssef Vahabzadeh.

SUMMER KNOWLEDGE

Feature film screenplay for Producers Sidney Poitier and Cedric Scott, Verdon-Cedric Productions, Columbia Pictures.

KIKI’S DELIVERY SERVICE

Consultant, “Kiki’s Delivery Service,” a Miyazaki film, Disney Studios-Buena Vista Home Video, 1996-1997.

GOLDEN OPPORTUNITY

For “The Puzzle Place,” Lancit Media Productions Ltd. and PBS-KCET.

THE REST TEST

For "The Puzzle Place," Lancit Media Productions Ltd. and PBS-KCET.

PICTURE PERFECT

For "The Puzzle Place," Lancit Media Productions Ltd. and PBS-KCET.

TRUE COLORS

For "The Puzzle Place," Lancit Media Productions Ltd. and PBS-KCET.

LEON FOR PRESIDENT

For "The Puzzle Place," Lancit Media Productions Ltd. and PBS-KCET.

HISHOKU (NOT COLOR)

Feature film screenplay for Alternate Currents International, Inc.; Producer: Margaret Smilow. Adapted from critically acclaimed Japanese novel, Hishoku, by Sawako Ariyoshi.

KALITO

Screenplay for American Film Institute, Director: Mary Jane Eisenberg. American Film Institute screening, 1991.

JOURNEY HOME

Teleplay for PBS-KCET's "Wonder Works," Producers: Steve Tatsukawa and Phylis Geller, 1984.

WAR BRIDES

Teleplay treatment optioned by Taft Entertainment Company, Los Angeles, 1984.

MULTIMEDIA AND INTERDISCIPLINARY PROJECTS

Asian American Plays Exhibition, Library of Congress, Washington DC, The Velina Hasu Houston Collection, July 2011

Bliss as part of Posing Beauty in African American Culture exhibition, USC Fisher Museum of Art, Directed by Jon Lawrence Rivera, October 2011

"Tangles," an investigation of Alzheimer's Disease, identity, and society; a transmedia arts project, creator: Dr. Marsha Kinder, School of Cinematic Arts, USC. Collaborators include Dr. Helena Chiu, Dr. Margaret Gatz, Dr. Roberta Brinton, Dr. Richard Weinberg, and Peter B. Kaufman. 2004-2008.

LECTURES, PANELS, SYMPOSIA, RESIDENCIES (INVITED)

2012

Guest Speaker, Women & War Conference, Hydra, Greece, July 2012

Guest Speaker, Kyoto University, International Symposium, Humanities Research Institute, "Racial Representations: Mixed Race Negotiation," Kyoto, Japan, April 2012

Guest Speaker, US-Japan Conference on Cultural and Educational Interchange, Tokyo, Japan, April 2012

Guest Speaker, Mixed Roots Japan Symposium, Kyoto, Japan, April 2012

Featured Presenter, *Los Angeles Times* Festival of Books, "Writing from the Asian Diaspora," April 2012

Guest Speaker, "20 Years Later – Have We Gotten Along? Los Angeles Rebellion/Riots/Uprising Revisited," California State University-Northridge, Asian American Studies, April 2012

Keynote Address, Transnational Mixed Asian in Between Spaces Conference, University of California-Berkeley, March 2012

Guest Speaker, Warsaw Theatre Conference, Warsaw, Poland, March 2012

Guest Speaker, Witness & Responsibility: Conference of the Association for Jewish Theater, "Metabolizing Testimony and Artistic Expression," February 2012

2011

Guest Speaker, The Archer School for Girls, Contemporary Female Playwrights' Adaptations of the Medea Myth, January 2011

Interview Subject, Culture of Mentoring documentary film, USC Office of the Provost, January 2011

Guest Speaker, Davidson College, North Carolina, "The Playwright and the Theatre," February 2011

Guest Speaker, El Camino College, "Mixed Race Identity and Life in the Theatre," March 2011

Panelist, California African American Museum, "Mixed Race Identity," April 2011

Guest Speaker, Hapa Japan Conference, Center for Japanese Studies, University of California at Berkeley, April 2011

Guest Presenter, International Federation of Theatre Research, Osaka, Japan, August 2011, in collaboration with Professor Mariko Hori Tanaka from Aoyama Gakuin University and Professor Eriko Hara from Tokyo Kasei University, regarding the capacity of theatre art to transform culture and cultural identity

Guest Speaker, Mix Roots Japan International Academic Forum, Osaka, Japan, August 2011

Guest Panelist, Tenure in the 21st Century Conference, University of Southern California, 2011

2010

Guest Artist, Bellarmine Forum, "Women in Theatre," Panel with Beth Henley, Amy Madigan, and Ellen Geer, Los Angeles, October 2010.

Guest, KABC Television, Los Angeles, October 2010.

Guest Artist, Directors' Lab West, Los Angeles Theatre Center, September 2010.

Guest Speaker, Project Remix, University of Southern California, September 2010.

Guest Speaker, USC Alumni Club of London, London, England, August 2010.

Guest Artist, LATC Youth Summer Conservatory, August 2010.

Guest Speaker, US-Japan Conference on Cultural Exchange Conference Arts and Culture Symposium, Tokyo, Japan, March 2010.

Guest Speaker, Parkside International Residential College, University of Southern California, March 2010.

Guest Speaker, Culture of Peace Distinguished Lecturer Series, Soka Gakkai International-USA, March 2010.

2009

Guest Speaker, US-Japan Conference on Cultural Exchange Conference, Tokyo, Japan, June 2009.

Research Advisor and Guest Speaker, *Studies on Modernization of Classic Greek Theatre and Myth in Contemporary British, Irish, and American Poetic Drama and Theatre*, funded by a Grant-in Aid for Scientific Research, Curator: Mariko Hori Tanaka, Aoyama Gakuin University, Tokyo, Japan, Adaptation of Greek Myth into Contemporary Plays.

2008

Keynote Speaker and Guest Artist, International Playwrights' Forum, Toronto, Canada, October-November 2008.

Keynote Speaker, Japanese Association for Migration Studies and Nihon Women's University, August 2008

Research Advisor and Guest Speaker, *Studies on Modernization of Classic Greek Theatre and Myth in Contemporary British, Irish, and American Poetic Drama and Theatre*, funded by a Grant-in Aid for Scientific Research, Curator: Mariko Hori Tanaka, Aoyama Gakuin University, Tokyo, Japan, Adaptation of Greek Myth into Contemporary Plays.

Guest Speaker, USC, Recruitment Speaker, Nihon Eiga Gakkou (Japanese Film Institute), Kawasaki City, Japan

Guest Speaker, National Association of Asian American Professionals Annual Convention, August 2008, Los Angeles

Guest Speaker, USC, Recruitment Speaker, Oberlin University, Machida City, Japan Keynote Address, Explore USC, April 2008

Guest Artist, Directors' Lab – Lincoln Center West, sponsored by Boston Court Theatre, May 2008, Skirball Center

2007

Guest Artist, "Theatre/Language/Vision: Changing the World with Words" featuring Esther K. Chae and Velina Hasu Houston on Asian American femininity and the Asian American voice in drama, Visions and Voices: The USC Arts & Humanities Initiative

Guest Artist, Dutton's Books, Los Angeles, reading from "Choice," Macadam Cage Books

Guest Artist, Skin: Art and Ideas 2007 Arts Festival, Pasadena City College

Guest Playwright, "BECAUSE" Women's Playwriting Workshop, Los Angeles

Guest Artist, Pasadena City College, "Calling Aphrodite: A Reading and Discussion"

Keynote Speaker, Southern California Japanese Chamber of Commerce

Visiting Writers' Series, California Institute for the Arts, Guest Artist.

Los Angeles Artist-in-Residence Master Workshop, Guest Artist.

2006

Guest Artist, Asian American Repertory Theatre Harvest Moon Festival banquet.

Guest Speaker and Artist, Asian Pacific American Heritage Festival, United Colors of Asian Pacific America, "Multiracial Identity Today."

Guest Artist. Hawai'i International Conference on the Arts and Humanities. "Critical Views of 'The nature of the Beast': God, Race, and Sex in Japanese America," Honolulu.

2005

Guest Artist/Mentor. National Endowment for the Arts Theater Journalism Institute. RedCat Theatre, Los Angeles.

Guest Artist at the Hawai'i International Conference on Arts and Humanities, "Vision and Paradise: 'The Eyes of Bones'."

Guest Speaker for Women's History Month, Japanese American National Museum, Los Angeles. "Art, Community, and Culture: A Conversation with Velina Hasu Houston."

Guest Speaker and Artist at NYU Asia-Pacific Institute Asian American Renaissance Symposium, New York.

2004

Guest Artist at the Hawai'i International Conference on Arts and Humanities, speaking on "Crisis, Asian Identity Transformation, and Theatrical Articulation."

Guest Speaker for the Japanese American Citizens League, Chicago, speaking on *Tea*.

Guest Speaker at the annual international conference of the Nikkei International Marriage Society, Honolulu, "Cultural Preservation of the Japanese War Bride Legacy."

Guest Artist, Duke University. November.

Guest Artist, University of California at San Diego, "The Heroic and Lonely Courage of Japanese Women Encumbered by Myth: Reflections on *Kokoro*." November.

2003

Guest Artist, University of California at San Diego, "A Homecoming for Himiko: Myth and Honor," November 2003.

Guest Artist, Asian American Literature Association, Tokyo, Japan, September 2003.

Guest Speaker and Artist, Michi and Walter Weglyn Endowed Chair for Multicultural Studies Speaker, Cal Poly Pomona, Pomona, California, November 2003, "Nikkei Women Playwrights: Circling the Nest and Taking Flight."

L.A. Theatre Works/National Public Radio, Tea and Japanese and American Relations, in conjunction with airing of L.A. Theatre Works' production of Tea, December 7, 2003.

Guest Artist, University of California at San Diego, "Bushi-do Themes in Himiko's Journey in *Tea*," April 2003.

Guest Artist, Loyola Marymount University, Los Angeles, April 2003.

Keynote Speaker, Japanese American Historical Society annual conference, March 2003.

2002

Guest Speaker and Workshop Facilitator, Association of Multiethnic Americans conference, "Mixed Messages: Multiracial Images in Western Cinema," October 2002.

Guest Artist, The Pasadena Playhouse, The Writers' Gallery, A Celebration of Playwrights; with Gary Socol, Kenneth Lonergan, Bruno Kirby, and Jerry Patch. July 2002. Discussion of new works and presentation of scene from *The Ideal and the Life*.

Guest Artist, Japan America Theatre, "Fire-Tenders," selected poetry readings and song. April 2002.

Post-play Discussant, USC Arts Initiative Global Address Festival, Transnationalism, Race, and Identity: A Theatrical and Critical Investigation, a collaborative effort of Velina Hasu Houston and Dorinne Kondo involving Houston's play *Calling Aphrodite* and Kondo's play *Seamless*. April 2002.

Guest Reader, Saint Augustine's By-the-Sea Episcopal Parish, Santa Monica, Great Vigil of Easter, 2002.

Guest Speaker, "Representations of the Multiracial Child in Popular Culture," Association of Multiethnic Americans' Multiracial Child Conference, Arizona, October 2002.

Guest Speaker, "The Japanese Female Adolescent in World War II, The Hiroshima Maidens Project, and *Calling Aphrodite*," Jeffrey Matraccia's World History class, Santa Monica High School, 2002.

2001

Keynote Panelist, Hapa Issues Forum National Conference, Opening Panel: The History of Hapa Identity and

Community Organization in the United States, November 2001.

Artist-in-residence, Playing to the Gods, Theatre Retreat, Hydra, Greece

Guest Reader, Saint Augustine's By-the-Sea Episcopal Parish, Santa Monica, 2001.

Lecturer, Hapa Issues Forum National Conference, "The Mythology of Multiracial Identity in Western Cinema: *Imitation of Life* and *Rising Sun*," November 2001.

Guest Panelist, Marlborough School, Gender Challenges for Women in Career Pursuits, October 2001.

Guest Lecturer, University of Southern California, Asian Pacific American Student Services Critical Issues in Race and Cultural Leadership Education Symposium, October 2001.

Moderator, University of Southern California, Hapa USC, "Guess Who's Coming to Dinner: Interracial Relationship Forum," September 2001.

Guest Artist, Saint Augustine's By-the-Sea Episcopal Parish, Raise the Roof, September 2001.

Guest Poet, Inspiration House, KPFK Radio, July 2001.

Guest Speaker, Pittsburgh Public Theatre, March 2001.

Guest Speaker, Prologue Series, Sacramento Theatre Company, March 2001.

Guest Speaker and Visiting Artist, Saint Mary's College, Moraga, California, January 2001.

2000

Symposium Panelist, Facing the Critic, National Repertory Theatre Foundation and the University of Southern California, November 2000.

Guest Speaker, University of California at Davis, Asian American Studies and Theater; October 2000.

Panelist, Japanese American National Museum, "Japanese International Brides: History, Culture, and Legacy; August 2000.

Guest Poet, World Beyond International Poetry Festival, Los Angeles, July 2000.

Guest Speaker, University of Southern California, HAPA USC, April 2000.

Guest Author, Department of Theater; School of Theater, Film, and Television, University of California at Los Angeles, 1999.

Panelist, Asian Pacific American Issues Conference: Building Our Community, Asian Pacific American Heritage Festival, Los Angeles, April 2000.

Guest Author, Sacramento Theatre Company's Writers' Series, January 2000.

1999

Guest Author, Department of Theater, School of Theater, Film, and Television; University of California at Los Angeles, 1999.

Keynote Speaker, Nikkei International Marriage Society National Conference, Torrance, California, October 1999.

Guest Author, The Mark Taper Forum, Writers on Writing Series, Los Angeles, May 1999.

Guest Author, Oberlin College Asian American Writers Series, Oberlin, Ohio, May 1999.

Guest Author, Kansas State University, Manhattan, Kansas, April 1999.

Guest Speaker, Department of Speech and Theatre, Kansas State University, Manhattan, Kansas, April 1999.
Guest Lecturer, Department of English, Kansas State University, Manhattan, Kansas, April 1999.
Keynote Speaker, Asian Pacific Islander Inland Valley Leadership Conference, Pasadena, California, February 1999.

1998

Keynote Panelist, "Toward a Multiethnic Millennium: Hapas and the Asian American Community in the 21st Century," Hapa Issues Forum Conference, Northridge, California, 1998.

Panelist, "Finding an Artistic Home: Issues of Acceptance and Censorship by our Own Institutions," *New Works for a New World: An Intersection of Performance, practice, and Ideas* Theater Conference and Festival, New World Theatre, Amherst, Massachusetts, October 1998.

Guest Speaker, Orange County Women's Literary Guild Conference, June 1998.

Guest Artist, Emerson Writers' Series, May 1998.

Guest Poet, Asian Traditions-Modern Expressions Festival, April 1998.

1997

Guest Poet, Los Angeles County Arts Open House, Los Angeles County Arts Commission, at the Craft and Folk Art Museum, October 1997.

Guest Poet, Midnight Special Books and *dIsORIENT journalzine*, August 1997.

1996

Guest Poet, The Fisher Gallery, University of Southern California, April 1996.

Guest Playwriting Mentor, Audrey Skirball-Kenis Theatre, April 1996.

Guest Playwriting Mentor, University of Hawai'i at Manoa, March 1996.

1995

Featured Artist, salon featuring my work, The Mark Taper Forum's Asian Theatre Workshop Lounge Series, December 1995.

Panelist, The Mark Taper Forum's Asian Theatre Workshop's panel on Asian Women in Theater Art, November 1995.

Guest Panelist, Japanese American National Museum, regarding Regge Life's film "Doubles: Japan and America's Intercultural Children," October 1995.

Co-sponsor, Japan America Society screening of Regge Life's film "Doubles: Japan and America's Intercultural Children," October 1995.

Judge, The Gypsy Road Company's 21st Century Playwrights' Spring Festival, Harold Clurman Theatre, New York; one of six judges including Edward Albee, Michael Cristofer, Tom Dulack, Maria Irene Fornes and Mac Wellman.

Consultant, Access Theatre's Young Playwrights' Program, Santa Barbara, 1994-1995.

Guest Poet, Borders Bookstores, West Los Angeles, July 1995.

Guest Artist, Japanese American National Museum, June 1995.

Guest Lecturer, University of Kansas, March 1995.

Guest Lecturer, Women Writers' Series, Tokyo, February 1995.

Guest Lecturer and Artist, The Japan Foundation and the Tokyo Metropolitan Culture Foundation, Tokyo, February 1995.

1994

Guest Lecturer and Artist, University of Hawai'i, Department of Theatre and Dance, September 1994.

Speaker and Artist, Women and Feminism in Literature Symposia, East-West Center, University of Hawai'i September 1994.

Guest Artist, Japanese American National Museum, Japanese Folklore and Legends, April 1994.

Keynote Speaker, Phi Beta Kappa Regional Banquet, Kansas State University, April 1994.

Guest Speaker, KCRW-National Public Radio's "Which Way L.A." Program, March 1994.

Speaker and Artist, The Colored Museum Project: Multiculturalism and Theater in the 21st Century, University of Michigan at Ann Arbor, February 1994.

1993

Guest Lecturer and Artist, Japanese American National Museum, "Multiracial Asian Identity," October 1993.

Guest Speaker Office of the Mayor, City of Los Angeles, Asian-Pacific American Heritage Month Banquet,, Asian American Studies Program, University of California at Los Angeles, "History of Asian American Women: the Japanese Shin-Issei International Bride in Kansas," June 1993.

Keynote Speaker and Guest Artist, Office of the Mayor, City of Los Angeles, Asian-Pacific American Heritage Month Banquet, Bonaventure Hotel, "The Challenges of Diversity for the Asian American Community," May 1993.

Guest Speaker and Artist, Humanities Research Institute, University of California at Irvine, "Identity, Arts, and Activism," May 1993.

Panelist, "Mixed Blood 2," Midnight Special Books Cultural Center, May 1993.

Guest Panelist and Artist, Asian-Pacific Alumni Association of U.C.L.A., "Asian American Careers: The Asian American as Artist," University of California at Los Angeles, May 1993.

Guest Panelist, Cross-Genre Writers: Theater, Film, and Television; University of California at Los Angeles; sponsored by School of Theater, Film, and Television, April 1993.

Guest Speaker and Artist, Asian American Studies Program, University of California at Santa Barbara, "Amerasian Identity and the Asian American Community," April 1993.

Guest Lecturer and Artist, University of Colorado at Denver, "The Voice of the Japanese 'Shin-Issei' and Amerasian in Dramatic Literature," March 1993.

Guest Poet, Japanese American National Museum, International Women's Month reading sponsored by Pacific Asian American Women Writers -- West, Los Angeles, March 1993.

Guest Artist, University of Southern California, Program for the Study of Women and Men in Society, International Women's Month reading, Los Angeles, March 1993.

Guest Artist, University of California at Los Angeles, "Asian American Feminist Dramatic Literature," School of Theater, Film, and Television; Department of Theater, February 1993.

Guest Poet, Midnight Special Books Cultural Center, Santa Monica, "Matters of Color", February 1993.

Guest Speaker, University of Michigan at Ann Arbor, Department of Theatre and Dance, "Issues of Color and Gender in American Theater," January 1993.

1992

Guest Panelist, Asian Pacific Women's Network National Conference, "The Superwoman Myth in Asian America," October 1992.

Guest Speaker (Opening Address to Playwrights, Artistic Directors, Producers, Dramaturgs, and Literary Managers), Audrey Skirball-Kenis Theatre's "Inventing the Future" National Playwrights' Conference, Los Angeles, September 19-20, 1992.

Co-Chair (with Pulitzer Prize playwright Robert Schenkkan) of the Sociopolitical Agenda Committee, Audrey Skirball-Kenis Theatre's "Inventing the Future" National Playwrights' Conference, Los Angeles, September 20, 1992.

Guest Lecturer, University of California at Los Angeles, "The Amerasian Identity and the Asian American Experience," July 1992.

Chairperson and Discussant, Ninth Annual National Conference of the Association of Asian American Studies, San Jose, June 1992. Panel: "Interracial Marriages in Asian America."

Guest Lecturer and Artist, Theatre of Yugen, "Asian American Interracial and International Marriage," San Francisco, June 1992.

Guest Lecturer and Artist, University of California at Los Angeles, "Multicultural Heritage and Feminism in the Theatre and Film Art," June 1992.

Guest Lecturer and Artist, University of California at Santa Barbara, "The Amerasian Experience," June 1992.

Guest Lecturer and Artist, California State University - Northridge, "Multicultural Heritage and Feminism in the Theatre and Film Art," May 1992.

Keynote Speaker and Guest Artist, Kansas State University Ethnic Studies Banquet, "Diversity and Multiculturalism in American Theatre and Cinema," April 1992.

Guest Artist-Lecturer, University of Wisconsin at Madison, "Diversity and Multiculturalism in the American Theatre," April 1992.

1991

Judge, Association of Asian Pacific American Artists and Pacific Citizen Short Story Contest, December 1991.

Guest Poet, The Harmony Celebration, The Amerasian League, November 1991.

Lecturer, "The Interpretation of the Feminine Shin-Issei Experience in 'Tea'," Syracuse University-Syracuse Stage, October 1991.

Guest Poet, "Kaleidoscope," 1991 Conference of Multiracial Americans of Southern California, Los Angeles, October 1991.

Guest Poet, Asian Pacific American Cultural Festival, Treasure in the House, Los Angeles, August 1991.

Panelist, "Unbroken Thread: Asian American Women in the American Theater," Association for Theater in Higher

Education national conference, August 1991.

Panelist, Eighth Annual National Conference of the Association of Asian American Studies, Honolulu, June 1991. Paper presented: "Amerasians in Dramatic and Cinematic Literature."

Chairperson and Discussant, Eighth Annual National Conference of the Association of Asian American Studies, Honolulu, June 1991. Panel: "Multiracial and Multicultural Asians in the Asian American Community."

Lecturer, University of California at Los Angeles; School of Theater, Film & Television, U.C.L.A. Graduate Colloquium in Theater; "Views on the American Theatre," May 1991.

Guest Speaker and Artist, "The Legacy of Amerasians and the Amerasian Diaspora," Interaction Amerasian Resettlement Conference, May 1991, Los Angeles.

Guest Speaker and Artist, Asian American Cultural Transformations literature conference, "A Female of Color in the American Theater," critique by Dr. Shirley Geok-lin Lim, University of California at Santa Barbara, April 1991.

Lecturer, University of California at Los Angeles, Department of History, History and Literature Colloquium, "The Shin-Issei and Amerasian in Dramatic Literature," March 1991.

Guest Poet, Beyond Baroque Foundation, "Velina Hasu Houston & The Amerasian Voice," March 1991.

Guest Panelist, Ethics in the Film Business, Independent Feature Project-West, March 1991.

Guest Poet, "Up in Arms," by The Amerasian League, February 1991.

Guest Poet, East West Players and Pacific Asian American Women Writers -- West, February 1991.

1990

Guest Lecturer and Artist, Japanese American Citizens League and The Amerasian League, "Amerasian and Asian American Feminist Experience in Theater Art," December 1990.

Guest Poet, Pacific Asian American Women Writers -- West, Los Angeles, August 1990.

Guest Lecturer and Artist, Japanese American Cultural & Community Center, "Asian American Feminist Dramatic Literature," August 1990.

Guest Panelist, National African American Journalists Association National Convention, Los Angeles, "Multiracial Identity," August 1990.

Dramaturg, Arizona State Theatre Conference, Phoenix, June 1990.

Guest Playwright, Seventh Annual National Conference of the Association of Asian American Studies, Santa Barbara, California, May 1990.

Guest Lecturer and Artist, New York Chinatown History Project, "Asian American and African American Relations," May 1990.

Guest Lecturer, Queens College, New York University, "Multiracial Identity in the Asian American Community," May 1990.

Guest Poet and Playwright, Word of Mouth, Inc., New York, May 1990.

Guest Playwright and Poet, Pitzer College, April 1990.

Guest Lecturer, University of California at Los Angeles, World Arts and Culture Program, “Amerasian Identity, Asian American Theater, and Feminist Expression,” March 1990.

Guest Lecturer and Poet, Japanese American Citizens' League, West L.A. Chapter, “Asian American Feminist Experience in the Theater Art,” February 1990.

Guest Lecturer and Poet, University of Hawai'i, “Asian and African American Experience as Depicted in Drama,” January 1990.

1989

Guest Panelist, Women in Theatre Symposium, Los Angeles, “Theater Art from an Amerasian Perspective,” November 1989.

Guest Lecturer and Artist, University of California at Los Angeles, Department of African American Studies, “Multiracial Identity of Amerasians,” November 1989.

Guest Artist, Multiracial Americans of Southern California, Annual Conference, October 1989.

Guest Poet, Sixth Annual Conference of the Asian American Studies Association, New York, June 1989.

Guest Panelist, Sixth Annual Conference of the Asian American Studies Association, New York, “Multiracial Identity in the Asian American Community,” June 1989.

Guest Poet and Panelist, Multiracial Americans of Southern California, Culver City, California; “Amerasian Culture and Identity,” June 1989.

Guest Lecturer and Poet, University of California at Los Angeles, Department of African American Studies, “Interracial Marriages between Native Japanese and African Americans,” May 1989.

Guest Lecturer and Artist, Union of Pan Asian Communities, San Diego, “Tracing Asian American Heritage in Dramatic Literature,” May 1989.

Guest Poet, Poetry Connexion, KPFK Radio, Los Angeles, May 1989.

Guest Poet, Asian Pacific Heritage Week, California State University at Northridge, April 1989.

Guest Panelist, Los Angeles Theatre Center, “Theatre in the Twenty-first Century,” February 1989.

Guest Lecturer and Poet, Graduate Colloquium, University of California at Los Angeles, January 1989.

1988

Guest Lecturer and Artist, Japanese American Citizens' League, Southern California American Nikkei Chapter, “Theater Arts from an Amerasian Perspective,” December 1988.

Guest Lecturer and Artist, Pitzer College, Claremont, California, “The Multicultural, Multiracial Experience in Theater Arts,” November 1988.

Guest Panelist, Japanese American Citizens' League, San Fernando Valley Chapter, “Interracial Marriage and Biracial Identity,” November 1988.

Guest Lecturer and Artist, University of California at Riverside, “Playwriting,” June 1988.

Guest Poet and Lecturer, Luther College, Decorah, Iowa, “Playwriting and Asian American Theater,” April 1988.

Guest Poet-in-residence, Junction City High School, Junction City, Kansas, May 1988.
Guest Poet, Nichols Theatre, Kansas State University, Manhattan, Kansas, May 1988.

Guest Poet and Lecturer, University of California at Los Angeles, Department of Asian American Studies,
“Amerasian Identity and the Amerasian Voice in Literature,” May 1988.

Guest Poet and Panelist, “Asian Americans in the Performing Arts,” Pomona College, Claremont, California,
February 1988.

1987

Guest Lecturer and Poet-in-residence, Kansas State University, “Autobiographical Examination in Dramatic
Literature,” April 1987.

1985

Guest Lecturer and Artist, Japan Afro-American Friendship Association, Tokyo, Japan, “Afro-Asian Identity
Among Amerasians and the African-Asian American Experience,” August 1985.

Guest Lecturer and Artist, University of California at Berkeley, Department of Ethnic Studies, “Multiracial Identity
and Amerasians,” April 1985.

Guest Lecturer and Artist, International Institute of the East Bay, Himawari Kai Japanese Newcomers Organization,
Oakland, California; “Amerasian Identity and the Asian American Literary Voice,” September 1985.

Guest Lecturer and Artist, Japanese American Citizens' League, Southeast Los Angeles Chapter;
“Interracial Marriage in the Asian American Community and Amerasian Identity,” October
1985.

Guest Lecturer, University of California at Los Angeles, “The Development of *Asa Ga Kimashita*,” March 1985.

1984

Guest Lecturer and Artist, Washington State University at Pullman, “Asian American Theater,” March 1984.
Guest Lecturer and Artist, Whitman College, Walla Walla, Washington; “Asian American Theater,” March 1984.

DRAMATURGY

STRAWBERRY, Play, Paula Cizmar, 2010

THERMOMETER MAN, Play, Madhuri Shekar, 2009

A FRAGILE LIFE, Play, Shiva Rose, 2007-Present

SANKALPAN, Play, Lina Patel, 2008

DIOGEE IN LOVE, Screenplay, Jennifer Shaklan, 2008

REFUGEE NATION, Play, Leilani Chan, 2008

THE GODDESS OF FLOWERS, Play, Thelma Virata De Castro, 2006

LOOKING TOWARDS LOURDES, Play, Boni B. Alvarez, 2005

BEDIZEN, Play, Staneic Heinemann, 2003

RIPKEN RUINED EVERYTHING, Screenplay, Felicia D. Henderson, 2002

KARATE KID 442: MIYAGI'S HONOR, Screenplay, George Toshio Johnston, 2002

ON THE WAY TO LOVE, Play, Patti Austin, Sacramento Theatre Company, 2001

MOON FLOWING INTO MOON, Play, Thomas Meier, 2001-2002

MAMA, PAPA, BRO, & SIS TOO, Screenplay, Samuel Park, 2001

KARAOKE BY THE SEA, Screenplay, Akira Boch

EVERYTHING IN BETWEEN, Screenplay, Fatimah Toby Roning, 2001

MAHELE, Play, Kimberly Wolter, 2000

LAVENDER GIRL, Screenplay, Maren Masen Chumley, 1998-1999

MABEL, Screenplay, by Maren Masen Chumley, 1998
THE PUGILIST, Play, Judith Alonso, Robey Theatre Company, 1999
BEE-LUTHER-HATCHEE, Play, Thomas Gibbons, Robey Theatre Company, 1999
MY ONE GOOD NERVE, Play, Ruby Dee, A Contemporary Theatre, Seattle, 1996

AWARDS AND HONORS

2012 Women's International Center Living Legacy Award
2012 Lee Melville Award for Outstanding Contribution to the Los Angeles Theatre Community
2011 Los Angeles Women's Theatre Festival Outstanding Achievement in Theatre Award
2010 Durfee Foundation ARC Grant for *Calligraphy*
2010 Fulbright Specialist Roster, Fulbright Foundation 2010-2015
2010 Nominee, Alpert Awards
2009 Red Carpet Award, Women in Theatre, for excellence in theatre, Los Angeles
2008 Made in America Visionary Award

2008 The American Theatre Critics Association Harold and Mimi Steinberg American Theatre Critics Association
New Play Award Finalist, *Calling Aphrodite* for International City Theatre production

2007 Ivey Award for *Messy Utopia*
2007 Semi-finalists, The New Harmony Project, for *The Last Resort*
2007 Semi-finalist, The Playwrights' Center of Minneapolis PlayLabs, for *The Last Resort*
2006 Semi-finalist, The Playwrights' Center of Minneapolis PlayLabs, for *Calling Aphrodite*
Who's Who of American Women 2006-2007
Who's Who in American Education 2005-2006

2005 Semi-finalist, The Playwrights' Center of Minneapolis PlayLabs, for *The Peculiar and Sudden Nearness of the Moon*

2003 Silver Medal, Pinter Review Prize for Drama
2002-2003 James Zumberge Fellow (interdisciplinary collaborative grant with Dr. Dorinne Kondo)
1999-2000 James Zumberge Fellow (individual grant)
1999-2000 Japan Foundation Fellow (individual grant)

1997 PEN Center USA West Literary Awards, Top Five Plays, Best New Play Award finalist for *Cultivated Lives*
(original title of *Ikebana*).

1997 Honorable Mention for *Cultivated Lives*, Jane Chambers Memorial Playwriting Award.
1997 Honorary Co-Chairperson for New York Asian Women's Center Sixteenth Anniversary Celebration.
1997 Profiled in *UCLA Magazine*.
1996 Po'okela Award, Best Original Script, Hawai'i State Theatre Council, for *Hula Heart*
1996 *Kokoro (True Heart)*, The Best of the Weekend, *Los Angeles Times*
1996 Who's Who in Asian America
1996 Honorary Co-Chairperson for New York Asian Women's Center Fifteenth Anniversary Celebration.
1995 *Kokoro (True Heart)*, Critic's Pick, *Backstage West* magazine
1995 Best Produced Play, Santa Monica Theatre Guild, for *Tea*
1995 Best box office records in 50-year history of Morgan-Wixson Theatre, Santa Monica Theatre Guild for *Tea*
1995 Honorary Co-Chairperson for New York Asian Women's Center Fourteenth Anniversary Celebration.

1994 Asian American Studies Association National Book Award nominee for *The Politics of Life: Four Plays by Asian American Women*

1994 Best Original Script nominee, San Francisco Bay Area Theatre Critics Circle awards for *Kokoro (True Heart)*

1994 Who's Who in Asian America

1994-1996 All-University Pre-doctoral Merit Fellowship

1994 Keynote Speaker, Phi Beta Kappa Regional Banquet, Kansas State University

1994 Guest Speaker, KCRW-National Public Radio's "Which Way L.A." Program

1994 Guest Speaker, The Colored Museum Project: Multiculturalism and Theater in the 21st Century, University of Michigan at Ann Arbor

1994 Guest Speaker, "Women, Writing, Herstory and Representations" panel on the topic of "The Japanese International Bride: History's Refugee and Theater as History," University of Hawai'i at Manoa, East-West Center

1994 Guest Artist, The Asia Society (New York) for its "Out of Asia: Asian American Artists Explore Issues of Identity in America" symposium for which I performed on National Public Radio "Japanese and Multicultural at the Turn-of-the-century"

1994 Guest Speaker, Japan Society, New York.

1994 National Judge (along with several nationally recognized playwrights, including Edward Albee), 21st Century Playwrights Festival sponsored by The Gypsy Road Company, New York, -award excellence in student playwriting

1994 Panelist, The Center for Multiethnic and Transnational Studies, University of Southern California; discussion of Asian American and Asian immigrant issues along with Trisha Murakawa, president of the Los Angeles Chapter of the American Civil Liberties Union; Phyllis Murakawa of the Asian Pacific Women's Network; and Los Angeles County Public Defender Phyllis Shabata

1994 Honorary Co-Chairperson for New York Asian Women's Center Thirteenth Anniversary Celebration

1993 *Necessities*, Finalist in Julie Harris Playwriting Awards

1993 *Necessities*, Finalist in Jane Chambers Memorial Playwriting Awards

1993 Initiated into Phi Beta Delta International Honor Society for international scholars

1993 Playwrights' Advisory Committee, Audrey Skirball Kenis Theatre

1993 *Tea* honored by Smithsonian Institution as kick-off event for Asian Pacific American Heritage Month

1993 Keynote Speaker for Mayor Tom Bradley's Asian Pacific Heritage Month banquet, Bonaventure Hotel, Los Angeles.

1993 "The Matsuyama Mirror" recognized by The John F. Kennedy Center for the Performing Arts for excellence in theater for young audiences.

1993 Honorary Co-Chairperson for New York Asian Women's Center Twelfth Anniversary Celebration.

1992 Inaugural Recipient of the Remy Martin New Vision Award from Sidney Poitier and the American Film Institute for recognition of literary accomplishment and work that "contributes to the culture of our society and our world."

1992 Honorary Co-Chairperson for New York Asian Women's Center Eleventh Anniversary Celebration.

1991 Top 100 Asian Americans by *Transpacific* magazine.

1991 Profile of career featured in *Los Angeles Times* Sunday Calendar section, July.

1991 "Kalito" honored in "Celebrating Women's Work" by Northern California Women in Film and Television,

San Francisco, California.

1991 California Arts Council Performings Arts Fellow for Contributions to Arts in the State.
1991 Honorary Co-Chairperson for New York Asian Women's Center Tenth Anniversary Celebration.
1991 James Zumberge Fellow
1991 VESTA Award for positive female images in the arts, The Women's Building, Los Angeles.
1991 Critic's Choice, *Los Angeles Times*, for *Tea*.
1991 Critic's Choice, *DramaLogue*, for *Tea*.
1991 Los Angeles Endowment for the Arts Fellow for *Broken English*.

1990 Japanese American Women of Merit 1890-1990, National Japanese American Historical Society. Recognition of women of Japanese ancestry who have made significant contributions to the Japanese American feminine experience over the last century. Only Amerasian selected.

1989 McKnight Foundation Fellow (selected and honored, but declined due to family responsibilities).

1989 *Tea*, Best Ten Plays of 1988, Sylvie Drake, *Los Angeles Times*.
1989 DramaLogue Outstanding Achievement in Theatre Award for *Tea*.
1988 Sidney Brody Literature Fellow, California Community Foundation.
1988 San Diego Drama Critics Circle Award for *Tea*.

1987 U.S.-Soviet Cultural Exchange, Theater Roundtable Member, The Mark Taper Forum. Selected by The Mark Taper Forum as playwrights' representative on the roundtable.

1987 Rockefeller Foundation Playwriting Fellow.
1986 National First Prize, American Multicultural Playwrights' Festival for *Tea*.

1986 *Tea*, Finalist, Top Ten List, Best Plays by Women Worldwide, Susan Smith Blackburn Prize, London.

1985 *Los Angeles Weekly* Drama Critics' Award for *Asa Ga Kimashita*.
1985 *DramaLogue* Outstanding Achievement in Theatre Award for *Asa Ga Kimashita* (Five Awards).
1985 Who's Who in American Women.
1984 Rockefeller Foundation Playwriting Fellow.
1984 Author of the Year, Friends of Little Tokyo, Los Angeles.
1982 National First Prize, Lorraine Hansberry Playwriting Award (American College Theatre Festival).

1982 National First Prize, The David Library Playwriting Award for American Freedom (American College Theatre Festival).

1982 Best New Plays of 1982 for *Petals and Thorns*, by Los Angeles' Company of Angels.
1979 Phi Kappa Phi Honor Society.
1979 Phi Beta Kappa National Honorary.
1979 Blue Key National Honor Society.
1978 *Kansas City Star* Scholar.
1976-1979 *Mademoiselle* Magazine Honorary College Board.
1976 Commendation for Regional Excellence in Playwriting, American College Theatre Festival Regional, St. Louis, for "Switchboard."
1975 Outstanding Young Women of America.
1973-1975 National Honor Society.

GRANTS AND FELLOWSHIPS AWARDED

USC Advancing Scholarship in the Social Sciences & Humanities Grant

USC Visions and Voices Arts & Humanities Initiative Dean's Event 2011-2012, *Posing Beauty*, Concert Reading: *Bliss*
USC Visions and Voices Arts & Humanities Initiative Dean's Event 2011-2012, *Voices from the Black Diaspora*
USC First Contact Initiative Breaking Bread Grant 2011-2012
The Durfee Foundation ARC Grant, *Calligraphy*, 2010
USC First Contact Initiative Breaking Bread Grant 2009-2010
USC Visions and Voices Arts & Humanities Initiative Grant 2010-2011, *The DNA Trail*, Signature Event
USC Visions and Voices Arts & Humanities Initiative Grant 2009-2010, *Calligraphy*, Signature Event
USC First Contact Initiative Breaking Bread Grant 2008-2009
New Directions Fellowship, Center for Feminist Research, 2008-2009
USC Visions and Voices Arts & Humanities Initiative Grant 2007-2008
USC Visions and Voices Grant 2007-2008 with Carol Muske Dukes
USC Undergraduate Research Grant 2007-2008
USC First Contact Initiative Breaking Bread Grant 2007-2008
James Zumberge Research and Innovation Fund Grant 2002-2003
James Zumberge Research and Innovation Fund Grant 1999-2000
Japan Foundation Fellowship 1999-2000
All-University Pre-doctoral Merit Fellowship 1994-1996
James Zumberge Research and Innovation Fund Grant 1991-1992
California Arts Council Performing Arts Fellowship 1991
Los Angeles Endowment for the Arts Fellowship 1989
McKnight Foundation Fellowship 1989
Sidney F. Brody Fellowship 1988
Rockefeller Foundation Fellowship 1987
Rockefeller Foundation Fellowship 1984

MISCELLANEOUS APPOINTMENTS

Editorial Review Board, *Journal of Critical Mixed Race Studies*, 2012-Present.

Judge/Evaluator, National Asian American Theatre Festival 2012

Evaluator, Promotion Dossier, Stanford University, for Cherrie Moraga, 2012

The Fulbright Specialist Program, Fulbright Specialist, 2010-2015.

US Department of State's US-Japan Conference on Cultural Exchange binational advisory board, Commissioner, 2007-Present

Japan-US Friendship Commission, Commissioner, 2007-Present

US-Japan Bridging Foundation, Member 2007-Present

Evaluator, Joyce Foundation's Joyce Awards for Creativity, 2009

Promotion Dossier Evaluator for University of California at Santa Barbara, Department of Art, with regard to Professor Kip Fulbeck, 2009

Promotion Dossier Evaluator for University of California at San Diego, Department of Theatre and Dance, with regard to Professor Andrei Both, 2009

Evaluator for University of California at San Diego, Department of Theatre and Dance, with regard to appointment of Naomi Iizuka, 2007

Evaluator, Tenure Dossier, Kent State University, for Dr. Yuko Kurahashi, 2007

Volunteer, The Archer School for Girls Archer Parent Association: Open House, Staff Appreciation Luncheon, Administrative Support (mailings), 2008-2009; Admissions, Open House, Tours, Archer Dance Troupe, 2009-2010; Archer Dance Troupe, 2010-2011.

Judge/Evaluator, National Asian American Theatre Festival 2006

PEN Rosenthal Emerging Voices Mentor, 2003-2005: for Taylur Nguyen, Vietnamese American poet. In poetry.

Volunteer Lecturer, "The Hiroshima Maidens Project and the Bombing of Hiroshima," Sophomore World History class, Santa Monica High School (Instructor: Mr. Jeff Matracia), 2002.

Volunteer Lecturer, "The Nature of Homer's *Odyssey*," Sophomore Honors English class, Santa Monica High School (Instructor: Ms. Yarber), 2001.

Volunteer, Sunday School teacher, Saint Augustine's By-the-Sea Episcopal Parish; ongoing.

Volunteer Intercession and Prayer Reader at Saint Augustine's By-the-Sea Episcopal Parish; Santa Monica, California, 1996-Present; Bearer-of-the-Cross and Chalice Bearer, 1998-2003.

Volunteer Chaperone and Children's Helper, The Dance Center; Santa Monica, California; for the Center's annual children's (ages three-twelve) annual June dance recital, 1999-Present.

Volunteer, Intercessory Prayer Reader, Saint Augustine's By-the-Sea Episcopal Parish; ongoing.

Volunteer, P.S.#1 Elementary School: Room Parent/Refreshment Coordinator, Yearbook Committee, One from the Heart Committee, Faculty-Staff Appreciation Day Committee, Field Trip Driver and Chaperone. 2004-2005.

Volunteer 2005-2006: Room Parent, Class Photographer, Layout Editor for parent newsletter, playwriting course leader, One from the Heart Committee, Field Trip Driver and Chaperone. Volunteer 2006-2007: One from the Heart Committee, Room Parent, Poetry Workshop, Class Photographer. 2007-2008: One from the Heart Committee, Room Parent, Class Photographer, Class Volunteer.

Volunteer, Art Class, John Muir Elementary School, 2003-2004.

Volunteer, Field Trip Chaperone, John Muir Elementary School, 2003-Present.

Volunteer, Talent Show Production, John Muir Elementary School, 2003-2004.

Volunteer Newsletter Chair, John Muir Elementary School, 2002-2003.

Volunteer Room Parent, John Muir Elementary School, 2001-Present.

Volunteer, Co-chair, Book Fair, John Muir Elementary School, 2001.

Volunteer, Halloween Carnival, John Muir Elementary School, 2001.

Volunteer, Venice Gakuen Japanese Language School, Venice, California, 1996-2000.

Volunteer, The First School, Santa Monica, Book Fair 2000; and cultural activities (o-mamori crafts and Japanese music), 1997-2001.

National Judge, A Contemporary Theatre's National Women's Playwriting Award, 1998.

National Judge, PBS Keepin' It Real youth script-writing competition, 1998.

National Judge, 20th Century Playwrights' Festival, New York, 1994.

National Adjudicator, National Endowment for the Arts Opera-Musical Theater Program 1990-1993.

State Adjudicator, California Arts Council, 1990.

News Editor, Arts and Entertainment Editor, Features Editor, Editorial Editor, Drama Critic, Film Critic, and Staff

Writer for the Collegian, student newspaper of Kansas State University, 1975-1979.

Editor, Yearbook, Junction City High School

Co-host of weekly radio show featuring local youth news and arts. Program, "The 90 Proof Prune," was broadcast on KJCK Radio, Junction City, Kansas, 1973-1975.

AFFILIATIONS

Writers Guild of America, west

Dramatists Guild, Inc.

League of Professional Theatre Women

International Federation of Theatre Research

Playwrights' Arena, Associate Artist

Playwrights' Arena, Incubator

Alliance of Los Angeles Playwrights

Los Angeles Female Playwrights' Initiative

Multiracial Americans of Southern California, Board Member

Left Coast Women

Japanese American Cultural and Community Center

Venice Japanese Community Center 1991-2008

Japanese American National Museum

University of Southern California Alumni Association

University of Southern California Asian Pacific American Alumni Association

University of California at Los Angeles Alumni Association

Phi Beta Kappa

Phi Beta Delta Honor Society of International Scholars

Saint Augustine's By-the-Sea Episcopal Parish

Mark Taper Forum Mentor Playwrights Project (now defunct)

Hapa Issues Forum (now defunct)

Actors Studio Playwrights Unit, Paul Zindel, 1981-1984

REFERENCES

Academic

Professor Peggy Shannon, Chair, Ryerson Theatre School, Ryerson University, 350 Victoria Street, Toronto, Ontario M5B 2K3, Telephone: 416-979-5086

Dr. Marianne McDonald, Professor of Theatre and Classics at the University of California, San Diego, UCSD Department of Theatre and Dance, 9500 Gilman Drive MC0344, La Jolla, CA 92093-5004; Member, Royal Irish Academy, (858) 755-0453/ (858) 481-0107, mmcdonald@ucsd.edu.

Professor Andrei Both, Co-chair of Design Program, University of California at San Diego, (619) 534-2287, aboth@ucsd.edu.

Ms. Mariko Hori Tanaka, Professor, School of Economics, Aoyama Gakuin University, 4-4-25 Shibuya, Shibuya-ku, 150-8366, Japan, Telephone: 011-81-3-3409-8111 Ex. 12505; Fax.: 011-81-3-5485-0698, junsetsuan@orange.plala.or.jp.

Artistic

Mr. Sidney Poitier, Verdon-Cedric Productions, (310) 274-7253

Mr. Jack O'Brien, Artistic Director, Old Globe Theatre, (619) 231-1941

Ms. Pamela Berlin, Director, 175 W. 93rd St., #9C, New York, NY 10025, (212) 864-6492, pberlin194@aol.com

Dr. Jan Lewis, Assistant Professor, Department of Theatre, Wesleyan College, (478) 757-5249

Ms. Tina Chen, TCJ Productions LLC, 33 East 70th Street, New York, NY 10021, tingcj@hotmail.com
Mr. Luis Alfaro, Playwright, Director, Dramaturg, Performer, luisalfaro@mac.com
Mr. Jon Lawrence Rivera, Director, Artistic Director, Playwrights' Arena, jrivera923@juno.com

Personal

Ms. Eliko Carolina Ozeki, Teacher, (917) 209-5672
Mr. Iwao Yamamoto, Professor, 011-81-774-43-0656 (iwao-y@pop12.odn.ne.jp)
Ms. Maren Masen Chumley, Writer, marenmc1@aol.com
Mr. Victor Wortman, President, The Victor Wortman Company, (310) 393-6281
Ms. Takayo Fischer, Actor, (310) 475-5801
Mr. James Day Wilson, Professor, (307) 765-4663
Ms. Camille Givens Patterson, 6 Kentbury Court, Owing Mills, Maryland 21117, (410) 446 4584

INQUIRIES

Agent

Ms. Mary Harden, Harden-Curtis Associates, 214 West 29th Street, Suite 1203, New York, New York 10001, (212) 977-8502, maryharden@hardencurtis.com

Personal Attorney

Mr. Paul F. Moore II, Attorney At Law, 2029 Century Park East, Suite 900, Los Angeles, California 90067, (310) 553-1111.

Personal Information

FULL NAME: Velina Avisu Hasu Takechi Houston, M.F.A., Ph.D.

WEB SITE: <http://www.velinahasuhouston.com>

SPOUSE: Peter Henry Jones

CHILDREN: Son, Kiyoshi Sean Shannen Kamehanaokala Houston, DOB August 3, 1986; Kuniko-Leilani Marie Houston aka Leilani, DOB July 16, 1996; Stepchildren: Evan William Jones, DOB December 15, 1989; Carter Kevin Jones, DOB September 2, 1992

MOTHER: Setsuko Takechi Houston Perry of Matsuyama, Shikoku, Japan

FATHER: Lemo Houston, Deceased 1969

SIBLINGS: George Adam Houston, Dr. H. Rika Hatsuyo Houston

University Address

School of Theatre, University of Southern California, 1029 Childs Way, Los Angeles, California 90089-0791; Telephone (213) 740-1292; Facsimile (213) 740-8888, Electronic Mail: greentea@usc.edu.

Collections of Works and Personal Papers

The Library of Congress, Curator: Ms. Reme Grefalda. *The Velina Hasu Houston Collection*. The Velina Hasu Houston Collection is part of the APA Playwrights Series in the Library of Congress. The Collection is housed in the Asian Division's AAPI Collection. For inquiries, email regr@loc.gov.

Huntington Library, Art Collections, & Botanical Gardens; San Marino, California. Curator: Ms. Sara Sue Hodson. *The Velina Hasu Houston Collection*.

Limited works also archived at the University of Massachusetts at Amherst in Roberta Uno's Asian American Women Playwrights' Collection, WEB DuBois Library.

***APPENDIX A**

Curricular History, University of Southern California

(Current)

Studies in Playwriting (Master Class)
Graduate Playwrights' Workshop (Master Class)
Creative Production Projects (Master Class)
Poetry and Prose Into Drama (Master Class)
Global Dramatic Writing (Master Class)
Writing the Short Drama (Master Class)
Directed Research
Theatre Internship
Master of Fine Arts Project (Master Class)

(Past)

Seminar in Contemporary Theatre
Playwriting I
Playwriting II
Screenwriting for Playwrights
Seminar in Dramatic Literature: Pan-Asian Feminist Voice in American Theater
Seminar in Dramatic Literature: Afro-Asian Drama of Diversity
Introduction to Theatre (Guest Lecturer 1990-1994)
Introduction to Modern Drama (Guest Lecturer 1994-1998)
Seminar in Dramatic Analysis (Guest Lecturer 1990-1991),
Critical and Historical Studies in Drama IV (Guest Lecturer)

Curricular History, University of California at Los Angeles

Advanced Screenwriting Workshop 434 (Graduate Master Class) 1992-2002

Service History, University of Southern California

(Current)

Organizer/Presenter/Facilitator, "Demystifying the Tenure Process" Workshop, USC, 2012
Associated Faculty Member, Center for Japanese Religions and Culture
Organizer, Hapa Japan Conference 2013, 2011-Present.
University Committee on Appointments, Promotion, and Tenure (2006-Present)
University Committee – Visions and Voices, Arts and Humanities Panel (2007-2011)
University Deans of Faculty Council (2007-Present)
University Committee on Curriculum (2008-2011)
Provost's Committee on Faculty Recognition and Development, 2009-Present
Margo Apostolos Promotion Committee, 2011-2013, Chair
School of Theatre Faculty Recognition and Development Committee (2009-Present)
Inaugural Advisory Committee, 2010
School of Theatre Curator, Western Edge Playwrights' Salon
Presidential Search Advisory Committee, 2009, Appointed by USC Board of Trustees (1 of 6 faculty)
Associate Dean of Faculty, School of Theatre (SOT) (2007-Present)
Director of Dramatic Writing, SOT (2003-Present) (Revised MFA in Dramatic Writing 2004) (UG Program/MFADW, prior to that: Director of Playwriting*)
Directors' Group, Member, SOT (1990-Present)
Dean's Council, Member, SOT (2007-Present)
Faculty Recognition & Development Committee, Chair, SOT (2007-Present)
Margo Apostolos Promotion Committee, Chair, SOT (2011-2013)
University Committee on Academic Review Committee, Member, SOT (2007-2010)
Global Committee, Member, SOT (2007-2008)

Special Events Committee, Member, SOT (2008-2009)
Appointments, Promotion, and Tenure Committee, Chair, SOT (Spring 2008)
Tenure Committee for Angus Fletcher (2010-Present)
Promotion Committee for Natsuko Ohama, Chair (2009-2010)
Third-year Tenure Review Committee for Christina Haatainen-Jones, Chair (2010-2011)
Tenure Committee for Christopher Akerlind, Chair, SOT (2007-2008)
Tenure Committee for Oliver Mayer, Co-chair, SOT (Spring/Summer 2008)
Master of Fine Arts in Dramatic Writing Festival Taskforce, Member, SOT (2006-Present)
University Doctoral Committee for Erin Toth Caron, Department of English, 2006-Present
University Doctoral Committee for Anthony Sparks, Department of American Studies and Ethnicity, 2006-2011
USC Hapa Student Community, Faculty Advisor (1999-Present)
USC Nikkei, Faculty Advisor (2006-Present)
USC Ambassador
Mentor, MFADW Mentoring Teams (2011-Present)
Mentor, SOT, for Christina Haatainen-Jones (2010-Present)
School of Theatre Call Conversion Campaign (2007-Present)
School of Theatre Independent Student Production Evaluator (2009-Present)
Consultant, Honorary Degrees Committee (Support Letter Framing Career of Eve Ensler), 2011

(Past)

Search Committee for Director of Design, Chair, SOT (2006-2007)
University Mellon Mentoring Forum (Spring 2007)
University Honorary Degree Committee, 2002-2005
University Fellowships and Prizes Committee, 2002-2006
University 125th Anniversary Committee, 2004-2005
Playground, Master of Fine Arts Alliance, Faculty Advisor (2003-2005)
University Asian American Studies Steering Committee (1994-2003)
University Faculty Tenure and Privileges Appeals (1996-2001)
University Ph.D. in Literature and Creative Writing Committee (1997-2000)
*Director, Playwriting Program (1990-2003)
University Interdisciplinary Performance Evaluation Irvine Foundation Taskforce (1997-1999)
University Diversity Course Requirement Committee (1994-1996)
University Executive Committee, Asian-Pacific Islander Faculty-Staff Network (1991-1994)
University Asian American Studies Faculty Advocacy Steering Committee, Chair (1991-1994)
Master of Fine Arts in Playwriting Program, Founder, SOT (1990)
Appointments, Promotion, and Tenure Committee, Chair, SOT (1997-2005)
Appointments, Promotion, and Tenure Committee, Co-chair, SOT (2005-2006)
Appointments, Promotion, and Tenure Committee, Member, SOT (2006-2008)
Tenure Committee for Martin Fusi, Chair, SOT (2003-2004)
Search Committee for Director of Undergraduate Acting, Member, SOT (2005-2008)
Faculty Council, Member, SOT (1993-1994, 1997-1998, 2001-2002)
Search Committee for School Dean, Member, SOT (2001)
Tenure Committee for Meiling Cheng, Member, SOT 1999-2000
Tenure Committee for Ian Stuart, Member, SOT 1999-2000
Search Committee for Theater Generalist, Member, SOT 1999-2001
Committee of the Whole, Member, SOT (1994-2001)
Third-Year Tenure Review Committee for Meiling Cheng, Member, SOT (1996-1997)
Master of Fine Arts Taskforce, Member, SOT (1997-2003)
Playwrights' Initiative Master of Fine Arts Alliance, Advisor, SOT (1997-2000)
Director, Graduate Studies, SOT (1992-1995)
Multicultural Diversity Committee, Chair, SOT (1991-1993)

American College Theatre Festival Committee, Member-at-large, SOT (1991-1995)
Performance Production Committee, Member-at-large, SOT (1991-1995)
Diversity Committee, Member, SOT (1994-1995)
Season Selection Committee, Member, SOT (1991-1993)
Strategic Planning Committee, Member, SOT (1990-1997)
Curriculum Committee, Member, SOT (1991-1997)
Dean's Search Committee, Member, SOT (1992-1993)
Faculty Steering Committee, Member, SOT (1991-1993)
Appointments, Promotion, and Tenure Committee, Member, SOT (1991-1997)
Master of Fine Arts Staged Readings, Faculty Sponsor-Dramaturge, SOT (1990-1996)
USC Master of Fine Arts Playwrights' Alliance, Faculty Sponsor, SOT (1994-1997)
Brand New Theatre, Literary Management, Faculty Sponsor, SOT (1997-1998)
Multicultural Diversity Symposia, Producer, SOT (1991-1994)