

**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 Theater 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, musical theatre (book and lyrics), opera (libretti), 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 Recognition and Development, University of Southern California, School of Dramatic Arts, Los Angeles, 2007-Present.

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

Co-founder, Asian American Studies, University of Southern California

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

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

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

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

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

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

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

Associated Faculty Member, Founding Member, Shinso Ito 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 Dramatic Arts 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**

2015 Playwrights' Arena, *The Hotel Play*

2013 Playwrights' Arena/The William Andrews Clark Memorial Library Theater Series, *Cause Célèbre*, inspired by Ana Caro's Spanish Golden Age play, *Valor, agravio y mujer*.

2013 (Grant) *Brown Girl in the Ring* (Advancing Scholarship in the Humanities and Social Sciences Grant, University of Southern California, Composer: Nathan Wang, directed by Michael Arabian; Community Partners: East West Players, Pasadena Playhouse, and California African American Museum).

2013 Playwrights' Arena, Playwright Residency, *Cinnamon Girl*, Book and Lyrics by Velina Hasu Houston, Music by Nathan Wang.

2010-2012, 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**

*The American Women*

*Like the Flow of a River*

*Hum the Bee*

*A Spot of Bother*

*The Mexican Friendship Circle at Border Field*

*The Tale of Yingtai* (U.S.-China Opus Project; Musical, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang; Collaborators in Critical Studies: Dr. Meiling Cheng [U.S.], Professor Qing Liu [Shanghai])

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

*The Jungle*

*Hymn to the Price of Love*

*Glimmer*

*Turbulence* (formerly *The Territory of Dreams*)

*Bliss*

*The Last Resort*

*Cymru Am Byth* (*Wales Forever*)

*The Eyes of Bones*

*Civilization* (Prequel: *This Is My Country* and Sequel: *Creature Comforts*)

*Do You Hear What I Hear?* (Musical, Music by Nathan Wang)

*Aloha Oe* (Musical)

### **Full-length Plays**

#### **THE AMERICAN WOMEN**

Concert Staged Reading. The Pasadena Playhouse. Hothouse. January 2015. Directed by Seema Sueko.

#### **CINNAMON GIRL**

Production, Zhongguancun International Musical Festival, Beijing, China, August 2014.

World Premiere, Musical, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang, directed by Jon Lawrence Rivera, Playwrights' Arena at Greenway Court Theatre. March 2014.

#### **JONAH AND THE WHALE**

World Premiere. Opera. Music by Jack Perla, Libretto by Velina Hasu Houston, Conducted by James Conlon, Directed by Eli Villanueva. Los Angeles Opera. 2014.

#### **CAUSE CÉLÈBRE**

Concert Reading, Playwrights' Arena/The William Andrews Clark Memorial Library Theater Series, inspired by Ana Caro's Spanish Golden Age play, *Valor, agravio y mujer*. Directed by Jon Lawrence Rivera. 2013.

Concert Reading, Playwrights' Arena/USC Spectrum. Directed by Jennifer Chang. 2014.

#### **CALLIGRAPHY**

Staged Reading. Rivendell Theatre Ensemble/Silk Road Rising, Chicago, Illinois. November 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

#### **PROVINCES (formerly THE TERRITORY OF DREAMS)**

Staged Reading, Pasadena Playhouse, Hothouse, Director: Michael Arabian, Casting: Michael Donovan, 2012  
Staged Reading, Will Geer Theatricum 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, 25<sup>th</sup> 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, The Dukesbay Theatre, Tacoma, Washington, 2014.  
Staged Reading, Japanese American Citizens' League, San Fernando, California, 2014.  
Staged Reading, Interact Actors Theatre, Burbank, California 2013  
Staged Reading, Plug-in Theatre Company, New York City 2013  
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 (Play)***

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

***THE INTUITION OF IPHIGENIA (Opera) (Music by Nathan Wang)***

Workshop, Ryerson University, Toronto, Canada, 2013.  
Workshop, Los Angeles Opera, 2014.  
Workshop, Ryerson University, Toronto, Canada, 2015.

***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***

World Premiere, 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, Scene Dock Theatre, University of Southern California, Los Angeles, 2014  
Production, Edgemar Center for the Arts, Santa Monica, California 2015  
Production, University of Southern California, 2014  
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

Staged Reading, SWAN Day Action Festival, Los Angeles, March 2014.

***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 Dramatic Arts, 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**

2015, Monologues for Mature Actors. Contributor.

2015, Routledge, *Monologues for Actors of Color*, 2015. Contributor.

2015, *Mixed Race 3.0: - Taking on a Multiracial Mindset in Media*, Dr. Marcia Alesan Dawkins. Contributor.  
<http://www.amazon.com/Mixed-Race-3-0-Reward-Digital-ebook/dp/B00SNXJBJM>

2014, Essay/Foreword. *Dream of the Water Children* by Fredrick D. Kakinami Cloyd, 2Leaf Press. Contributor.

2014. *Green Tea Girl in Orange Pekoe Country*. NoPassport Press. <http://www.amazon.com/Green-Girl-Orange-Pekoe-Country/dp/131251079X>

2014, E-Scholarship. Launching of *Journal of Critical Mixed Race Studies*. Member, Editorial Board.  
[http://escholarship.org/uc/ucsb\\_soc\\_jcmrs](http://escholarship.org/uc/ucsb_soc_jcmrs).

2013, *Tea*, Novel, Represented by Loretta Barrett Books, New York. Manuscript.

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," 2014.

*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 Slaughter 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.

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

***PATH OF DREAMS***

Live-action short, Screenwriter/Co-Producer with Eleven Arts Inc., Japan; and True Heart Films, U.S.

***RISING SOUL***

Documentary film, Screenwriter/Co-Producer, Produced by Lillemor Mallau and Monique Yamaguchi

***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)****2014**

San Fernando Valley Japanese American Citizens' League, June 2014

Peking University Musical Theatre Festival, Beijing, China, August 2014

The Provost's Writers' Series, University of Southern California, October 2014

Mixed Roots Festival, Los Angeles, June 2014.

"Generations Speak Out: Impact of Executive Order 9066," Day of Remembrance Commemoration, Japanese American National Museum, February 2014. Poem Recitation: "Different."

Global Critical Mixed Race Studies Conference, Chicago, Illinois, November 2014.

"Action Through Art: The Poetry of Ono No Komachi," USC Shinso Ito Center for Japanese Religion and Culture, November

2014.

University of California at Los Angeles, African American Theatre, regarding *The American Women*, December 2014.

### 2013

West Los Angeles Japanese American Citizens' League

NYU Gallatin School, African American and Japanese Traveling Texts

Center for Asian Pacific Women, Asian Pacific Islander Women's Summit, Manhattan Beach, California

Geary Community Schools Foundation, Junction City, Kansas

University of the Ryukyus, Okinawa, Japan

Hot Night in the City, Playwrights' Arena, Los Angeles, California

### 2012

Los Angeles High School for the Performing Arts

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 21<sup>st</sup> 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 *dlsORIENT 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**

Named Distinguished Alumna, Kansas State University.

Commendations: California State Legislature, Mayor of Los Angeles

2015 Fulbright Scholar (Project: "Adapting Greek Drama to the Contemporary Stage: *The Intuition of Iphigenia* as Theatre and Opera, and Post-disaster/Post-war Survival," Aoyama Gakuin Daigaku, Tokyo, Japan, May 2015)

2014, Featured as one of nine "World-class Faculty" in the "Meet USC 2014" brochure that was distributed to students interested in USC and to accepted students.

2014, Featured in the USC Office of Admissions video as world-class, transformative faculty shown to prospective students and donors

2014, Featured Artist, Provost's Writers Series, University of Southern California, October 2014.

2014 Aurora Foundation Grant

2014 Featured as one of nine world-class faculty, *Meet USC*, University of Southern California

2013 L.A. Stage Alliance Ovation Awards nominee for *Tea, With Music Book*

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

2011 Israel Baran Award for *Turbulence*

2010-2015 Fulbright Scholar, Fulbright Specialist Roster

2010 Durfee Foundation ARC Grant for *Calligraphy*

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 playwrighting

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 Performing 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 2012-2013  
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**

Promotion Dossier Evaluator for University of California at San Diego, Department of Theatre and Dance, with regard to Professor Marianne McDonald, 2012

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, 2007-2013  
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  
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](mailto:mmcdonald@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](mailto:junsetsuan@orange.plala.or.jp).

### **Artistic**

Ms. Pamela Berlin, Director, 175 W. 93<sup>rd</sup> St., #9C, New York, NY 10025, (212) 864-6492, [pberlin194@aol.com](mailto: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, [tingcj33@gmail.com](mailto:tingcj33@gmail.com)

Mr. Jon Lawrence Rivera, Director, Artistic Director, Playwrights' Arena, [jonlawrencerivera@gmail.com](mailto:jonlawrencerivera@gmail.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](mailto:iwao-y@pop12.odn.ne.jp))

Ms. Maren Masen Chumley, Writer, [marenmcl@aol.com](mailto:marenmcl@aol.com)

Ms. Takayo Fischer, Actor, (310) 279-3125, [takayosan1@gmail.com](mailto:takayosan1@gmail.com)

Mr. James Day Wilson, Professor Emeritus, University of Southern California, [jimwil@usc.edu](mailto:jimwil@usc.edu)

## **INQUIRIES**

### **Agent (Theatre)**

Mr. Bruce Ostler, Owner/President; Bret Adams Ltd., Literary; 448 West 44th Street, New York, New York 10036, (212) 765-5630, [bostler@bretadamsltd.net](mailto:bostler@bretadamsltd.net), <http://www.bretadamsltd.net>

### **Agent (Novels)**

Loretta Barrett Books Inc., 220 East 23rd Street, 11th floor, New York, NY 10010, (212) 242-3420, [www.lorettabarrettbooks.com](http://www.lorettabarrettbooks.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 Avisa 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

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 Dramatic Arts, 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](mailto: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](mailto: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

Chair, Erika T. Lin Tenure Committee  
Chair, Meiling Cheng Promotion Committee  
Member, Provost's Search Committee (2014-2015)  
Member, Takeshi Kata Tenure and Promotion Committee  
Vice Provost of Student Affairs Search Committee, 2012-2013  
Organizer/Presenter/Facilitator, "Demystifying the Tenure Process" Workshop, USC, 2012  
Associated Faculty Member, Center for Japanese Religions and Culture, 2011-Present, founding member  
Organizer, Hapa Japan Conference 2013, 2011-Present.  
University Committee on Appointments, Promotion, and Tenure (2006-Present)  
Chair, Committee on Appointments, Promotion, and Tenure Arts & Humanities Panel (2013-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 Dramatic Arts Faculty Recognition and Development Committee (2009-Present)  
Inaugural Advisory Committee, 2010  
School of Dramatic Arts Founder, 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 Dramatic Arts (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\*)  
Producer, Festival of Short Plays, MFADW 1<sup>st</sup>-year Students' Plays, 2011-Present  
New Works Festival III Artistic Direction, SDA (2014-Present)  
Directors' Group, Member, SOT/SDA (1990-Present)  
Dean's Council, Member, SOT/SDA (2007-Present)  
Faculty Recognition & Development Committee, Chair, SOT/SDA (2007-2014)  
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 Fletcher (2010-2013)  
 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 (1999-2013)  
 USC Nikkei, Faculty Advisor (2006-2013)  
 USC Ambassador  
 Mentor, MFADW Mentoring Teams (2011-Present)  
 Mentor, SDA, for Christina Haatainen-Jones (2010-Present)  
 Mentor, SDA, for Takeshi Kata (2012-Present)  
 Mentor, SDA, for Margo Apostolos (2009-Present)  
 School of Dramatic Arts Call Conversion Campaign (2007-Present)  
 School of Dramatic Arts Independent Student Production Evaluator (2009-Present)  
 Consultant, Honorary Degrees Committee (Support Letter Framing Career of Eve Ensler), 2011  
 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)

## **APPENDIX B**

### ***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 steepens 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*.)