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## **FOR IMMEDIATE RELEASE**

### **City Theatre Announces 2025/2026 Season!**

*Featuring a five-show subscription line-up with three world premieres, the return of a contemporary classic, and improv troupe Second City making its City Theatre debut*

#### **5-Play Subscription Season**

*Another Kind of Silence* by L M Feldman

*Louisa May Alcott's Little Women* by Lauren Gunderson

*Malcolm X and Redd Foxx Washing Dishes at Jimmy's Chicken Shack in Harlem* by Jonathan Norton

*Eureka Day* by Jonathan Spector

*Hedwig and the Angry Inch* by John Cameron Mitchell and Stephen Trask

#### **Plus, A Special Event**

*The Second City presents Laugh Harder, Not Smarter*

**Pittsburgh, PA (March 1, 2024).** City Theatre Company, Pittsburgh's home for contemporary plays based on the South Side, has announced the details of the theatre's 51st season of bold, new works, beginning in September 2025. The 2025/2026 season will feature three world premieres, both national and local producing partnerships, the return of playwright Lauren Gunderson with a new take on an American classic, and City Theatre's first-ever revival of a favorite show from its history. Plus, the season includes two laugh-out-loud selections with a Broadway comedy and the return of America's longest-running improv troupe to Pittsburgh.

"Next season's productions explore the pivotal moments that shape our lives. From falling in (and out of) love to finding your voice or fighting for what you believe in, each of these stories is about the messy (and hilarious and heartbreaking) business of being human," said **Co-Artistic Director Clare Drobot**. "The season was curated in close partnership with Monteze, James, and the City Theatre team. It doubles-down on our commitments to bold new plays, uplifting the phenomenal Pittsburgh artistic community, and forging new models for both local and national producing partnerships. I can't wait to share it with audiences and artists alike."

City Theatre will begin its 2025-2026 subscription season with perhaps the company's most ambitious show to date, *Another Kind of Silence* by **L M Feldman**. A bilingual and bicultural National New Play Network Rolling World Premiere in English and American Sign Language, Feldman was awarded a Venturous Playwright Fellowship through the Playwrights' Center in Minneapolis and has been developing the script in collaboration with Director of Artistic Sign Language MoMo Holt and Director Kim Weild, alongside partners at Curious Theatre Company (Denver, CO) and the VORTEX (Austin,

TX). This epic love story will transform the Main Stage, transport audiences, and serve as a luscious launch to a season full of daring and delight.

A new adaptation of the classic Little Women takes over the holiday spot in November and December. City Theatre teamed up with Northlight Theatre in Chicago, People's Light in Malvern, and TheatreWorks Silicon Valley in California to co-commission **Lauren Gunderson** (Playwright of *The Revolutionists* and the *Christmas at Pemberley* series) to write a modern adaptation of the beloved classic. The resulting ***Louisa May Alcott's Little Women*** explores the parallel lives of the author's family and the iconic March sisters.

The third world premiere of the season, ***Malcolm X and Redd Foxx Washing Dishes at Jimmy's Chicken Shack in Harlem***, written by **Jonathan Norton** (interim artistic director at Dallas Theater Center) takes the City Theatre stage in January 2026. The story follows Malcolm X and Redd Foxx when they met in 1943 while both washing dishes at the iconic establishment, Jimmy's Chicken Shack.

Next March brings ***Eureka Day*** by **Jonathan Spector**, an all too timely, biting funny comedy that takes place during several board meetings at an ultra-progressive California school when a mumps outbreak reveals varying views on vaccination. A *New York Times* "Critics Pick" for its hit run on Broadway this season, Spector will make his Pittsburgh debut with a play hailed as one of the funniest of the year.

The 2025/2026 season closes with a show from City Theatre's archives with the Company's first ever revival. The City Theatre production of ***Hedwig and the Angry Inch*** by **John Cameron Mitchell and Stephen Trask** will be performed in partnership with the Pittsburgh Cultural Trust at the Greer Cabaret downtown. *Hedwig* will be directed by Robert Ramirez, Head of Carnegie Mellon University School of Drama.

In addition to the subscription series, City Theatre is welcoming **Second City** to the Main Stage in April with its production ***Laugh Harder, Not Smarter: The Best of Second City***. This limited, two-week run marks the first return of Second City to Pittsburgh since 2021. Subscribers receive early access to secure tickets for what will surely be a high-demand, laugh-out-loud City Event in April 2026.

"I am immensely proud of the scope, scale, and ambition of our announced season," said **Managing Director James McNeel**. "With so many theatres reducing programming, we are committing to our full suite of shows, while cementing our values and creative partnerships. We continue to innovate and adapt to an ever-changing cultural landscape—while taking big swings when the moment calls for them. Pittsburgh needs contemporary plays *and* City Theatre, and we remain immensely grateful to our loyal patrons, funders, and supporters who invest in our mission. It's a critical time in our country and the arts have a significant role to play in uniting and inspiring our community."

In addition to its first-ever production in the Cultural District with *Hedwig*, the Company has announced several other changes to the upcoming season, adapting to the cadence of theater-goers and theater-making in 2025. Tuesday evening performances have been dropped from the schedule and evening performance curtain times have been streamlined to all begin at 7:30pm (except for Saturday at 5:30pm). All pricing is now inclusive of fees.

A new "**Subscriber Day**" will take place on Saturday, April 12 from 10:30am – 3:30pm on City Theatre's campus where all patrons are invited to renew or purchase subscriptions, meet staff and artists, sit in on rehearsal, and tour the organization's South Side cultural campus.

Subscriber benefits include discounted pricing, free ticket exchanges if plans change, preferred seating, early access to City Events and other special events, and the opportunity to pre-purchase parking (*including* for *Hedwig and the Angry Inch* when performed downtown in the Cultural District). Five-show subscriptions start at just \$194.

Co-Artistic Director Monteze Freeland, who is leaving City Theatre in June to become artistic director at Pittsburgh's Alumni Theater Company, curated the season with fellow co-artistic director Clare Drobot. Ms. Drobot will serve as the singular creative lead for the 2025/2026 season, in partnership with managing director James McNeel, while the organization assesses the leadership model adopted in 2021 with Drobot, Freeland, and Marc Masterson sharing the title of Artistic Director.

The 2025/26 season, by the numbers:

- One (1) produced commission of a new play
- One (1) City Contemporary Classic revival
- Two (2) neighborhoods (South Side and Downtown)
- Three (3) world premieres *and* a fourth Pittsburgh debut
- Five (5) full productions
- 10 creative partnerships with local and national producers and presenters (representing eight different states)
- Over 120 artists employed
- 130 public performances

### **ABOUT THE SUBSCRIPTION SEASON SHOWS:**

#### ***Another Kind of Silence***

**by L M Feldman**

**Directed by Kim Weild**

**ASL Translation & Direction of Artistic Sign Language by MoMo Holt.**

**A National New Play Network Rolling World Premiere**

**September 20 – October 12, 2025**

**Main Stage**

A chance meeting in sunny Athens, Greece has Chap and Evan falling in love. The catch? Both women are already attached—just not to each other. An epic journey of language, desire, and dreaming, *Another Kind of Silence* is a bilingual and bicultural world premiere in English and American Sign Language that will inspire the heart with its wanderlust and wonder. Experience one of the most ambitious productions in City Theatre history as it begins its journey from Pittsburgh to stops theatres around the country.

Support for *Another Kind of Silence* has been received from the **Venturous Theater Fund of the Tides Foundation**, the **National Endowment for the Arts**, and the **Arthur J and Betty F. Diskin Cultural Endowment Fund**.

#### ***Louisa May Alcott's Little Women***

**by Lauren Gunderson**

**Directed by Kaja Dunn**

**A Rolling World Premiere**

**November 15 – December 7, 2025**

**Main Stage**

From the playwright of *The Revolutionists* and the *Christmas at Pemberley* series comes the world premiere of a new adaptation of a beloved classic. *Louisa May Alcott's Little Women* explores the parallel lives of the author's family and the iconic March sisters – Jo, Beth, Meg, and Amy -- in a heartwarming coming of age tale of empowerment, family, resilience – and the creation of an American literary masterpiece, with Alcott herself center stage.

*Co-commissioned and originally produced by City Theatre; Northlight Theatre, Chicago, IL; People's Light, Malvern, PA; and TheatreWorks, Palo Alto, CA.*

***Malcolm X and Redd Foxx Washing Dishes at Jimmy's Chicken Shack in Harlem***

**By Jonathan Norton**

**Directed by Dexter J. Singleton**

**A Co-World Premiere**

**January 17 – February 8, 2026**

**Main Stage**

Before they were icons, they were two young men washing dishes in Harlem. It's 1943 and Foxy (soon to be Redd Foxx) befriends fellow dishwasher Little, better known, many years later, as Malcolm X. In a summer of heartbreak, uprisings, and leftovers, the two shape each other into the legends they are known to be through a revolutionary mix of humor and heart.

*A Co-World Premiere produced by TheatreSquared (Fayetteville, AR), City Theatre, Virginia Stage Company (Norfolk, VA), and Dallas Theater Center.*

***Eureka Day***

**By Jonathan Spector**

**Directed by Adil Mansoor**

**Pittsburgh Premiere**

**March 7 – 29, 2026**

**Main Stage**

Fresh from Broadway (though detoured from DC – *Google it*), this all too timely, biting funny comedy takes place during several board meetings at an ultra-progressive California school proud of its inclusivity and commitment to consensus – at least until a mumps outbreak reveals varying views (like, *everyone's*) on vaccination. In “one of the funniest plays to open [all] year” (*The New York Times*) parents dance the line of advocating for their children while trying not to offend...*anyone*.

***Hedwig and the Angry Inch***

**Text by John Cameron Mitchell, Music & Lyrics by Stephen Trask**

**Directed by Robert Ramirez**

**May 2 – June 7, 2026**

**Downtown at the Greer Cabaret (655 Penn Avenue)**

A “Contemporary Classic” first staged at City Theatre in 2003, *Hedwig and the Angry Inch* will electrify the Greer Cabaret downtown in our first-ever revival of a legendary show adored by audiences and hailed by critics. The Tony Award-winning, fierce and energetic musical follows the life, loves, and heartbreaks of the legendary Hedwig, an East German rock and roll goddess. Funny, inspiring, and brimming with energy, *Hedwig* is a love story to those who have too much fight in them to quit.

*Presented in partnership with the Pittsburgh Cultural Trust.*

### **SUBSCRIBER ADD-ON: A CITY EVENT:**

***The Second City Presents Laugh, Harder, Not Smarter: The Best of Second City***

**April 9 – 18, 2026 (Limited run – just nine performances)**

**Main Stage**

Second City returns to Pittsburgh for the first time since 2021 with ***Laugh Harder, Not Smarter***, a celebration of legendary American comedy 65 years in the making. Featuring a hilarious array of classic sketch comedy and songs from the company's rich history, fresh new favorites, as well as the signature brand of irreverent improv that The Second City is famous for. This innovative and interactive performance, brought to life by the dynamic Second City Touring Company, is a celebration of the comedic genius that has graced our stages for six and a half decades. With alumni such as Tina Fey, Stephen Colbert, and Keegan-Michael Key, The Second City has an unmatched track record of launching the careers of comedy superstars.

### **TICKET INFORMATION**

Subscription packages go on sale April 10, 2025 and will be available in person, over the phone, and online. Single tickets will be on sale in August 2025 and reservations for groups of 10+ for the season can be made beginning in June 2025.

Subscription prices start at just \$194 for five season productions (a savings of up to 45% from single tickets). Published pricing is inclusive of all fees.

2025/2026 Subscription Pricing:

- Previews, Saturday matinees, and Greenroom | \$194.00
- Opening Night | \$274.00
- Weekdays (Wednesday – Friday) after Opening | \$239.00
- Weekends after Opening | \$259.00
- 6-Show Flex Subscriptions | \$258.00

Subscribers are able to purchase pre-paid parking, including one show in the Cultural District, for \$55. In addition, subscribers can secure advance tickets to Second City's *Laugh Harder, Not Smarter* for \$57.

To Contact the Box Office and/or Purchase Tickets:

- Call: 412-431-CITY (2489)
- Email: [BoxOffice@CityTheatreCompany.org](mailto:BoxOffice@CityTheatreCompany.org)
- Web: [CityTheatreCompany.org](http://CityTheatreCompany.org)

## ABOUT THE PLAYWRIGHTS

**L M Feldman** (they/she/any) is a queer, feminist, GNC playwright who writes theatrically audacious, physically kinetic, ensemble-driven plays that are both epic & intimate – usually about outsiders, often about searchers, always about the human connection. Plays that shift the prism, that quest & grapple. Plays about the women and queers she finds in the shadows & footnotes & margins of history. Plays wrestling with voice & agency, opportunity & access, history & its wake. Plays that explode space & time & dramaturgical form. Plays that seek to create a truly COMMUNAL & TRANSCENDENT experience – for those both onstage and off. So far, L's body of work includes: *S P A C E* (Central Square Theater, MACH 33 Festival, First Light Festival, EST/Sloan commission, Playwrights' Center, Drama League, Fresh Ground Pepper); *Hand Foot Hand* (O'Neill Finalist, Playwrights Realm); *[Untitled Circus School Play]* (Emerson Stage); *Thrive, Or What You Will*[AN EPIC] (Jane Chambers Award finalist, American Shakespeare Center, Kitchen Dog New Works Festival, New Georges Audrey Residency, Page 73 Residency, InterAct Core Playwrights); *Another Kind of Silence*(City Theater Company + Curious Theatre + The Vortex; Colorado New Play Festival, FEWW Prize Honorable Mention, Magic Theatre Play Festival, Sewanee Writers' Conference, PlayPenn Conference, Playwrights Realm Fellowship); *Scribe, Or the Sisters Milton, Or Elegy for the Unwritten* (Philadelphia Women's Theater Festival, Playwrights' Center, Northwoods Ramah Theatre commission); *The Egg-Layers* (Jane Chambers Honorable Mention, New Georges/Barnard College commission); *Grace, Or the Art of Climbing* (Denver Center, ATCA/Steinberg New Play Award Nomination, Barrymore Nomination); *A People [ A Mosaic Play]* (Methuen Drama, Global Jewish Voices, Terrence McNally Award Finalist, Orbiter 3, YiddishFest, Jewish Plays Project, Tofte Lake Center); and a TYA play called *Tropical Secrets, Or All the Flutes in the Sea*, based on the poem-novel by Margarita Engle (Children's Theatre of Charlotte, Kindness Project commission). Some of L's ensemble-devised works include: *Gumshoe* (New Paradise Labs + the Free Library of Philadelphia + the Rosenbach Museum); *War of the Worlds: Philadelphia* (Swim Pony + Drexel University); *And If You Lose Your Way, Or a Food Odyssey* (The Invisible Dog, New York Innovative Theatre Award Nomination); *Lady M* (Philadelphia Live Arts Festival); and the circus-theater show *Tinder & Ash* (SummerStage NYC, Orchard Project Residency, TOHU Residency). A finalist for the FEWW Prize and the Lambda Literary Award for LGBTQ Drama, L's work has also been nominated for the Herb Alpert Award, Wendy Wasserstein Prize, Barrie & Bernice Stavis Playwright Award, Doric Wilson Independent Playwright Award, and twice for the Susan Smith Blackburn Prize, among others. They couldn't be more grateful for the validation each of these has offered. L is also ongoingly thankful to have been a fellow at MacDowell, the Playwrights Realm, New Georges, InterAct Theatre, and the Dramatists Guild; a winner of Shakespeare's New Contemporaries; a member of Orbiter 3 (Philadelphia's producing-

playwrights collective); an alum of both the Yale School of Drama (M.F.A. in playwriting) and the New England Center for Circus Arts (major in duo trapeze, minor in handbalancing); and a thought partner with the 2022-2023 Artistic Caucus (Baltimore Center Stage, Woolly Mammoth, Long Wharf, & St. Louis Rep). As a contemporary circus artist, L performed duo trapeze at festivals around the world. They continue to teach, coach, and dramaturg for circus artists around the country. L is passionate about theater that MOVES, and circus that DELVES. L has lived in seven cities and is based in Philadelphia, where they write, devise, collaborate, advocate, teach (all over the place), and handstand (also all over the place). And they are over the goshdarn moon to be a Venturous Playwright Fellow through The Playwrights' Center.

**Lauren Gunderson** is one of the most produced playwrights in America since 2015 topping the list thrice including 2022/23. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. She is the author of Broadway bound play *Billie Jean*, about tennis icon Billie Jean King. Her play *The Catastrophist*, about her husband virologist Nathan Wolfe, premiered digitally in January 2021. She co-authored the *Miss Bennet* plays with Margot Melcon, and *The Half-Life of Marie Curie* premiered off-Broadway and at Audible.com. Her work is published at Playscripts (*I and You; Exit Pursued By A Bear; The Taming and Toil And Trouble*), Dramatists Play Service (*The Revolutionists; The Book of Will; Silent Sky; Bauer; Natural Shocks, The Wickhams and Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She is the book writer for musicals with Ari Afsar (*We Won't Sleep*), Dave Stewart and Joss Stone (*The Time Traveller's Wife*), Joriah Kwamé (*Sinister*), Kait Kerrigan and Bree Lowdermilk (*Justice and Earthrise*), and K.ira Stone (*Built for This*). She is a board member of The Playwrights Foundation

**Jonathan Norton** is the Playwright in Residence at Dallas Theater Center where his plays *penny candy* and *Cake Ladies* have made their world premiere. His work has also been produced or developed by Actors Theatre of Louisville (44th Humana Festival), LaJolla Playhouse, TheatreSquared, Primary Stages, PlayPenn, National New Play Network, National Performance Network, Jacob's Pillow, Pyramid Theatre Company, Black and Latino Playwrights Conference, Bishop Arts Theatre Center, African American Repertory Theater, Soul Rep, Kitchen Dog Theater, Undermain Theatre, and the South Dallas Cultural Center. Jonathan's play Mississippi

Goddamn was a Finalist for the Harold and Mimi Steinberg/ATCA New Play Award and won the 2016 M. Elizabeth Osborn Award given by the American Theatre Critics Association. Other awards include: Artistic Innovations Grant from the Mid-America Arts Alliance, South Dallas Cultural Center Diaspora Performing Arts Commission, and the TACA Donna Wilhelm Family New Works Fund. He is also the recipient of the 2019 Eastman Visionary Award given by Jubilee Theatre. His play penny candy is published by Deep Vellum Publishing. Jonathan is a proud member of the Dorothy Strelsin New American Writers Group at Primary Stages.

**Jonathan Spector** is a playwright based in Oakland, California. His plays include: *Eureka Day* (NY Times Critic's Pick, Glickman Award, Theater Bay Area Award, Bay Area Theater Critics Circle Award, Rella Lossy Award), *This Much I Know* (Edgerton New Play Award), *Best Available* (Elizabeth George Commission), *In From The Cold* (Global Age Prize), *Siesta Key, and Good. Better. Best. Bested.* His work has been produced at theaters including Colt Coeur, Aurora Theatre, Syracuse Stage, Mosaic Theater, InterAct Theatre, The State Theatre of South Australia, Custom Made Theatre, and Just Theater. He has developed work with Manhattan Theater Club, Roundabout Underground, South Coast Rep, Portland Stage, Berkeley Rep's Ground Floor, Bay Area Playwrights Festival, New Harmony Project, PlayPenn, SF Playhouse, and Crowded Fire among others. Jonathan is a Core Writer at the Playwrights' Center, a MacDowell Fellow, and a former Resident Playwright at Playwrights Foundation. He is currently under commission from La Jolla Playhouse, Roundabout Theatre Company, and Manhattan Theatre Club. He is an alumnus of New College of Florida and delighted to be back in Sarasota.

**John Cameron Mitchell's** *Hedwig and the Angry Inch*, written with Stephen Trask, made its debut on the stage of Squeezebox, a New York City rock 'n' roll drag bar. The show then premiered Off-Broadway, receiving rave reviews. He was awarded an Obie Award, a "New York Magazine" Award, a Drama League Award and the Outer Critics Circle Award for Outstanding Off-Broadway Musical. John's film adaptation received directing and acting awards at festivals such as Sundance (Audience Award, Best Director), Berlin, Deauville, Seattle International, San Francisco International, and San Francisco's Lesbian & Gay. The film was also honored by the National Board of Review, The L.A. Film Critics Association, "Premiere Magazine" and the Golden Globes (Nomination: Best Performance by an Actor in a Motion Picture - Musical or Comedy). He has received a Drama Desk Award Nomination for his role of Dickon in the Broadway production of *The Secret Garden*. Off-Broadway, Mitchell received an Obie Award and a Drama Desk Award Nomination for his role of Larry Kramer in *The Destiny of Me*. In Lincoln Center's *Hello Again*, Mitchell received a Drama Desk Nomination. He also appeared in the original Broadway production of *Six Degrees of Separation* and as Huck Finn in the



Broadway production of *Big River*. Mitchell adapted and directed Tennessee Williams' *Kingdom of Earth* for New York's Drama Dept. Theatre Company, of which he is a founding member.

**Stephen Trask** is the author of the music and lyrics for *Hedwig and the Angry Inch*. He was the original leader of the notorious Squeeze Box house band. During his time there as Music Director he performed with Debbie Harry, Lene Lovitch, Hole, Green Day, Joey Ramone, as well as New York's most popular drag queens. For five years Stephen performed with his band, Cheater, who originated the role of "The Angry Inch" Off-Broadway and performed on the original cast recording. From 1993-1998, Stephen danced with and accompanied The Corner Store Dance Company. He has scored numerous dance pieces and movies. During HEDWIG's reign at the Jane Street Theatre, Stephen received an Obie Award, the Outer Critics Circle Award for Outstanding Off-Broadway Musical, a 1998 "New York Magazine" Award, Drama Desk nominations for Outstanding Music, Outstanding Lyrics, and Outstanding New Musical, a Grammy Nomination for Best Cast Album, and two GLAMA Awards: Best Cast Album and Best Score for Film or Stage. He was the producer for the album for the rock band Nancy Boy, as well as the score and soundtrack album for the film version of HEDWIG AND THE ANGRY INCH. He also composed the music for the New York Theatre Workshop production of *Cavedweller*, adapted from Dorothy Allison's novel and works regularly in the film world supplying the original score for "Camp," "The Station Agent," and "The West Memphis Three."

### **ABOUT THE DIRECTORS**

**Kim Weild** is an award-winning theater director, educator and researcher and Co-Artistic Lead, of On Your Imaginary Forces – a company focusing on the exploration of Access Aesthetics and Disability Performance currently in a multi-year residency at The Public Theatre in New York.

As founding Artistic Director of Our Voices, a collective of d/Deaf, disabled, HOH, hearing and non-disabled artists dedicated to creating bold, innovative cross-cultural/interdisciplinary, adventurous performances of the highest caliber. Weild's work weaves together complex matrices of movement, sound, images, vibrations, textures, media and languages. Recipient of two separate commissions from NYC's High Line to create bi-lingual (ASL and Spoken English) productions, she directed and collaborated on the world premiere ASL translation of Harold Pinter's *A Kind of Alaska*, for N.Y. Live Arts/Live Ideas: Celebrating the worlds of Dr. Oliver Saks. As director of Keith Hamilton Cobb's widely acclaimed play *American Moor*, (published by Methuen Bloomsbury), Kim shaped the play over the course of eight years leading to its presentation at Shakespeare's Globe London and Off-Broadway premiere. It is part of the permanent collection at the Folger Shakespeare Library, filmed for Lincoln Center, and is taught

at universities throughout the U.S. and Europe. Weild is a Drama Desk Award nominee for Unique Theatrical Event, recipient of the N.Y. Innovative Theater Award for Outstanding Performance Art Production, has been recognized with the Eliot Norton Award, two IRNE Awards, two AUDELCO Awards, and a N.Y. Times Critic's Pick. In 2022 she was a finalist for the Alan Schneider Director Award. Weild is Chair of Directing at Carnegie Mellon University.

**Monique "MoMo" Holt** is an Assistant Professor in the Theatre Program at Gallaudet University in Washington, DC. She has a notable career and is not only an actor and member of AEA and SAG-AFTRA but also a director, playwright, DASL (Director of Artistic Sign Language), and Certified Deaf Interpreter. One of her highlights includes playing the role of the Duchess of York in *Richard III* at the New York Shakespeare Festival, directed by Robert O'Hara and co-starring Danai Gurira as Richard III. Holt is also one of the pioneering Sign Masters in Washington, DC, where she helped establish the term DASL. She is passionate about empowering Deaf individuals and actively trains them to become DASL in various fields, including theatre, film, TV, museums, and public service announcements. Currently, MoMo is authoring the DASL Handbook. She holds a BFA in Acting from NYU/TSOA and an MFA in Theatre from Towson University.

**Kaja Dunn** is an associate professor at Carnegie Mellon University Purnell School of Drama. An intimacy professional, diversity consultant, and associate faculty at Theatrical Intimacy Education. Kaja is a member of SAG-AFTRA, director, and activist with performances in over 40 productions in 5 countries . Directing Work Includes: Folger Shakespeare Theatre, Cincinnati Shakespeare: *A Room in the Castle* (world premier), Cape Fear Regional Theatre: *No Child*, California Center for The Arts: *Hairlouges* , Playwrights Project, Old Globe: Plays By Young Writers Festival. Staged Readings or Pandemic Performances; Triad Stage: Freedom Hill, Studios of Key West and NC Black Rep: Jeffery Manor, Playmakers Rep (Readings) :Edges of Time, Noms De Guerre. Educational: Blues for an Alabama Sky (UNCC), *Suessical*, Twilight Los Angeles, *As It Is In Heaven*, *Telling Stories* (Cal State San Marcos). She is a recipient of the Kennedy Center's National Medallion for her work on theatre and race and a Kennedy Center Regional Recipient for Innovative Teaching. Resident Intimacy and Cultural Consultant for Folger Theatre, and associate professor at Carnegie Mellon School of Drama. Intimacy work includes: Broadway: *A Strange Loop* (Assoc. Intimacy Director); Television: The Best Man, Final Chapters, Harlem, Mayor of Kingstown, The Equalizer. Two River Theatre: Wine In The Wilderness; Folger Theatre: *The Winter's Tale*, *Our Verse In Time To Come*, *Metamorphoses*, *The Reading Room*; Arena Stage: *American Prophet*; Denver Center for the Arts: *Choir Boy*, 5th Ave; ACT Theatre (Seattle): *Choir Boy*; St. Louis Rep.: *Private Lives*, *Confederates*; *Penumbra Theatre: Sugar In Our Wounds*; She has presented on issues of equity and diversity in theater for theaters and universities, Actors' Equity Association as their racial consultant, The Women's

Theatre Festival, Blumenthal Performing Arts, MICHA, North Carolina Theatre Association (Keynote Panelist), Children's Theatre Charlotte, Anti-Racism and Decolonization at University of London Goldsmiths, SETC and SETC Theatre Symposium, KCATF and The Association of Theatre in Higher Education, among other places. She has been on the Executive Board of the Black Theatre Network and Black Theatre Association. Publications: Intimacy Coordinator's Guidebook, Arden Contemporary Shakespeare, Intimacy Direction For Theatre, Theatre Symposium, American Theatre Magazine, HowlRound, Theatre, Dance and Performance Training (UK). Other Awards include Playwrights Project Excellence in Arts Education; Her favorite role is mom.

**Dexter J. Singleton** is a multi-hyphenated theatre artist from Detroit, MI. He is the Founding Executive Artistic Director of Collective Consciousness Theatre (CCT), a social justice theatre in New Haven, CT and the Senior Artistic Associate/Director of New Play Development at TheatreSquared in Fayetteville, AR. Since 2007, Collective Consciousness Theatre has reached thousands of youth and adults with plays and workshops across the U.S. and Europe. They have produced the work of playwrights Dominique Morisseau, Robert O'Hara, Idris Goodwin, Jackie Sibblies Drury, Katori Hall and others. At TheatreSquared, he supports artistic programming and leads all new play development efforts which include playwright commissions and being the lead producer of the nationally recognized Arkansas New Play Festival that takes place every season and invites playwrights from around the country to develop new work. As a director, Dexter's work has been seen at TheatreSquared, Primary Stages, UConn/Connecticut Repertory Theatre, San Diego Repertory Theatre, Pittsburgh Public Theatre, University of Michigan, University of Arkansas, Long Wharf Theatre, Passage Theatre and others. Recent credits include *A Raisin in the Sun*, *A Christmas Carol*, *Detroit '67*, *The Elaborate Entrance of Chad Deity*, *Blood at the Root*, *Kill Move Paradise*, *Skeleton Crew*, *The Royale*, *Black Book* and *Topdog/Underdog*. Dexter is a member of the Artistic Ensemble at Long Wharf Theatre and teaches undergraduate Directing courses at Yale University. Awards: Broadway World Regional Best Director of a Streaming Production (*Kill Move Paradise*), Artistic Excellence Award from the State of Connecticut, and The Kennedy Center/American College Theatre Festival Distinguished Director of a Play (*Black Book*).

**ADIL MANSOOR** is a Pittsburgh-based theater director and educator centering queer folks and people of color. He has developed new work with The Public, The Eugene O'Neill Theater Center, Manhattan Theatre Club, The Playwrights' Center, Mercury Store, Pittsburgh Public Theater, and others. Directing projects include *Daddies* by Paul Kruse (Audible), *Gloria* by Branden Jacobs-Jenkins (Hatch Arts Collective), *Kentucky* by Leah Nanako Winkler (Pittsburgh

Playhouse), and Plano by Will Arbery (Quantum). He often works as a dance dramaturg, having collaborated with choreographers Slowdanger, Staycee Pearl, Dahlia Nayar, and Maree ReMalia. Mansoor's solo performance *Amm(i)gone* was produced Off-Broadway by PlayCo, The Flea, Woolly Mammoth Theatre, and Kelly Strayhorn Theater (KST) as part of a national tour. *Amm(i)gone* is a National Performance Network Project co-commissioned by KST and The Theater Offensive. Mansoor is a founding member of Pittsburgh's Hatch Arts Collective and the former Artistic Director of Dreams of Hope, an LGBTQA+ youth arts organization. He was part of the inaugural Artist Caucus gathered by Baltimore Center Stage, Long Wharf, St. Louis Rep, and Woolly Mammoth. He was a Sundance Art of Practice Fellow, a Gerri Kay New Voices Fellow with Quantum Theater, and received the 2024 Emerging Artist Carol R. Brown Award. Mansoor holds an MFA in Directing from Carnegie Mellon University. <https://www.adilmansoor.com/>

**Robert Ramirez** is thrilled to be making his City Theater debut! He has worked as an actor, director, voice artist, and voice and speech coach at theaters across the country including the NY Public Theater, the Guthrie Theater, the Oregon Shakespeare Festival, the Denver Center, Cleveland Playhouse, Hartford Stage, the Alley Theater, Quantum Theatre, and American Players Theatre, as well as numerous Shakespeare festivals in every region. He was a member of the Recorded Books repertory company in New York City for over 20 years, credited with multiple award-winning audio-book titles. Robert is a proud member of Actors Equity Association, the National Theatre Conference, and the Voice and Speech Trainers Association. He attended the Los Angeles Theatre Academy acting conservatory at Los Angeles City College and earned his MFA at the University of Delaware's Professional Theatre Training Program. Robert is currently the Head of the School of Drama at Carnegie Mellon University.

#### **ABOUT CITY THEATRE:**

*Founded in 1975, City Theatre is in its 50th season as Pittsburgh's home for bold new plays. Located in the historic South Side on its four-building cultural campus, the company produces a season of regional and world premieres; its renowned Young Playwrights Festival, now in its 25th year; a season-long reading series of new works in progress; and the annual Momentum Festival. City Theatre's mission is to provide an artistic home for the development and production of contemporary plays that engage and challenge a diverse audience. Its vision is to be the best mid-sized theater in America. Organizational core values are: Community; Collaboration; Equity, Diversity, Inclusion & Accessibility; and Creativity. With an annual average operating budget of over \$3.3M, City Theatre is the largest performing arts organization not located in Pittsburgh's downtown Cultural District and is a constituent and core member of the League of Resident Theaters (LORT), Theatre Communications Group (TCG), and the National New Play Network (NNPN). Clare Drobot and Monteze Freeland serve as Co-Artistic Directors alongside Managing Director James McNeel. The current full-time staff numbers 26 with over 100 additional part-time, artist, and contractor staff employed each season. City Theatre is governed by a board of 21 community volunteers (Barbara Rudiak, interim board president). Learn more at [CityTheatreCompany.org](http://CityTheatreCompany.org).*

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