

VELINA HASU HOUSTON, M.F.A., Ph.D.
Curriculum Vitae

EDUCATION

Doctor of Philosophy, Critical Studies in Cinema & 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 & Television; June 1981.

Bachelor of Arts in Journalism & 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 & lyrics), opera (libretti), screenwriting, dramaturgy, critical studies in theatre & cinema (Asian American drama, multiracial/ mixed race/ multicultural/ contemporary US-Japan studies).

ACADEMIC HISTORY*

1990-Present, Distinguished Professor of Dramatic Writing, University of Southern California (USC)

Director of MFA Dramatic Writing, Head of Undergraduate Playwriting, Resident Playwright, USC, SDA, 1990-Present

Affiliated Faculty, East Asian Studies, American Studies & Ethnicity, 1990-Present; USC Race & Equity Center, 2018-Present

Associated Faculty Member, Founding Member, USC Shinso Ito Center for Japanese Religions & Culture, 2011-Present

Founder, Graduate Playwriting Studies at USC, SDA, 1990-1991. Co-founder, Study of Asian American Culture, USC, 1992

Associate Dean of Faculty, USC, SDA, 2007-2018
Affiliated Faculty, Gender Studies, USC, 1990-2014

Visiting Lectureships

1992-2002, Adjunct Associate Professor, University of California at Los Angeles; School of Theater, Film, & Television, Department of Film, Television, & Digital Media. (Guest position sanctioned by Dean of USC School of Dramatic Arts in keeping with USC outside teaching policy then in force)

2019, Visiting Lecturer, Aoyama Gakuin Daigaku

2016, Visiting Scholar, Kyoto University Institute for Research in the Humanities

2015, Visiting Artist/Fulbright Project, Aoyama Gakuin University

2015, Visiting Scholar/International Research Seminar, Keio University

1999, Visiting Professor, Doshisha University, Kyoto, Japan

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

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

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

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

PROFESSIONAL THEATRE EXPERIENCE

Commissions

2018-2019 Parodos Festival, Toronto, Canada, Multinational Project with Canada & Australia, *Crossing Borders II, Everywhen*

2018-2020 Bonnie Franklin's Classic & Contemporary American Plays, *Oh, I Remember the Black Birch*

2017-2018 Parodos Festival, Toronto, Canada, Multinational Project with Canada & the United Kingdom, *Crossing Borders I, Where Shadow Chases Light*

2017 Ryerson School of Performance, Toronto, *Peace*

2016 Now Africa Playwrights' Festival, National Black Theatre, New York, *Recess*

2015-2017 The Pasadena Playhouse, *Ozoi!*, Book by Velina Hasu Houston, Music & Lyrics by Ozomatli

2015-2017 Playwrights' Arena/Center Theatre Group, *The Hotel Play*

2015-2016 Doris Duke Charitable Foundation Building Demand for the Performing Arts grant, The Pasadena Playhouse, Playwright-in-Residence

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

2013 Playwrights' Arena, Playwright Residency, *Cinnamon Girl*, Book & 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 & Humanities Research Council of Canada. Director: Peggy Shannon. (Production slated for 2012 in Greece & Croatia, 2013 in Toronto). Houston projects: *What Then Iphigenia* & *The Intuition of Iphigenia*

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, & Jamil Khoury

2008-Present Los Angeles Opera, *The Freeways Project/Another Perfect Day*, with Nathan Wang, Composer; Co-librettists Velina Hasu Houston & Shishir Kurup

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

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

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

2001 Sacramento Theatre Company, *Free Verse*, Kids Write Plays/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 Foundation New Generations Play Project/Honolulu Theatre for Youth
 1996 The State Foundation on Culture & the Arts of the State of Hawai'i, Kennedy Theatre
 1994 Asia Society, *Japanese and Multicultural at the Turn-of-the-Century*, National Public Radio
 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*

Presentations & Productions: Plays

2020, Production, Hero Theatre, Directed by Rebecca Wear, *Tea*

2019, Staged Reading. The Road Theatre Company, Directed by Stewart J. Zully, *Setting the Table*

2019, Staged Reading. Playwrights' Arena, *Setting the Table*

2019, Staged Reading, San Diego Repertory Theatre, Directed by Michael Arabian, *The Mexican Friendship Circle at Border Field*

2019, World Premiere Production. The Parodos Festival, Toronto, Directed by Peggy Shannon, *Everywhen/Crossing Borders II*

2019, Special Presentation. USC Shinso Ito Center for Japanese Religions & Culture, *Kensington*

2018, Special Presentation. Afternoon Tea & Theatre, Playwrights' Arena @ Chado Tea Room, *Kensington*

2018, Workshop, The Pasadena Playhouse, *Aloha Oe* (Musical, Music by Nathan Wang)

2018, Special Holiday Presentation, Japanese American National Museum-Playwrights' Arena, *Little Women*, A Multicultural Transposition

2018, Staged Reading, Hero Theatre's Future Classics Festival, Directed by Rebecca Wear, *Tea*

2018, Staged Reading, TheatreWorks Silicon Valley, Directed by Cara Phipps, One-act Play, *Civilization*

2018, Staged Reading, *But What About the Children*, USC Shinso Ito Center for Japanese Religions & Cultures, Directed by Stewart J. Zully

2017, Production, Experimental Theatre, San Diego, Directed by Peter Cirino, One-act Play, *The Matsuyama Mirror*

2017, Concert Reading, USC Shinso Ito Center for Japanese Religions & Cultures, Directed by Nancy Keystone, One-act Play, *The Way of the World* as part of *Genji Redux*

2017, Staged Reading. Performance Salon, Directed by Theresa Larkin, *Setting the Table*

2017, World Premiere Production. Playwrights' Arena, Directed by Jon Lawrence Rivera, *Little Women*, A Multicultural Transposition

- 2017, Production, TheatreWorks, Directed by Leslie Martinson, *Calligraphy*
- 2017, Production, The Dukesbay Theatre, Tacoma, Washington, *Calligraphy*
- 2017, World Premiere Production. Playwrights' Arena. 7-women playwright collaboration, Directed by Jon Lawrence Rivera, *The Hotel Play*
- 2016, Staged Reading, Playwrights' Arena, Directed by Gregg T. Daniel, *Empress Lily*
- 2016, Workshop & Staged Reading. Lower Depth Theatre @ Geffen Playhouse, Directed by Gregg T. Daniel, *Empress Lily*
- 2016, Staged Reading. Antaeus Theatre Company. Directed by Gregg T. Daniel, *The American Women*
- 2016, Workshop & Concert Staged Reading. The Pasadena Playhouse, Directed by Seema Sueko, *The American Women*
- 2016, Workshop & Concert Staged Reading. The Pasadena Playhouse, Directed by Jon Lawrence Rivera, *Little Women, A Multicultural Transposition*
- 2016, Staged Reading, Playwrights' Arena, Directed by Jon Lawrence Rivera, *The Mexican Friendship Circle at Border Field*
- 2016, Workshop & Concert Reading, The Pasadena Playhouse, Directed by Sheldon Epps, Musical, *Ozo!* Book by Velina Hasu Houston, Music & Lyrics by Grammy Award-winning Ozomatli
- 2016, Staged Reading, The Pasadena Playhouse, Directed by Sheldon Epps, Musical, *Ozo!* Book by Velina Hasu Houston, Music & Lyrics by Grammy Award-winning Ozomatli
- 2016, Staged Reading, The Pasadena Playhouse, Directed by Sheldon Epps, Musical, *Ozo!* Book by Velina Hasu Houston, Music & Lyrics by Grammy Award-winning Ozomatli
- 2016, Staged Reading, Theatre 40, Directed by Stewart J. Zully, *A Spot of Bother*
- 2016, Staged Reading, Road Theatre Company, Directed by Stewart J. Zully, *A Spot of Bother*
- 2016, Production, People's Art Theatre/Capital Theatre, Directed & Translated by Wei Zhou, Beijing, China, *Tea*
- 2016, Production, Now Africa Playwrights' Festival, National Black Theatre, New York, One-act Play, *Recess*
- 2016, Production, California State University at Long Beach, *Tea*
- 2016, Concert Reading, Feuchtwanger Refreshed, USC Feuchtwanger Memorial Library & USC School of Dramatic Arts, Villa Aurora, One-act Play, *Taking A Bath*
- 2015, Concert Reading, Feuchtwanger Refreshed, USC Feuchtwanger Memorial Library & USC School of Dramatic Arts, Villa Aurora, One-act Play, *When We Die, We Give It Back*
- 2015, Commissioned by The Pasadena Playhouse, Musical, *Ozo!* Book by Velina Hasu Houston, Music & Lyrics by Grammy Award-winning Ozomatli

- 2015, Workshop & Concert Reading, Ryerson School of Performance, Directed by Peggy Shannon, Toronto, Canada, Musical Opera & Play, *The Intuition of Iphigenia*, Music by Nathan Wang
- 2015, Workshop Production, East West Players, Directed by Michael Arabian, Musical, *Brown Girl in the Ring*, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang
- 2015, Staged Reading, Playwrights' Arena, Directed by Tamara Ruppert, *Like the Flow of a River*
- 2015, Production, The Prologue Theatre, Directed by Helen Young, Chicago, *Tea*
- 2015, Production, University of Wisconsin-Madison, *Tea*
- 2014, Staged Reading, SWAN Day Action Festival, Los Angeles, One-act Play, *Civilization*
- 2014, Concert Reading, Feuchtwanger Refreshed, USC Feuchtwanger Memorial Library & USC School of Dramatic Arts, Villa Aurora, One-act Play, *Transposition of the Air*
- 2014, Production, Dukesbay Theatre, Tacoma, Washington, *Tea*
- 2014, Staged Reading, Japanese American Citizens' League, San Fernando, California, *Tea*
- 2014, Staged Reading, Silk Road Rising/Rivendell Theatre Ensemble, Directed by Steve Scott, Chicago, *Calligraphy*
- 2014, Production, Scene Dock Theatre, University of Southern California, Los Angeles, *Kokoro (True Heart)*
- 2014, Production, Zhongguancun International Musical Festival, Beijing, China, Directed by Jon Lawrence Rivera, Musical, *Cinnamon Girl*, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang
- 2014, World Premiere Production. Playwrights' Arena, Directed by Jon Lawrence Rivera, Musical, *Cinnamon Girl*, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang
- 2014, Production. Playwrights' Arena/Wm. Andrews Clark Memorial Library Theater Series, inspired by Ana Caro's Spanish Golden Age play, *Valor, agravio y mujer*, Directed by Jon Lawrence Rivera, *Cause Celebre*
- 2014, Workshop & Concert Reading, Los Angeles Opera, Directed by Peggy Shannon, Musical Opera & Play, *The Intuition of Iphigenia*, Music by Nathan Wang
- 2013, Workshop & Concert Reading, Ryerson School of Performance, Directed by Peggy Shannon, Toronto, Canada, Musical Opera & Play, *The Intuition of Iphigenia*, Music by Nathan Wang
- 2013, Concert Reading, Playwrights' Arena/USC Spectrum, Directed by Jennifer Chang, *Cause Celebre*
- 2013, Staged Reading, Interact Actors Theatre, Burbank, California, *Tea*
- 2013, Staged Reading, Plug-in Theatre Company, New York City, *Tea*
- 2012, Staged Reading, Playwrights' Arena, Directed by Nathan Singh, *Glimmer*

- 2012, World Premiere Production. Hydrama Theatre, Directed by Peggy Shannon, Greece, Musical Opera & Play, *The Intuition of Iphigenia*, Music by Nathan Wang
- 2012, Production, Amphitheatre Tholou 5 Plaka, Athens, Greece, Directed by Peggy Shannon, Musical Opera & Play, *The Intuition of Iphigenia*, Music by Nathan Wang
- 2012, Production, Delphi, Greece, Directed by Peggy Shannon, Musical Opera & Play, *The Intuition of Iphigenia*, Music by Nathan Wang
- 2012, World Premiere Production. East West Players, Directed by Jon Lawrence Rivera, Musical, *Tea, With Music*, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang
- 2012, Workshop, The Pasadena Playhouse, Directed by Michael Arabian, *Turbulence* (formerly *The Territory of Dreams*)
- 2012, Workshop & Staged Reading, East West Players, Directed by Jon Lawrence Rivera, Musical, *Tea, With Music*, Book & Lyrics by Velina Hasu Houston, Music by Nathan Wang
- 2012, Production, University of Minnesota, One-act Play, *Hula Heart*
- 2012, World premiere, Cherry Lane Theatre, Guerilla Girls, New York, Book & Lyrics, One-act Play, *Share the Page*
- 2011, Production, College of William & Mary, Williamsburg, Virginia, *Tea*
- 2011, Staged Reading, Theatre Communications Group National Playwrights' Slam, Los Angeles, One-act Play, *Great Sex*
- 2011, Staged Reading, Cornerstone Theatre Company, Creative Seeds: An Exploration of Hunger, One-act Play, *Special Brownies*
- 2011, Staged Reading, Cornerstone Theatre Company, Creative Seeds: An Exploration of Hunger, One-act Play, *Bean Curd and Bile*
- 2011, Special Presentation, Silk Road Theatre Project, Directed by Lisa Portes, *Calligraphy*
- 2011, Production, USC Visions & Voices Presidential Signature Event, Los Angeles, Directed by Steve Scott, *The DNA Trail (Mother Road)*
- 2011, Production, University of Maryland, *The House of Chaos*
- 2011, Special Presentation, USC Fisher Museum of Art as part of "Posing Beauty in African American Culture" Directed by Jon Lawrence Rivera, *Bliss*
- 2011, Production, The Barber Theatre, Cunningham Theatre Center, Davidson, North Carolina, *Kokoro (True Heart)*
- 2011, Staged Reading, International Federation of Theatre Research Conference, Directed by Peggy Shannon, Osaka, Japan, *Made in Japan*
- 2011, Staged Reading, Mix Roots Japan International Academic Forum, Directed by Peggy Shannon, Osaka, Japan, *Made in Japan*

2010, World Premiere Production, Silk Road Theatre/Goodman Theatre, Directed by Steve Scott, *The DNA Trail (Mother Road)*

2010, Production, Rainbow Theatre, University of California at Santa Barbara, *Asa Ga Kimashita (Morning Has Broken)*

2010, World Premiere Production. Playwrights' Arena/Latino Theatre Company @ LATC, Directed by Jon Lawrence Rivera, *Calligraphy*

2010, Staged Reading, Los Angeles Theatre Center Playwrights' Festival, Directed by Jon Lawrence Rivera, *Calligraphy*

2010, Production, Hudson Theatre Guild, New York City, One-act Play, *Hula Heart*

2010, Production, Plug-in Theatre Company, Tokyo, *Tea*

2010, Staged Reading, Will Geer Theatrum Botanicum, Directed by Luis Alfaro, *Turbulence (formerly The Territory of Dreams)*

2010, Staged Reading, Green Beetle Productions, One-act Play, *Civilization*

2010, Staged Reading, Classic & Contemporary American Plays, Directed by Jenny Sullivan, Produced by Bonnie Franklin, *Tea*

2010, World Premiere Production, East Los Angeles Repertory Company, One-act Play, *A Dog's Life*

2010, World Premiere Production, East Los Angeles Repertory Company, One-act Play,

2010, World Premiere Production, East Los Angeles Repertory Company, One-act Play, *It*

2010, World Premiere Production, Asian American Repertory Theatre Company, One-act Play, *Mister Los Angeles*

2009, Commissioned by Silk Road Rising, Chicago, *The DNA Trail (Mother Road)*

2008, Production/Presentation. Tokyo Engeki Ensemble, Directed by Sawako Shiga, *Calling Aphrodite*

2008, Production, The Playhouse Theatre, Bundaberg, Queensland, Australia, *Tea*

2007, World Premiere Production. International City Theatre, Directed by Shashin Desai, *Calling Aphrodite*

2007, World Premiere Production. Asian American Repertory Theatre, Directed by Peter Cirino, *The House of Chaos*

2007, World Premiere Production. Mixed Blood Theatre Company, Directed by Jack Reuler, *Bloody Hell (or I Wouldn't Change a Thing About You)* as part of *Messy Utopia*

2007, Staged Reading, International City Theatre, Directed by Shashin Desai, *Calling Aphrodite*

2007, Staged Reading, International City Theatre, Directed by Shashin Desai, *Calling Aphrodite*

2007, Production, Pan Asian Repertory Theatre, Directed by Tina Chen, New York, *Tea*

- 2007, Production, CATS-Community Asian Theatre of the Sierras, *Tea*
- 2006, Production, Kumu Kahua Theatre, Directed by Kati Kuroda, *Tea*
- 2006, World Premiere Production. Sacramento Theatre Company, Directed by Peggy Shannon, *The Peculiar and Sudden Nearness of the Moon*
- 2006, Staged Reading, Mixed Blood Theatre Company, Directed by Jack Reuler, *Bloody Hell (or I Wouldn't Change a Thing About You)* as part of *Messy Utopia*
- 2006, Staged Reading, International City Theatre, Directed by Rena Heinrich, *Calling Aphrodite*
- 2006, Staged Reading, John Anson Ford Amphitheatre, Directed by Rena Heinrich, *Calling Aphrodite*
- 2006, Staged Reading, Asian American Repertory Theatre, Directed by Peter Cirino, *The House of Chaos*
- 2005, Production, Kumu Kahua Theatre, State-wide Tour (2nd Tour), Directed by Kati Kuroda, *Tea*
- 2005, Production, Kumu Kahua Theatre, Honolulu, Directed by Kati Kuroda, *Tea*
- 2005, Production, International City Theatre, Directed by Peggy Shannon, *Tea*
- 2005, Production, Notre Dame Academy, *Tea*
- 2005, Production, Christ's College, Taipei, Taiwan, Republic of China, *Tea*
- 2005, Workshop & Staged Reading, Pittsburgh Public Theatre, Directed by Pamela Berlin, *Calling Aphrodite*
- 2005, Staged Reading, Silk Road Theatre Women Warrior Festival, Directed by Jamil Khoury, Chicago, *Calling Aphrodite*
- 2005, Production, Tampines College, China, One-act Play, *The Matsuyama Mirror*
- 2004, Production, Singapore Youth Festival, Singapore, One-act Play, *The Matsuyama Mirror*
- 2004, Production, University of Montana Western, One-act Play, *The Matsuyama Mirror*
- 2004, Production, The Actors Workshop, Boston, *Kokoro (True Heart)*
- 2004, Staged Reading, Duke University, Directed by Sean Metzger, *The Peculiar and Sudden Nearness of the Moon*
- 2004, Staged Reading, African American-Latino Playwrights' Festival, Directed by Stephen Gerald, *The Peculiar and Sudden Nearness of the Moon*
- 2004, Staged Reading, Black Dahlia Theatre, Los Angeles, Directed by Scott Horstein, *The Peculiar and Sudden Nearness of the Moon*

- 2004, Staged Reading, West Coast Ensemble Theatre New Plays Festival, Directed by Scott Horstein, *The Peculiar and Sudden Nearness of the Moon*
- 2004, Staged Reading, University of Northern Iowa, Cedar Falls, *Tea*
- 2004, Production, Silk Road Theatre Company, Directed by Jamil Khoury, Chicago, *Tea*
- 2003, Staged Reading, Loyola Marymount University, Directed by Sean Metzger, *Calling Aphrodite*
- 2003, Staged Reading, Scene Dock Theatre, Los Angeles, Directed by Brian Nelson, *Calling Aphrodite*
- 2003, Staged Reading, Scene Dock Theatre, Directed by Stephanie Shroyer
- 2003, Production, Morgan-Wixson Theatre, Directed by Rena Heinrich, *Kokoro (True Heart)*
- 2003, Production, Sacramento Theatre Company, Directed by Peggy Shannon, *Tea*
- 2002, World Premiere Production. George Street Playhouse, Directed by David Saint, *Waiting for Tadashi*
- 2002, Staged Reading, Village Gate Theatre, Los Angeles, Directed by Brian Nelson, *Calling Aphrodite*
- 2002, Staged reading, Global Address Festival, Los Angeles, Directed by Brian Nelson, *Calling Aphrodite*
- 2002, Staged Reading, The Pasadena Playhouse, Directed by Stephanie Shroyer
- 2002, Staged Reading, George Street Playhouse, Directed by David Saint with Olympia Dukakis
- 2002, Staged Reading, Sacramento Theatre Company, Directed by Peggy Shannon
- 2002, Staged reading, Global Address Festival, Los Angeles, Directed by Brian Nelson, *Ikebana (Living Flowers)*
- 2002, World Premiere Production, Sacramento Theatre Company/ Sacramento School District, Directed by Peggy Shannon, One-act Play, *Something to Say*
- 2001, World Premiere Production, Sacramento Theatre Company/ Sacramento School District, Directed by Peggy Shannon, One-act Play, *Eight O'clock*
- 2001, World Premiere Production, 72 Percent Solution, Directed by Hannah Fujiki DeVorkin, One-act Play, *Point of Departure*
- 2001, Commission, Sacramento Theatre Company, *Something to Say*
- 2001, Production, Pittsburgh Public Theatre, Directed by Pamela Berlin, *Tea*
- 2001, Production, The Instant Cafe, Kuala Lumpur, Malaysia, *Tea*
- 2001, World Premiere Production. Sacramento Theatre Company, Directed by Peggy Shannon, *Shedding the Tiger*

2001, Staged Reading, Scene Dock Theatre, Los Angeles, Directed by Giacomo Ghiazza, *Calling Aphrodite*

2001, Commission, Sacramento Theatre Company, One-act Play, *Amazing Grace*

2001, World Premiere Production, as part of *The Millennium Monologues*, Directed by Sheldon Deckelbaum, One-act Play, *Amazing Grace*

2000, World Premiere Production. The Pasadena Playhouse, Directed by Shirley Jo Finney, *Ikebana (Living Flowers)*

2000, Staged Reading, The Pasadena Playhouse @ Pacific Asia Museum, Directed by Shirley Jo Finney, *Ikebana (Living Flowers)*

2000, Production, Sacramento Theatre Company, Directed by Peggy Shannon, *Kokoro (True Heart)*

2000, Production, Williams College, *Kokoro (True Heart)*

2000, Production, LaSalle-SIA, Singapore, *Tea*

2000, Workshop Production, George Street Playhouse, Directed by Hannah Fujiki DeVorkin, *Waiting for Tadashi*

2000, Commission, Sacramento Theatre Company

1999, Staged Reading, Brava Theatre Center, Directed by Loy Arcenas, San Francisco, *Shedding the Tiger*

1999, Production, Hiroshima University, *Kokoro (True Heart)*

1999, Production, San Diego Asian American Repertory Theatre, *Ikebana (Living Flowers)*

1999, Staged Reading, Urban Stages, Directed by Juli Thompson Burk, New York, *Ikebana (Living Flowers)*

1999, Production, Barrington Stage Company, Directed by Julianne Boyd, *Tea*

1998, Production, Asian Theatre Network, Stanford University, *Tea*

1998, Production, Cornell University, *Tea*

1998, Production, Hiroshima University, Hiroshima, Japan, *Tea*

1998, Production, Hiroshima University, *Asa Ga Kimashita (Morning Has Broken)*

1998, Staged Reading, Asian Traditions-Modern Expressions Festival, Directed by Brian Nelson, *Ikebana (Living Flowers)*

1998, Staged Reading, The 24th Street Theater, Directed by Jan Lewis, Los Angeles, One-act Play, *The Lotus of the Sublime Pond*

1998, Staged Reading, Perseverance Theatre Company, Alaska, *Kokoro (True Heart)*

- 1997, Commission, The Mark Taper Forum, One-act Play, *Tell Her That You Saw Me*
- 1997, Staged Reading, USC Fisher Museum of Art, *Ikebana (Living Flowers)*
- 1996, World Premiere Production, Kennedy Theatre, Directed by Juli Thompson Burk, *Ikebana (Living Flowers)*
- 1996, Production, Odyssey Theatre Ensemble, Directed by Jan Lewis, *Kokoro (True Heart)*
- 1996, Production, University of Hawai'i at Hilo, *Tea*
- 1996, Production, Theatre X, Directed by Akira Wakabayashi, Tokyo, Japan, *Tea*
- 1996, World Premiere Production, Honolulu Theatre for Youth, Directed by Peter Brosius, One-act Play, *Hula Heart*
- 1997, Staged Reading, Massman Theatre, Directed by Brian Nelson, *Sentimental Education*
- 1997, Staged Reading, Twenty-Fourth Street Theatre, Directed by Brian Nelson, *Sentimental Education*
- 1997, Production, Asian American Repertory Theatre, *Tea*
- 1997, Staged Reading, Williams College, Williamstown, Massachusetts, *Tea*
- 1995, Staged Reading, Kennedy Theatre, Directed by Juli Thompson Burk
- 1995, Production, Urban Stages, The 28th Street Theatre, Directed by Tina Chen, New York, *Kokoro (True Heart)*
- 1995, Production, A Contemporary Theatre, Directed by Peggy Shannon, Seattle, *Tea*
- 1995, Production, Nippon Hoso Kai (NHK) Radio, Japan, Directed by Akira Wakabayashi, *Tea*
- 1995, Production, North Carolina Asian Arts Festival, *Tea*
- 1995, Production, University of Michigan at Ann Arbor, Directed by Julie Nessen, *Tea*
- 1995, Production, CATS, *Tea*
- 1995, Production, Performance Network Theatre, *Tea*
- 1995, Production, University of Kansas, *Tea*
- 1995, Production, Morgan-Wixson Theatre, Directed by William Wilday, *Tea*
- 1995, Production, Asian Theatre of Hilo, *Tea*
- 1995, Production, Agassiz Theatre, Harvard University, *Tea*
- 1995, Staged Reading, Honolulu Theatre for Youth, One-act Play, *Hula Heart*
- 1995, Staged Reading, Honolulu Theatre for Youth, One-act Play, *Hula Heart*

1995, World Premiere Production, Honolulu Theatre for Youth, Directed by Pamela Sterling, One-act Play, *The Matsuyama Mirror*

1994, Staged Reading, Honolulu Theatre for Youth, One-act Play, *Hula Heart*

1994, Staged Reading, Massman Theatre, University of Southern California, Directed by Bill Rauch, *Snowing Fire*

1994, Staged Reading, Cornerstone Theatre Company, Directed by Bill Rauch, *Snowing Fire*

1994, Production, Apple Island Theatre, Madison, Wisconsin, *Tea*

1994, Special Presentation, Japan Society, Directed by Yuriko Doi, New York, *Kokoro (True Heart)*

1994, World Premiere Production, Theatre of Yugen, Directed by Yuriko Doi, San Francisco, *Kokoro (True Heart)*

1994, Staged Reading, East West Players, Directed by Brian Nelson, *As Sometimes in a Dead Man's Face*

1994, Staged Reading, Mark Taper Forum, Directed by Peggy Shannon, *As Sometimes in a Dead Man's Face*

1994, Staged Reading, Circle Repertory Company, New York, *As Sometimes in a Dead Man's Face*

1994, Commission, Kennedy Theatre, University of Hawai'i; State Foundation on Culture & the Arts, State of Hawai'i, under the original title of *Cultivated Lives, Ikebana (Living Flowers)*

1994, Staged Reading, Kennedy Theatre, Directed by Juli Thompson Burk, *Ikebana (Living Flowers)*

1994, World Premiere Production. Asia Society-National Public Radio, Curator: Rachel Cooper, One-act Play, *Japanese and Multicultural at the Turn-of-the-Century*

1993, Staged Reading, East West Players, Directed by Brian Nelson, Los Angeles, One-act Play, *Kumo Kumo*

1993, Production, Amagasaki Piccolo Theatre, Osaka, Japan, Directed by Sakiko Taoka, *Tea*

1993, Production, University of North Carolina, *Tea*

1993, Production, Actors Theatre of San Jose, *Tea*

1993-Present, Production (International Radio), L.A. Theatre Works & National Public Radio, *Tea*

1993, Production, Smithsonian Institute, Asian Pacific Heritage Month Kick-off Event, *Tea*

1993, Production, Horizons Theatre, Washington, D.C., *Tea*

1993, Production, Georgetown University, Washington, D.C., *Tea*

- 1993, Staged Reading, Theatre of Yugen, Directed by Yuriko Doi, San Francisco, *Kokoro (True Heart)*
- 1993, Production, Wesleyan University, *Asa Ga Kimashita (Morning Has Broken)*
- 1993, Staged Reading, Lincoln Center Institute, New York, One-act Play, *The Matsuyama Mirror*
- 1993, Staged Reading, Honolulu Theatre for Youth, One-act Play, *The Matsuyama Mirror*
- 1993, Workshop Production, John F. Kennedy Center New Visions, New Voices, Directed by Brian Nelson, One-act Play, *The Matsuyama Mirror*
- 1993, Staged Reading, East West Players, Los Angeles, Directed by Brian Nelson, One-act Play, *The Matsuyama Mirror*
- 1993, Staged Reading, Lincoln Center Institute, New York, One-act Play, *The Matsuyama Mirror*
- 1993, Staged Reading, Honolulu Theatre for Youth, One-act Play, *The Matsuyama Mirror*
- 1993, Workshop Production, John F. Kennedy Center New Visions, New Voices, Directed by Brian Nelson, One-act Play, *The Matsuyama Mirror*
- 1993, Staged Reading, East West Players, Los Angeles, Directed by Brian Nelson, One-act Play, *The Matsuyama Mirror*
- 1993, Production, Purple Rose Theatre, Directed by Julie Nessen, Produced by Jeff Daniels, *Necessities*
- 1993, Staged Reading, Women's Project & Productions, Directed by Tina Chen, New York, *Rain*
- 1993, Commissioned by Cornerstone Theatre Company, *Snowing Fire*
- 1992, Workshop Production, University of Southern California, School of Dramatic Arts, One-act Play, *The Matsuyama Mirror*
- 1992, Workshop Production, University of Southern California, School of Dramatic Arts, One-act Play, *The Matsuyama Mirror*
- 1992, Production, Mount Holyoke College, *Asa Ga Kimashita (Morning Has Broken)*
- 1992, Production, State University of New York at Geneseo, *Asa Ga Kimashita (Morning Has Broken)*
- 1992, Staged Reading, Theatre-Theatre, Los Angeles, *Albatross*
- 1992, Workshop Production, Kumu Kahua Theatre, Honolulu, *Christmas Cake*
- 1992, Production, Theatre of Yugen, San Francisco, Directed by Yuriko Doi, *Tea*
- 1992, Staged Reading, East West Players, Directed by Brian Nelson, *Tokyo Valentine*
- 1991, Production, Syracuse Stage, Directed by Julianne Boyd, *Tea*
- 1991, Production, Mount Holyoke College, Massachusetts, *Tea*

- 1991, Production, Bishop Museum & Kumu Kahua Theatre, "Strength and Diversity" Exhibit, *Tea*
- 1991, Production, Kumu Kahua Theatre, Hawai'i State Tour Production (1st Tour) , *Tea*
- 1991, 6-month Run, Production, Odyssey Theatre Ensemble, Directed by Julianne Boyd, Patti Yasutake, *Tea*
- 1991, Staged Reading, East West Players, Los Angeles, *Christmas Cake*
- 1991, Staged Reading, Kumu Kahua Theatre, Honolulu, *Kapiolani's Faith*
- 1991-Present, Production (International Radio), L.A. Theatre Works & National Public Radio-KCRW, Directed by Peggy Shannon, *American Dreams*
- 1991, Production, University of Southern California, Massman Theatre, *Asa Ga Kimashita (Morning Has Broken)*
- 1991, Production, Kumu Kahua Theatre, Honolulu, *Asa Ga Kimashita (Morning Has Broken)* 1991, Workshop-Staged Readings, Arizona Theatre Company (Tucson), *Albatross*
- 1991, Workshop & Staged Reading, Odyssey Theatre Ensemble, *Broken English* (formerly *The Melting Plot*)
- 1991, Workshop-Staged Readings, Arizona Theatre Company (Phoenix), *Albatross*
- 1991, World Premiere Production. Old Globe Theatre, Directed by Julianne Boyd, *Necessities*
- 1991, Commission from Saint Augustine's By-the-Sea, One-act Play, *The Confusion of Tongues*
- 1991, Workshop & Staged Reading, Old Globe Theatre, Directed by Julianne Boyd, *Necessities*
- 1991, World Premiere Production, Saint Augustine's By-the-Sea, Directed by Susan Mott, One-act Play, *The Confusion of Tongues*
- 1990, Workshop & Staged Reading, Old Globe Theatre, Directed by Julianne Boyd, *Necessities*
- 1990, Staged Reading, Japan America Aratani Theatre, *Tea*
- 1990, Workshop & Staged Reading, Old Globe Theatre, Directed by Julianne Boyd, *Albatross*
- 1990, Staged Reading, University of California at Santa Barbara, *Tea*
- 1990, Production, Kumu Kahua Theatre, Honolulu, *Tea*
- 1990, Production, TheatreWorks Silicon Valley, Directed by Yuriko Doi, *Tea*
- 1989, Production, Philadelphia Theatre Company, Directed by Julianne Boyd, (canceled, theatre bankruptcy), *Tea*
- 1989, Production, Whole Theatre, Directed by Julianne Boyd, Produced by Olympia Dukakis, *Tea*
- 1989, Workshop & Staged Reading, Manhattan Theatre Club, Directed by Julianne Boyd, *Albatross*

1989, Workshop & Staged Reading, Manhattan Theatre Club, Directed by Julianne Boyd, *Broken English* (formerly *The Melting Plot*)

1989, Staged Reading, Peggy Feury's Loft, Directed by Patti Yasutake, *The Legend of Bobbi Chicago*

1989, Staged Reading, Old Globe Theatre, Directed by Julianne Boyd, *My Life a Loaded Gun*

1989, Workshop & Staged Reading, Old Globe Theatre, Directed by Julianne Boyd, *My Life a Loaded Gun*

1988, Workshop & Staged Reading, Old Globe Theatre, Directed by Julianne Boyd, *My Life a Loaded Gun*

1988, Staged Reading, The Playwrights Theatre, Directed by Patti Yasutake, *Albatross*

1988, Staged Reading, The Playwrights Theatre, Directed by Velina Hasu Houston, *Albatross*

1988, Production, Interstate Firehouse Cultural Center, Portland, Oregon, *Tea*

1988, Production, Old Globe Theatre, Directed by Julianne Boyd, *Tea*

1987, World Premiere Production, Manhattan Theatre Club, Directed by Julianne Boyd, New York, *Tea*

1987, Staged Reading, Manhattan Theatre Club, New York, Director: Julianne Boyd, *Tea*

1987, Staged Reading, First Stage Theatre, Directed by Gwenn Victor, *Tea*

1987, Staged Reading, Mark Taper Forum, Directed by Patti Yasutake, *The Legend of Bobbi Chicago*

1987, Production, Ensemble Studio Theatre, Directed by Patti Yasutake, Los Angeles, *Amerasian Girls* (Two One-Acts on the Amerasian Experience: *Father I Must Have Rice & Petals and Thorns*)

1986, Staged Reading, The Group Theater Company, Directed by Ruben Sierra, Seattle, *Tea*

1986, World Premiere Production. Asian American Theater Company, San Francisco, *Thirst*

1985, Production, Pacific Rim Productions, Directed by David Hillbrand, San Francisco, *Asa Ga Kimashita (Morning Has Broken)*
Production, Directed by Judith Nihei, *Tea*

1985, Staged Reading, East West Players, Directed by Mako, *Tea*

1985, Production, Asian American Theatre Company, Rockefeller Foundation Workshop

1984, Staged Reading, The Lee Strasberg Creative Center, Hollywood, *Thirst*

1984, World Premiere Production, Negro Ensemble Company, Directed by Samuel Barton, New York, *American Dreams*

1984, World Premiere Production, East West Players, Directed by Mako & Shizuko Hoshi, *Asa Ga Kimashita (Morning Has Broken)* (7 Drama-Logue Awards including Best New Play)

1982, World Premiere Production, Studio Theater, University of California at Los Angeles, Directed by David Hillbrand, Los Angeles, *Amerasian Girls* (Two One-Acts on the Amerasian Experience: *Father I Must Have Rice & Petals and Thorns*)

1981, Production, Studio Theater, UCLA, Directed by David Hillbrand, *Asa Ga Kimashita* (*Morning Has Broken*)

1979, World Premiere Production. Ebony Theatre Company, Kansas, *Nobody Like Us*

1979, World Premiere Production, Purple Masque Theatre, Kansas, One-act Play, *Switchboard*

Plays in Development

Para Sol as part of *The Body Female* (with Paula L. Cizmar, Nao Bustamante, Bitia Shafipour, & Nadia Islam)

Pride and Prejudice, A Multicultural Transposition

Hum the Bee

Turbulence (formerly *The Territory of Dreams*)

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

Queen of Hearts (Musical, Music by Jack Perla)

The American Women

Where in the World Is Vivian Song? The Chronicles of an All-American Woman – Part I: The Case of the Dirty Boba

The Heart of Those Machines

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])

La Jungla

The Last Resort

Cymru Am Byth (*Wales Forever*)

The Eyes of Bones

PROFESSIONAL OPERA EXPERIENCE

Commissions

2017 Los Angeles Opera, *Jonah and the Whale* revision of libretto & music, with Jack Perla, Composer

2010-2016 Los Angeles Opera, *Jonah and the Whale*, with Jack Perla, Composer; James Conlon, Conductor

2008-Present Los Angeles Opera, *The Freeways Project/Another Perfect Day*, with Nathan Wang, Composer; Co-librettists Velina Hasu Houston & Shishir Kurup

Productions

2018, Production, Los Angeles Opera, Directed by Eli Villanueva; James Conlon, Conductor; *Jonah and the Whale*, Music by Jack Perla, Libretto by Velina Hasu Houston

2014, World Premiere Production, Los Angeles Opera, Directed by Eli Villanueva; James Conlon, Conductor; *Jonah and the Whale*, Music by Jack Perla, Libretto by Velina Hasu Houston

PUBLICATIONS

2019. Essay. Contributor, *Japanese War Brides Experiences: Immigration, Gender, & Ethnicity*, Edited by Fumiteru Nitta, University of Hawaii Press, Chapter Title: "Matsuyama Daughter: Japanese War Brides in Kansas"

2018. Essay. Contributor, "Stages of Resistance Theatre & Politics in the Capitalocene," Edited by Caridad Svich with Olivia George, NoPassport Press Dreaming the Americas Series, "But Still, Like Air, I'll Rise". Print publication (on-line version 2017).

2018, December 4, *The Art of Breathing, Writing, and Living: Curiosity, Creativity, and Caring*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, August 12, *What Holds Up the Air*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, June 25, *The Literary Challenge: Multicultural in a Monocultural World*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, June 15, *It's Like Porn: You Know It When You See It*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, May 18, *A Writer's Journey: Part II*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, March 8, *Resilience*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, February 9, *A Writer's Journey I, 1967-1979*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2018, January 24, *The Humanity of Hybridity*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

2017. Essay. "Deployment of 'The Other's Other' in *Rising Sun: The Ontological Discourse of Mixed Race Asian Identity and the AfroAsian Mythological Mystique*," *Hapa Japan Volume II: Identities & Representations*, Edited by Duncan Ryuken Williams, Ito Center Editions, Kaya Press

2017. Essay. "Artistically Distinguishing a Community," Kip Fulbeck Gallery

2017. Essay. International journal. "Asian American Culture on Stage: Transforming the View," Integrated Research into the Processes & Mechanisms of Racialization, Institute for Research in Humanities, Kyoto University

2017. Essay. *The Lark Theatre Blog*. <https://www.larktheatre.org/blog/>. Stages of Resistance, "But Still, Like Air, I'll Rise," April 18, 2017 @ <https://www.larktheatre.org/blog/still-air-ill-rise/>

2017. Novel. Single-authored. *Tea*, Showa Press

2017. Anthology. Essay. "Cinnamon and Pearl," in *The Beiging of America: Personal Narratives About Being Mixed Race in the Twenty-first Century*, 2Leaf Press, New York, Eds. Cathy J. Schlund-Vials & Tara Betts

2017. Anthology. Essay. "Rising Sun, Rising Soul," in *Red and Yellow, Black and Brown: Decentering Whiteness in Mixed Race Studies*; Rutgers University Press, Edited by Joanne L. Rondilla, Rudy P. Guevarra, Jr., & Paul Spickard

2017, September 20, *The "D" Word*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

- 2017, August 14, *Life, Death, and Chrysanthemums*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, August 8, *The High Road*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, July 26, 'Stay White'. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, July 2, *To Endurance*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, May 8, *The Angels Are Baking Cookies*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, April 14, *A Fairy Tale: The Delicateness and Particularity of His Being*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, March 13, *Another Perspective on the 'No, I Am Not the Nanny' Stumble*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2017, January 31, *Visceral Connections*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, December 31, *The 'R' Word*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, November 16: *Residents and Presidents*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, October 29, *Rush Hours*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, October 26, 'and Your Little Dog, Too!'. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, October 24, *Matsuyama and Oshiruko*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, October 23, *Loquat Tea and Persimmon Scones*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, October 12, 'People of Color', 'People Not of Color'. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, October 8: *Conversions and Converted Rice*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, September 16, 'Home': *Not A Physical Place, But Something You Must Carry with You*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, September 4, *Milk and Matcha Latte*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.

- 2016, August 31, *Solitude and Longing: From Japan to America*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, August 25, *From One Prefecture to the Next – and Inoshishi*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, August 10, *The Sweet Smell of ‘Hapa’*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, August 6, *‘But Still, Like Air, I’ll Rise’*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, August 2, *Taking Back the Terminology: Japanese War Brides of World War II*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 28, *‘What Are You?’: No Styrofoam, Please*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 25, *Scoring*, for Paul Backer. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 25, *Cultural Core*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 22, *‘Where You Going To, Girlie?’*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 14, *Yamagobo... and Sushi Is Sushi....*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 11, *Beyond Black and White*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, July 11, *Neapolitan Ice Cream: No Passing*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, June 21, *Journeys*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, June 21, *Civil Unrest in the South*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
- 2016, June 17, *Asian and Asian American Narratives*. On-line Essay. Matchabook Blog. <https://matchabook.wordpress.com/>.
2015. Essay. “Hard Crimson,” *The Dramatist*
2015. Play. *The Matsuyama Mirror*, YouthPLAYS
2015. Play. *Monologues for Mature Actors*. Applause Books. Contributor
2015. Play. Routledge, *Monologues for Actors of Color*. Contributor
2015. Essay. *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/BooSNXBJM>

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

2014. Anthology of plays. *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

2014. Play. *TCG Circle*, Theatre Communications Group, *Stellaaaaaaaa*,
<http://www.tcgcircle.org/2014/06/stellaaaaaaaa/>

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

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

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

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

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

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

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

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

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

2008, *Best Women's Monologues of 2008*, Smith & Kraus Publishers

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

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

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

2006. Play, *Tea*, Dramatists Play Service

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

- 2005-Present. Plays. 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, Hum the Bee, Little Women*
2005. Essay. Perishable Theatre Anthology of Women's Plays 2004-2005, Critical Essay Response regarding J.C. Samuels' *How High the Moon?*
2004. Essay. "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
2003. Essay. Playwright's Notes, Sacramento Theatre Company, Program for *Tea*
2003. Essay. "Multirace and the Future," in *The Multiracial Child Sourcebook*. Edited by Matt Kelley & Maria P.P. Root
2002. Play. *Millennium Monologs: 95 Contemporary Characterizations for Young Actors*. An excerpt from *Tea*. Edited by Gerald Lee Ratliff. Meriwether Pub., November
2002. Essay. "Notes from a Cosmopolite" in *The Color of Theater: A Critical Sourcebook in Race & Performance*. Edited by Roberta Uno with Lucy San Pablo Burns. Continuum International Publishing
2002. Essay. Playwright's Notes, George Street Playhouse, January, Program for *Waiting for Tadashi*
2002. Play. *Kokoro (True Heart)* in *Political Plays of the 1990s*. Edited by Allan Havis. University of Illinois Press
2001. Essay. Playwright's Notes, Pittsburgh Public Theatre, Program for *Tea*
2001. Article. Playwright's Notes, Sacramento Theatre Company, Program for *Shedding the Tiger*
2000. Poetry. "The Soprano's Father" & "Green Tea Girl in Orange Pekoe Country" (poetry), *Intersecting Circles: Voices of Hapa Women in Poetry and Prose*, Edited by Marie Hara & Nora Okja Keller Cobb, Bamboo Ridge Press
2001. Article. Playwright's Notes, The Pasadena Playhouse, Program for *Ikebana (Living Flowers)*
2000. Play. Essay. *This Is the Key* (play), *Mister Los Angeles* (play), & playwriting essay in *Playwriting Master Class*, Edited by Michael Wright, Heinemann Publishing
2001. Article. Playwright's Notes, Sacramento Theatre Company, 2000, Program for *Kokoro (True Heart)*
2000. Play. *Tea* excerpt, *Monologues for Women of Color*. Edited by Roberta Uno. Routledge
1999. Play. Essay. *Tea* excerpt & essay in *Yellow Light: the Flowering of Asian American Arts*, Edited by Amy Ling, Ph.D., Temple University Press, in the series *Asian American History and Culture*, edited by Sucheng Chan, David Palumbo-Liu, & Michael Omi
1999. Article. Playwright's Notes, Barrington Stage Company, Program for *Tea*
1999. Essay. *Why We Write: Personal Statements & Photographic Portraits of 25 Top Screenwriters*, Edited & Photographed by Lorian Tamara Elbert, Los Angeles: Silman-James Press

1999. Play. *American Dreams* excerpted in *Encounters: People of Asian Descent in the Americas*, Edited by Roshni Rustomji-Kerns with Rajini Srikanth & Leny Mendoza Strobel, Rowman & Littlefield Publishers, Inc.
1999. Essay/Foreword. *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. Play. *Hula Heart* in *Eight Plays for Children: The New Generation Project*. Edited by Coleman A. Jennings. University of Texas Press
1999. Play. *Tea*, ALIVE & ALOUD: Radio Plays, L.A. Theatre Works Audio Theatre Series
1999. Essay. Playwright's Notes, San Diego Asian American Repertory Theatre, Program for *Cultivated Lives*
1998. Essay. "Green Tea Girl': Meditations on Tea and Culture," *Pacific Citizen*, Holiday Issue
1998. Article. "One Eighth, One Quarter, One Half: A Roundtable Discussion by Multiethnic Asians Lisa See, Aimee Liu and Velina Hasu Houston," *Yolk Magazine*
1997. Article. "Uphill Fight for Asian American Plays," Counterpunch Op-ed, Calendar section, *Los Angeles Times*, September 15, 1997, pp. F1-F3
1997. Editor. *But Still, Like Air, I'll Rise: New Asian American Plays*. Edited by Velina Hasu Houston with an introduction & commentaries by Velina Hasu Houston. Foreword by Roberta Uno. Temple University Press, 1997, in the series *Asian American History & Culture*, edited by Sucheng Chan, David Palumbo-Liu, & Michael Omi
1997. Play. *Kokoro (True Heart)* in *But Still, Like Air, I'll Rise: New Asian American Plays*. Edited by Velina Hasu Houston with an introduction & 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, & Michael Omi
1997. Essay. Playwright's Notes, San Diego Asian American Repertory Theatre, Program for *Tea*
1997. Essay. Editor. *No Passing Zone: Aesthetic and Discursive Voices of Multiethnic Asians*. Edited by Velina Hasu Houston & Teresa Kay Williams. *Amerasia Journal*, Special Edition
1997. Play. *As Sometimes in a Dead Man's Face* in *Asian American Drama: Nine Plays from the Multiethnic Landscape*, edited by Brian Nelson. Applause Theatre Books
1997. Poetry. "Blood," *dIsORIENT journalzine*, Volume 5
1997. Play. *Tea* in *Plays for Actresses*. Edited by Eric Lane & Nina Shengold. Vintage Books-Random House
1997. Essay. Editor. "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 & Teresa Kay Williams. *Amerasia Journal*, Special Edition

1996. Play. *Tea in American Journey: The Asian American Experience*, a CD-ROM publication, Primary Resource Media & the University of California at Los Angeles
1996. Essay. Playwright's Notes, Kennedy Theatre, University of Hawai'i, 1996, Program for *Cultivated Lives*
- 1996, "Home" (essay), *Homemaking: Women Writers and the Politics and Poetics of Home*, Garland Publishing, Inc.
- 1996, *The Matsuyama Mirror* (play) in *Short Plays for Young Actors*. Edited by Craig Slight & Jack Sharrar. A Smith & Kraus Book
1996. Article. "The Future of Asian America is Multiethnic Asian," *Yolk Magazine*
1996. Essay. Playwright's Notes, Odyssey Theatre Ensemble, Program for *Kokoro (True Heart)*
1995. Article. Playwright's Notes, The 28th Street Theatre, New York, Program for *Kokoro (True Heart)*
1995. Essay. Playwright's Notes, Honolulu Theatre for Youth, Program for *The Matsuyama Mirror*
1995. Essay. Playwright's Notes, Theatre X, Tokyo, Japan, Program for *Tea*
1995. Essay. Playwright's Notes, A Contemporary Theatre, Seattle, Program for *Tea*
1995. Essay. Playwright's Notes, Morgan-Wixson Theatre, Santa Monica, California, Program for *Tea*
1994. Article. Special Presentation, The Japan Society, New York, 1994, Program for *Kokoro (True Heart)*
- 1994, "Kokoro: Mind and Heart, East and West," article, Japan Society Newsletter, April 1994
1994. Essay. "Dissolving the Half Shadows: Japanese American Women Playwrights," Stephanie Arnold, *Making A Spectacle*
1994. Essay. "Suspended between Two Worlds": Interculturalism & the Rehearsal Process for Horizons Theatre's Production of Velina Hasu Houston's *Tea*, Susan Haedicke, *Theatre Topics*
1994. Essay. Playwright's Notes, Theatre of Yugen, San Francisco, Program for *Kokoro (True Heart)*
1993. Essay. Playwright's Notes, Purple Rose Theatre, Chelsea, Michigan; Producer: Jeff Daniels, 1993, Program for *Necessities*
1993. Poetry. "Green Tea Girl in Orange Pekoe Country" in *Caffeine*, July-August
1993. Essay. Playwright's Notes, Amagasaki Piccolo Theatre, Osaka, Japan, Program for *Tea*
1993. Essay. Playwright's Notes, Horizons Theatre, Washington, D.C., Program for *Tea*

1993. Article. "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. Essay. "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
1992. Editor. *The Politics of Life: Four Plays by Asian American Women*, Edited by Velina Hasu Houston with an introduction & commentaries by Velina Hasu Houston. Temple University Press, in the series *Asian American History & Culture*, edited by Sucheng Chan. First anthology focusing on the dramatic literature of Asian American women
1992. Play. *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 & commentaries by Velina Hasu Houston. Temple University Press, in the series *Asian American History & Culture*, edited by Sucheng Chan
1992. Essay. Playwright's Notes, Theatre of Yugen, San Francisco, Program for *Tea*
1992. Play. *Tea* in *Unbroken Thread*, the second anthology of Asian American feminist dramatic literature; Editor, Roberta Uno; University of Massachusetts Press
1991. Essay. Playwright's Notes, Kumu Kahua, Honolulu, Program for *Asa Ga Kimashita (Morning Has Broken)*
1991. Essay. Playwright's Notes, Old Globe Theatre, Program for *Necessities*
1991. Essay. "The Past Meets the Future: A Cultural Essay," *Amerasia Journal*
1991. Essay. Playwright's Notes, Syracuse Stage, Program for *Tea*
1991. Essay. Playwright's Notes, Odyssey Theatre Ensemble, Los Angeles, Program for *Tea*
1991. Essay. "The Challenge of Diversity for African Americans and Asian Americans," *The Multiracial Asian Times*
1990. Poetry. "Amerasian Girl" in *GIDRA 1990*, twentieth anniversary issue
1990. Essay. *Image Ethics, and Social Responsibility*, a publication of Independent Feature Project-West, October 1992, with Houston's comments excerpted from an October, panel discussion, of the same title held at Warner Bros. Studio, Burbank, California
1990. Essay. Playwright's Notes, Kumu Kahua, Honolulu, Program for *Tea*
1990. Essay. Playwright's Notes, TheatreWorks, Palo Alto, California, Program for *Tea*
1989. Play. *Tea* (play), in *Plays in Process*; Volume Nine, Number Five; Theatre Communications Group, Inc., New York
1989. Essay. Playwright's Notes, Whole Theatre, Program for *Tea*
1988. Essay. Playwright's Notes, Old Globe Theatre, San Diego, Program for *Tea*

1987. Essay. Playwright's Notes, Manhattan Theatre Club, New York City, Program for *Tea*
1986. Article. "Interracial and Multi-ethnic Studies in California College and University Courses," *California Sociological Association Newsletter*
1986. Essay. "On Being Mixed Japanese," *Pacific Citizen*, December
1986. Poetry. "Song of an Ainoko Granddaughter," *Pacific Citizen*
1986. Poetry. "For My Japanese Grandfather," *Pacific Citizen*
1986. Poetry. "Amerasian Girl," *Pacific Citizen*
1986. Poetry. "I Was Japanese Before It Was Cool," *Pacific Citizen*
1985. Essay. Playwright's Notes, Pacific Rim Productions, San Francisco, Program for *Asa Ga Kimashita (Morning Has Broken)*
1984. Poetry. "Amerasian Girl" in *Echoes IV*; Impressions, Inc., Peace Press
1984. Poetry. "Song of an Ainoko Granddaughter" in *Echoes IV*; Impressions, Inc., Peace Press
1984. Poetry. "The First Japanese Foreign Male," *Poets' Voices 1984: Social Issues by Contemporary Poets*, San Diego Poet's Press; Editors: Kathleen Iddings, Thomas L. Gayton, Ric Solano, Ron O. Salisbury
1984. Essay. Playwright's Notes, East West Players, Inc., Los Angeles, Program for *Asa Ga Kimashita (Morning Has Broken)*
1984. Essay. Playwright's Notes, The Negro Ensemble Company, New York City, Program for *American Dreams*
1977. Poetry. "Rearview," *Touchstone*, Winter-Spring 1977

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

- 2018-Present, *Tra La Land*, Feature Screenplay in development with True Heart Films
- 2017-2018, *Path of Dreams*, Live-action short, Screenwriter/Co-Producer with Eleven Arts Inc. & True Heart Films in association with Minx Pictures
- 2017, *Rising Soul*, Documentary film, Screenwriter/Co-Producer, Produced by Monique Yamaguchi, Lillemor Mallau, & Giselle Gilbert
- 2014-Present, *Hiroshima, Dance*, Feature Screenplay based on the play *Like the Flow of a River* by Velina Hasu Houston, 2017; in development with True Heart Films
- 2014-Present, *Kokoro*, Feature Screenplay adaptation of my original play *Kokoro (True Heart)*, in development with True Heart Films; Play optioned 1997-1999, TCJ Productions LLC, Egg Pictures
- 2006, *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

- 1998, *Hothouse Flowers*, Feature film screenplay for Blue Turtle, Inc., Producer: Youssef Vahabzadeh, Work-for-hire
- 1997, *Summer Knowledge*, Feature film screenplay for Producers Sidney Poitier & Cedric Scott, Verdon-Cedric Productions, Columbia Pictures, Work-for-hire
- 1996-1997, *Kiki's Delivery Service*, Consultant, "Kiki's Delivery Service," a Miyazaki film, Disney Studios-Buena Vista Home Video
- 1995, *Golden Opportunity*, For "The Puzzle Place," Lancit Media Productions Ltd. & PBS-KCET, Work-for-hire
- 1995, *The Rest Test*, For "The Puzzle Place," Lancit Media Productions Ltd. & PBS-KCET, Work-for-hire
- 1995, *Picture Perfect*, For "The Puzzle Place," Lancit Media Productions Ltd. & PBS-KCET, Work-for-hire
- 1995, *True Colors*, For "The Puzzle Place," Lancit Media Productions Ltd. & PBS-KCET, Work-for-hire
- 1995, *Leon for President*, For "The Puzzle Place," Lancit Media Productions Ltd. & PBS-KCET, Work-for-hire
- 1991, *Hishoku (Not Color)*, Feature film screenplay for Alternate Currents International, Inc.; Producer: Margaret Smilow. Adapted from critically acclaimed Japanese novel, *Hishoku*, by Sawako Ariyoshi, Work-for-hire
- 1991, *Kalito*, Feature Screenplay for American Film Institute, Director: Mary Jane Eisenberg. American Film Institute screening, Work-for-hire
- 1984, *Journey Home*, Teleplay for PBS-KCET's "Wonder Works," Producers: Steve Tatsukawa & Phylis Geller, Work-for-hire
- 1984, *War Brides*, Teleplay treatment optioned by Taft Entertainment Company, Los Angeles, Work-for-hire

MULTIMEDIA & INTERDISCIPLINARY PROJECTS

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

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

2004-2008, "Tangles," an investigation of Alzheimer's Disease, identity, & 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, & Peter B. Kaufman

LECTURES, PANELS, SYMPOSIA, RESIDENCIES, CONSULTANCIES, SPEAKING ENGAGEMENTS (INVITED)

2018, Invited Speaker. Museum Members Series. Japanese American National Museum

2018, Invited Speaker, Opening Panel, *Hapa.me* Exhibit, Japanese American National Museum

- 2018, Invited Speaker, Asian American literary expression panel, *Hapa.me* Exhibit, Japanese American National Museum
- 2018, USC Representative, *Boska Komedia* Festival, Krakow, Poland, as guest of *Instytut Adama Mickiewicza*, Warsaw
- 2017, Invited Keynote Lecture. Tayitu Cultural & Educational Center, Washington, D.C.
- 2017, Screening of *Rising Sun, Rising Soul*, Documentary produced by Monique Yamaguchi & Velina Hasu Houston, Hapa Japan Festival, Japanese American National Museum, Tateuchi Democracy Forum, Los Angeles
- 2017, Invited Lecture. Institute for Research in Humanities, Kyoto University
- 2017, Invited Consultancy. Dorothy Bramlage Public Library & Paul J. Strawhecker, Inc.
- 2017, Invited Consultancy. Faculty Mentoring. Editing and strategy for Tenure-track & Tenured Faculty in the Arts mentoring group of Professor Carla Della Gatta
- 2017, Invited Lecture. “Los Angeles Culture Behind the Scenes: Process Storytelling.” USC Annenberg School, April 4, 2017
- 2017, Invited Consultancy. Immersive Theatre. To Associate Dean of Research Scott Fisher, USC School of Cinematic Arts, regarding immersive theatre artist Taryn Fixel & collaboration with SDA
- 2017, Invited Lecture. Discussant for “Between the World and Me” by Ta-Nehisi Coates. USC Parkside Performance Café
- 2017, Invited Lecture. Asian Pacific American Student Assembly
- 2017, Invited Lecture. Discussant for *The Hotel Play*, USC Visions & Voices
- 2017, Invited Lecture. International. Saint George’s University School of Medicine. “Arts and Medicine: Collaborations in Healing and Understanding”
- 2017, Invited Consultancy. International. The Paderewski Cycle. Created structure of cycle, invited to judge competition by The Adam Mickiewicz Institute, Poland, in New York & Los Angeles
- 2017, USC Representative, *Boska Komedia* Festival, Krakow, Poland, as guest of *Instytut Adama Mickiewicza*, Warsaw
- 2016, Invited Keynote Lecture. Doris Duke Charitable Foundation arts program, New York
- 2016, Invited Lecture. Trans-Pacific International Research Seminar Address, Kyoto University, Institute for Research in the Humanities
- 2016, Invited Speaker. “On *A Lie of the Mind* by Sam Shepard,” Scene Dock Theatre, University of Southern California

2016, Invited Panelist. *Rising Sun, Rising Soul: Mixed Race Japanese of African Descent*, USC Shinso Ito Center for Japanese Religions & Culture

2016, Invited Speaker. The Asian Conference on Arts & Humanities, The International Academic Forum; Kobe, Japan. *Bilateral U.S.-Japan Perspectives on Wartime Justice*.

2015, Invited Lecture. Fulbright Lecture, Aoyama Gakuin Daigaku, June, Class of Professor Mariko Hori Tanaka (undergraduate)

2015, Invited Lecture. Fulbright Lecture, Aoyama Gakuin Daigaku, June, Class of Professor Mariko Hori Tanaka (graduate)

2015, Invited Lecture. Fulbright Lecture, Aoyama Gakuin Daigaku, June, Class of Professor Naomi Toonaka (undergraduate)

2015, Invited Lecture. Gardena Valley Japanese Cultural Institute

2014, Invited Lecture. San Fernando Valley Japanese American Citizens' League

2014, Invited Lecture. Peking University Musical Theatre Festival, Beijing, China

2014, Invited Artist/Speaker. The Provost's Writers' Series, University of Southern California

2014, Invited Speaker. Mixed Roots Festival, Los Angeles

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

2014, Invited Lecture. Global Critical Mixed Race Studies Conference, Chicago, Illinois

2014, Invited Speaker. "Action Through Art: The Poetry of Ono No Komachi," USC Shinso Ito Center for Japanese Religion & Culture

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

2013, Invited Speaker. West Los Angeles Japanese American Citizens' League

2013, Invited Speaker. NYU Gallatin School, African American & Japanese Traveling Texts

2013, Invited Speaker. Center for Asian Pacific Women, Asian Pacific Islander Women's Summit, Manhattan Beach, California

2013, Invited Speaker. Geary Community Schools Foundation, Junction City, Kansas

2013, Invited Speaker. Hot Night in the City, Playwrights' Arena, Los Angeles, California

2012, Invited Speaker. Los Angeles High School for the Performing Arts

2012, Invited Speaker. Women & War Conference, Hydra, Greece

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

2012, Invited Speaker. US-Japan Conference on Cultural & Educational Interchange, Tokyo, Japan

2012, Invited Speaker. Mixed Roots Japan Symposium, Kyoto, Japan

2012, Invited Speaker. *Los Angeles Times* Festival of Books, "Writing from the Asian Diaspora"

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

2012, Invited Keynote Speaker. Transnational Mixed Asian in Between Spaces Conference, University of California-Berkeley

2012, Invited Speaker. Warsaw Theatre Conference, Warsaw, Poland

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

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

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

2011, Invited Speaker. Davidson College, North Carolina, "The Playwright and the Theatre"

2011, Invited Speaker. El Camino College, "Mixed Race Identity and Life in the Theatre"

2011, Invited Speaker. California African American Museum, "Mixed Race Identity"

2011, Invited Speaker. Hapa Japan Conference, Center for Japanese Studies, University of California at Berkeley

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

2011, Invited Speaker. Mix Roots Japan International Academic Forum, Osaka, Japan

2011, Invited Speaker. Tenure in the 21st Century Conference, University of Southern California

2010, Invited Speaker. Bellarmine Forum, "Women in Theatre," Panel with Beth Henley, Amy Madigan, & Ellen Geer, Los Angeles, October

2010, Invited Speaker. KABC Television, Los Angeles

2010, Invited Speaker. Directors' Lab West, Los Angeles Theatre Center

2010, Invited Speaker. Project Remix, University of Southern California

2010, Invited Speaker. USC Alumni Club of London, London, England

- 2010, Invited Speaker. LATC Youth Summer Conservatory
- 2010, Invited Speaker. US-Japan Conference on Cultural Exchange Conference Arts & Culture Symposium, Tokyo, Japan
- 2010, Invited Speaker. Parkside International Residential College, University of Southern California
- 2010, Invited Speaker. Culture of Peace Distinguished Lecturer Series, Soka Gakkai International-USA
- 2009, Invited Speaker. US-Japan Conference on Cultural Exchange Conference, Tokyo, Japan
- 2009, Invited Speaker. Research Advisor, *Studies on Modernization of Classic Greek Theatre and Myth in Contemporary British, Irish, & American Poetic Drama & 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, Invited Keynote Speaker. International Playwrights' Forum, Toronto, Canada
- 2008, Invited Speaker. Japanese Association for Migration Studies & Nihon Women's University, August
- 2008, Invited Speaker. Research Advisor, *Studies on Modernization of Classic Greek Theatre & Myth in Contemporary British, Irish, & American Poetic Drama & 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, Invited Speaker. University of Southern California, Recruitment Speaker, Nihon Eiga Gakkou (Japanese Film Institute), Kawasaki City, Japan
- 2008, Invited Speaker. Research Advisor, National Association of Asian American Professionals Annual Convention, August, Los Angeles
- 2008, Invited Speaker. University of Southern California, Recruitment Speaker, Oberlin University, Machida City, Japan Keynote Address, Explore USC, April
- 2008, Invited Speaker. Directors' Lab – Lincoln Center West, sponsored by Boston Court Theatre, May 2008, Skirball Center
- 2007, Invited Speaker. "Theatre/Language/Vision: Changing the World with Words" featuring Esther K. Chae & Velina Hasu Houston on Asian American femininity & the Asian American voice in drama, Visions & Voices: The USC Arts & Humanities Initiative
- 2007, Invited Speaker. Dutton's Books, Los Angeles, reading from "Choice," Macadam Cage Books
- 2007, Invited Speaker. Skin: Art & Ideas 2007 Arts Festival, Pasadena City College
- 2007, Invited Speaker. "BECAUSE" Women's Playwriting Workshop, Los Angeles
- 2007, Invited Speaker. Pasadena City College, "Calling Aphrodite: A Reading and Discussion"
- 2007, Invited Keynote Speaker. Southern California Japanese Chamber of Commerce

- 2007, Invited Speaker. Visiting Writers' Series, California Institute for the Arts, Guest Artist
- 2007, Invited Speaker. Los Angeles Artist-in-Residence Master Workshop, Guest Artist
- 2006, Invited Speaker. Asian American Repertory Theatre Harvest Moon Festival banquet, San Diego
- 2006, Invited Speaker. Asian Pacific American Heritage Festival, United Colors of Asian Pacific America, "Multiracial Identity Today"
- 2006, Invited Speaker. Hawai'i International Conference on the Arts & Humanities. "Critical Views of 'The nature of the Beast': God, Race, and Sex in Japanese America," Honolulu
- 2005, Invited Speaker. National Endowment for the Arts Theater Journalism Institute. RedCat Theatre, Los Angeles
- 2005, Invited Speaker. Hawai'i International Conference on Arts & Humanities, "Vision and Paradise: 'The Eyes of Bones'"
- 2005, Invited Speaker. Women's History Month, Japanese American National Museum, Los Angeles. "Art, Community, and Culture: A Conversation with Velina Hasu Houston"
- 2005, Invited Speaker. New York University Asia-Pacific Institute Asian American Renaissance Symposium, New York
- 2004, Invited Speaker. Hawai'i International Conference on Arts & Humanities, speaking on "Crisis, Asian Identity Transformation, and Theatrical Articulation"
- 2004, Invited Speaker. Japanese American Citizens League, Chicago
- 2004, Invited Speaker. Annual international conference, Nikkei International Marriage Society, Honolulu, "Cultural Preservation of the Japanese War Bride Legacy"
- 2004, Invited Speaker. Duke University
- 2004, Invited Speaker. University of California at San Diego, "The Heroic and Lonely Courage of Japanese Women Encumbered by Myth: Reflections on *Kokoro*"
- 2003, Invited Speaker. University of California at San Diego, "A Homecoming for Himiko: Myth and Honor"
- 2003, Invited Speaker. Asian American Literature Association, Tokyo, Japan, September 2003
- 2003, Invited Speaker. Michi & Walter Weglyn Endowed Chair for Multicultural Studies Speaker, Cal Poly Pomona, Pomona, California, November, "Nikkei Women Playwrights: Circling the Nest and Taking Flight"
- 2003, Invited Speaker. 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*
- 2003, Invited Speaker. University of California at San Diego, "Bushi-do Themes in Himiko's Journey in *Tea*"

- 2003, Invited Speaker. Loyola Marymount University, Los Angeles
- 2003, Invited Keynote Speaker. Japanese American Historical Society annual conference
- 2002, Invited Speaker. Workshop Facilitator. Association of Multiethnic Americans conference, "Mixed Messages: Multiracial Images in Western Cinema"
- 2002, Invited Speaker. The Pasadena Playhouse, The Writers' Gallery, A Celebration of Playwrights; with Gary Socol, Kenneth Lonergan, Bruno Kirby, Jerry Patch. July. Discussion of new works & presentation of scene from *The Ideal and the Life*
- 2002, Invited Speaker. Japan America Theatre, "Fire-Tenders," selected poetry readings & song
- 2002, Invited Speaker. University of Southern California Arts Initiative Global Address Festival, Transnationalism, Race, & Identity: A Theatrical & Critical Investigation, a collaborative effort of Velina Hasu Houston & Dorinne Kondo involving Houston's play *Calling Aphrodite* & Kondo's play *Seamless*
- 2002, Invited Reader. Saint Augustine's By-the-Sea Episcopal Parish, Santa Monica, Great Vigil of Easter
- 2002, Invited Speaker. "Representations of the Multiracial Child in Popular Culture," Association of Multiethnic Americans' Multiracial Child Conference, Arizona
- 2002, Invited Speaker. "The Japanese Female Adolescent in World War II, The Hiroshima Maidens Project, & *Calling Aphrodite*," World History, Santa Monica High School
- 2001, Invited Keynote Speaker. Keynote Panelist, Hapa Issues Forum National Conference, Opening Panel: The History of Hapa Identity & Community Organization in the United States, November
- 2001, Invited Artist. Artist-in-residence, Playing to the Gods, Theatre Retreat, Hydra, Greece
- 2001, Invited Reader. Saint Augustine's By-the-Sea Episcopal Parish, Santa Monica
- 2001, Invited Speaker. Hapa Issues Forum National Conference, "The Mythology of Multiracial Identity in Western Cinema: *Imitation of Life* and *Rising Sun*"
- 2001, Invited Speaker. Marlborough School, Gender Challenges for Women in Career Pursuits
- 2001, Invited Speaker. University of Southern California, Asian Pacific American Student Services Critical Issues in Race & Cultural Leadership Education Symposium
- 2001, Invited Speaker/Moderator. University of Southern California, Hapa USC, "Guess Who's Coming to Dinner: Interracial Relationship Forum"
- 2001, Invited Speaker. Saint Augustine's By-the-Sea Episcopal Parish, Raise the Roof
- 2001, Invited Speaker/Guest Poet. Inspiration House, KPFK Radio
- 2001, Invited Speaker. Pittsburgh Public Theatre
- 2001, Invited Speaker. Prologue Series, Sacramento Theatre Company

- 2001, Invited Speaker/Guest Artist. Saint Mary's College, Moraga, California
- 2001, Invited Speaker. "The Nature of Homer's *Odyssey*," Sophomore Honors English, Santa Monica High School
- 2000, Invited Speaker. Facing the Critic, National Repertory Theatre Foundation & the University of Southern California
- 2000, Invited Speaker. University of California at Davis, Asian American Studies & Theater
- 2000, Invited Speaker. Japanese American National Museum, "Japanese International Brides: History, Culture, & Legacy
- 2000, Invited Speaker/Guest Poet. World Beyond International Poetry Festival, Los Angeles
- 2000, Invited Speaker. University of Southern California, HAPA USC
- 2000, Invited Speaker. Asian Pacific American Issues Conference: Building Our Community, Asian Pacific American Heritage Festival, Los Angeles
- 2000, Invited Speaker. Sacramento Theatre Company's Writers' Series
- 1999, Invited Speaker. Department of Theater, School of Theater, Film, & Television; University of California at Los Angeles
- 1999, Invited Keynote Speaker. Nikkei International Marriage Society National Conference, Torrance, California
- 1999, Invited Speaker. The Mark Taper Forum, Writers on Writing Series, Los Angeles
- 1999, Invited Speaker. Oberlin College Asian American Writers Series, Oberlin, Ohio
- 1999, Invited Speaker. Kansas State University, Manhattan, Kansas
- 1999, Invited Speaker. Department of Speech & Theatre, Kansas State University, Manhattan, Kansas
- 1999, Invited Speaker. Department of English, Kansas State University, Manhattan, Kansas
- 1999, Invited Keynote Speaker. Asian Pacific Islander Inland Valley Leadership Conference, Pasadena, California
- 1998, Invited Speaker. Keynote Panelist, "Toward a Multiethnic Millennium: Hapas and the Asian American Community in the 21st Century," Hapa Issues Forum Conference, Northridge, California
- 1998, Invited Speaker. "Finding an Artistic Home: Issues of Acceptance and Censorship by our Own Institutions," *New Works for a New World: An Intersection of Performance, practice, & Ideas* Theater Conference & Festival, New World Theatre, Amherst, Massachusetts
- 1998, Invited Speaker. Orange County Women's Literary Guild Conference
- 1998, Invited Speaker. Emerson Writers' Series

- 1998, Invited Speaker/Guest Poet. Asian Traditions-Modern Expressions Festival
- 1997, Invited Speaker/Guest Poet. Los Angeles County Arts Open House, Los Angeles County Arts Commission, at the Craft & Folk Art Museum
- 1997, Invited Speaker/Guest Poet. Midnight Special Books & *dIsORIENT journalzine*
- 1996, Invited Speaker/Guest Poet. The Fisher Gallery, University of Southern California
- 1996, Invited Speaker/Guest Playwriting Mentor. Audrey Skirball-Kenis Theatre
- 1996, Invited Speaker/Guest Playwriting Mentor. University of Hawai'i at Manoa
- 1995, Invited Speaker/Featured Artist, The Mark Taper Forum's Asian Theatre Workshop, Asian Women in Theater Art panel
- 1995, Invited Speaker. Japanese American National Museum, regarding Regge Life's film "Doubles: Japan and America's Intercultural Children"
- 1995, Invited Speaker. Japan America Society, Regge Life's film "Doubles: Japan and America's Intercultural Children"
- 1995, Invited Speaker/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, Mac Wellman
- 1995, Invited Consultancy. Access Theatre's Young Playwrights' Program, Santa Barbara
- 1995, Invited Speaker/Guest Poet. Borders Bookstores, West Los Angeles
- 1995, Invited Speaker. Japanese American National Museum
- 1995, Invited Speaker. University of Kansas
- 1995, Invited Speaker. Women Writers' Series, Tokyo
- 1995, Invited Speaker. The Japan Foundation & the Tokyo Metropolitan Culture Foundation, Tokyo
- 1994, Invited Speaker. University of Hawai'i, Department of Theatre & Dance
- 1994, Invited Speaker. Women & Feminism in Literature Symposia, East-West Center, University of Hawai'i
- 1994, Invited Speaker. Japanese American National Museum, Japanese Folklore & Legends
- 1994, Invited Keynote Speaker. Phi Beta Kappa Regional Banquet, Kansas State University
- 1994, Invited Speaker. KCRW-National Public Radio's "Which Way L.A." Program
- 1994, Invited Speaker. The Colored Museum Project: Multiculturalism & Theater in the 21st Century, University of Michigan at Ann Arbor
- 1993, Invited Speaker. Japanese American National Museum, "Multiracial Asian Identity"

1993, Invited 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"

1993, Invited Keynote Speaker. 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"

1993, Invited Speaker. Humanities Research Institute, University of California at Irvine, "Identity, Arts, & Activism"

1993, Invited Speaker. "Mixed Blood 2," Midnight Special Books Cultural Center

1993, Invited Speaker. UCLA Asian-Pacific Alumni Association, "Asian American Careers: The Asian American as Artist"

1993, Invited Speaker. Cross-Genre Writers: Theater, Film, & Television; UCLA School of Theater, Film, & Television

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

1993, Invited Speaker. University of Colorado at Denver, "The Voice of the Japanese 'Shin-Issei' and Amerasian in Dramatic Literature"

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

1993, Invited Speaker. University of Southern California, Program for the Study of Women & Men in Society, International Women's Month reading, Los Angeles

1993, Invited Speaker. University of California at Los Angeles, "Asian American Feminist Dramatic Literature," School of Theater, Film, & Television; Department of Theater

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

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

1992, Invited Speaker. Asian Pacific Women's Network National Conference, "The Superwoman Myth in Asian America"

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

1992, Invited Speaker. 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

1992, Invited Speaker. University of California at Los Angeles, "The Amerasian Identity and the Asian American Experience"

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

1992, Invited Speaker. Theatre of Yugen, "Asian American Interracial and International Marriage," San Francisco

1992, Invited Speaker. University of California at Los Angeles, "Multicultural Heritage and Feminism in Theatre and Film Art"

1992, Invited Speaker. University of California at Santa Barbara, "The Amerasian Experience"

1992, Invited Speaker. California State University - Northridge, "Multicultural Heritage and Feminism in Theatre and Film Art"

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

1992, Invited Speaker. University of Wisconsin at Madison, "Diversity and Multiculturalism in the American Theatre"

1991, Invited Speaker. Judge, Association of Asian Pacific American Artists & Pacific Citizen Short Story Contest

1991, Invited Speaker/Guest Poet. The Harmony Celebration, The Amerasian League

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

1991, Invited Speaker/Guest Poet. "Kaleidoscope," Conference of Multiracial Americans of Southern California, Los Angeles

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

1991, Invited Speaker. Panelist, "Unbroken Thread: Asian American Women in the American Theater," Association for Theater in Higher Education national conference

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

1991, Invited Speaker. Chairperson & 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"

1991, Invited Speaker. University of California at Los Angeles; School of Theater, Film & Television, UCLA Graduate Colloquium in Theater; "Views on the American Theatre"

- 1991, Invited Speaker. "The Legacy of Amerasians and the Amerasian Diaspora," Interaction Amerasian Resettlement Conference, May, Los Angeles
- 1991, Invited Speaker. 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
- 1991, Invited Speaker. University of California at Los Angeles, Department of History, History & Literature Colloquium, "The Shin-Issei and Amerasian in Dramatic Literature"
- 1991, Invited Speaker/Guest Poet. Beyond Baroque Foundation, "Velina Hasu Houston and The Amerasian Voice"
- 1991, Invited Speaker. Ethics in the Film Business, Independent Feature Project-West
- 1991, Invited Speaker/Guest Poet. "Up in Arms," by The Amerasian League
- 1991, Invited Speaker/Guest Poet. East West Players & Pacific Asian American Women Writers – West
- 1990, Invited Speaker. Japanese American Citizens League & The Amerasian League, "Amerasian and Asian American Feminist Experience in Theater Art"
- 1990, Invited Speaker/Guest Poet. Pacific Asian American Women Writers – West, Los Angeles
- 1990, Invited Speaker. Japanese American Cultural & Community Center, "Asian American Feminist Dramatic Literature"
- 1990, Invited Speaker. National African American Journalists Association National Convention, Los Angeles, "Multiracial Identity"
- 1990, Invited Speaker. Dramaturg, Arizona State Theatre Conference, Phoenix
- 1990, Invited Speaker. Seventh Annual National Conference of the Association of Asian American Studies, Santa Barbara, California
- 1990, Invited Speaker. New York Chinatown History Project, "Asian American and African American Relations"
- 1990, Invited Speaker. Queens College, New York University, "Multiracial Identity in the Asian American Community"
- 1990, Invited Speaker/Guest Poet & Playwright. Word of Mouth, Inc., New York
- 1990, Invited Speaker/Guest Poet & Playwright. Pitzer College
- 1990, Invited Speaker. University of California at Los Angeles, World Arts & Culture Program, "Amerasian Identity, Asian American Theater, and Feminist Expression"
- 1990, Invited Speaker/Guest Poet. Japanese American Citizens' League, West L.A. Chapter, "Asian American Feminist Experience in the Theater Art"
- 1990, Invited Speaker/Guest Poet. University of Hawai'i, "Asian and African American Experience as Depicted in Drama"

- 1989, Invited Speaker. Women in Theatre Symposium, Los Angeles, "Theater Art from an Amerasian Perspective"
- 1989, Invited Speaker. University of California at Los Angeles, Department of African American Studies, "Multiracial Identity of Amerasians"
- 1989, Invited Speaker. Multiracial Americans of Southern California, Annual Conference
- 1989, Invited Speaker/Guest Poet. Sixth Annual Conference of the Asian American Studies Association, New York
- 1989, Invited Speaker. Sixth Annual Conference of the Asian American Studies Association, New York, "Multiracial Identity in the Asian American Community"
- 1989, Invited Speaker/Guest Poet. Multiracial Americans of Southern California, Culver City, California; "Amerasian Culture and Identity"
- 1989, Invited Speaker/Guest Poet. University of California at Los Angeles, Department of African American Studies, "Interracial Marriages between Native Japanese and African Americans"
- 1989, Invited Speaker. Union of Pan Asian Communities, San Diego, "Tracing Asian American Heritage in Dramatic Literature"
- 1989, Invited Speaker/Guest Poet. Poetry Connexion, KPFK Radio, Los Angeles
- 1989, Invited Speaker/Guest Poet. Asian Pacific Heritage Week, California State University at Northridge
- 1989, Invited Speaker. Los Angeles Theatre Center, "Theatre in the Twenty-first Century"
- 1989, Invited Speaker/Guest Poet. Graduate Colloquium, University of California at Los Angeles
- 1988, Invited Speaker. Japanese American Citizens' League, Southern California American Nikkei Chapter, "Theater Arts from an Amerasian Perspective"
- 1988, Invited Speaker. Pitzer College, Claremont, California, "The Multicultural, Multiracial Experience in Theater Arts"
- 1988, Invited Speaker. Japanese American Citizens' League, San Fernando Valley Chapter, "Interracial Marriage and Biracial Identity"
- 1988, Invited Speaker. University of California at Riverside, "Playwriting"
- 1988, Invited Speaker/Guest Poet. Luther College, Decorah, Iowa, "Playwriting and Asian American Theater"
- 1988, Invited Speaker/Guest Poet. Junction City High School, Junction City, Kansas
- 1988, Invited Speaker/Guest Poet. Nichols Theatre, Kansas State University

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

1988, Invited Speaker/Guest Poet. “Asian Americans in the Performing Arts,” Pomona College, Claremont, California

1987, Invited Speaker/Guest Poet. Kansas State University, “Autobiographical Examination in Dramatic Literature”

1985, Invited Speaker. Japan Afro-American Friendship Association, Tokyo, Japan, “Afro-Asian Identity Among Amerasians and the African-Asian American Experience”

1985, Invited Speaker. University of California at Berkeley, Department of Ethnic Studies, “Multiracial Identity and Amerasians”

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

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

1985, Invited Speaker. University of California at Los Angeles, “The Development of *Asa Ga Kimashita*”

1984, Invited Speaker. Washington State University at Pullman, “Asian American Theater”

1984, Invited Speaker. Whitman College, Walla Walla, Washington; “Asian American Theater”

DRAMATURGY

Mommy by Stephanie Swirsky, 2018

The Nun by Noa Gardner, 2018

Open, Box by Amanda L. Andrei, 2018

What Actually Happened Was by Stephanie Swirsky, 2017

Mot by Andi Modesta of New Zealand, 2017

Mixtape for New Year's Eve by Korama Danquah, 2017

Esme & Jasper, Play, Kerry Muir, 2016

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 & HONORS

- USC Associates Award for Artistic Expression, 2018
- Named Distinguished Professor of Dramatic Writing, 2016
- Commendation: California State Legislature, 2011
- Named Distinguished Alumna, Kansas State University, 2000
- Commendation: Mayor of Los Angeles, 1992

2019, Official Selection, Hiroshima International Film Festival, Hiroshima, Japan, for *Path of Dreams* Film

2018, Directors' Choice, Cinema on the Bayou Festival for *Path of Dreams* Film

2018, Best Short Film, New York City Winter Film Awards for *Path of Dreams* Film

2018, Best Short Film, Los Angeles Women's Film Festival for *Path of Dreams* Film

2018, Golden Remi Award, Worldfest, Houston, Texas, for *Path of Dreams* Film

2018, Official Selection, Kew Gardens Festival of Cinema for *Path of Dreams* Film

2018, Official Selection, Louisville International Film Festival for *Path of Dreams* Film

2018, Official Selection, Amsterdam International Filmmaker Festival for *Path of Dreams* Film

2018, Honorable Mention, Best Female Filmmaker, Lonely Seal Film Festival for *Path of Dreams* Film

2016 Designated Distinguished Professor of Dramatic Writing, University of Southern California

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, June 2015)

2014, Featured as one of nine "World-class Faculty" in the "Meet USC 2014" brochure

2014, Featured in USC Office of Admissions video as world-class, transformative faculty

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 Provost's Mentoring Award, Inaugural, University of Southern California
- 2009 Red Carpet Award, Women in Theatre, for excellence in theatre, Los Angeles
- 2008 Made in America Visionary Award
- 2008 American Theatre Critics Association Harold & 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*
- 2006-2007 Who's Who of American Women
- 2005-2006 Who's Who in American Education
- 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 5 Plays, Best New Play Award finalist, *Cultivated Lives (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 Assn. Natl. Book Award nominee, *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 & 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), "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 student playwriting award sponsored by The Gypsy Road Company, New York

1994 Panelist, The Center for Multiethnic & Transnational Studies, University of Southern California; discussion of Asian American & 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; & 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*, John F. Kennedy Center for the Performing Arts, 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 & the American Film Institute for recognition of literary accomplishment & 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," Northern California Women in Film & Television, San Francisco

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 & 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 & FELLOWSHIPS AWARDED

2018 Theatre Communications Group

2018, USC Visions & Voices Grant for *Bunraku Ningyo Awakenings: A Performance by Kanroku and Mokugu-sha*, with Dr. Rebecca Corbett, USC Libraries; Oliver Mayer, USC School of Dramatic Arts; Satoko Shimazaki, USC East Asian Studies

2015-2016 Doris Duke Charitable Foundation/The Pasadena Playhouse, Exploration Grant

2015 Fulbright Foundation, Fulbright Specialists' Grant, June

2012-2013 USC Advancing Scholarship in the Social Sciences & Humanities Grant

2011-2012 USC Visions & Voices Arts & Humanities Initiative Dean's Event, *Posing Beauty*, Concert Reading: *Bliss*

2011-2012 USC Visions & Voices Arts & Humanities Initiative Dean's Event, *Voices from the Black Diaspora*

2011-2012 USC First Contact Initiative Breaking Bread Grant

2010 The Durfee Foundation ARC Grant, *Calligraphy*

2009-2010 USC First Contact Initiative Breaking Bread Grant

2010-2011 USC Visions & Voices Arts & Humanities Initiative Grant, *The DNA Trail*, Signature Event

2009-2010 USC Visions & Voices Arts & Humanities Initiative Grant, *Calligraphy*, Signature Event

2008-2009 USC First Contact Initiative Breaking Bread Grant

2008-2009 New Directions Fellowship, Center for Feminist Research

2007-2008 USC Visions & Voices Arts & Humanities Initiative Grant

2007-2008 USC Visions & Voices Grant with Carol Muske Dukes

2007-2008 USC Undergraduate Research Grant

2007-2008 USC First Contact Initiative Breaking Bread Grant

2002-2003 James Zumberge Research & Innovation Fund Grant

1999-2000 James Zumberge Research & Innovation Fund Grant

1999-2000 Japan Foundation Fellowship

1994-1996 All-University Predoctoral Merit Fellowship

1991-1992 James Zumberge Research & Innovation Fund Grant

1991 California Arts Council Performing Arts Fellowship

1989 Los Angeles Endowment for the Arts Fellowship

1989 McKnight Foundation Fellowship

1988 Sidney F. Brody Fellowship

1987 Rockefeller Foundation Fellowship

1984 Rockefeller Foundation Fellowship

MISCELLANEOUS APPOINTMENTS

2019 Invited External Reviewer. Ryerson University School of Performance

2018 Invited External Reviewer. University of California at Riverside Department of Creative Writing

2017 Invited External Reviewer. Emerson College Department of Theatre

2017 Invited Evaluator. Mid-Atlantic Arts Foundation

2007 Invited Evaluator. Promotion Dossier, Kent State University, Dr. Yuko Kurahashi

2016 Invited Evaluator. Promotion Dossier Evaluator for Stanford University, Dr. Cherrie Moraga

2016 Invited Evaluator. Promotion Dossier Evaluator for Pomona College, Professor Joyce Lu

2015 Invited Judge. 75th Nisei Week Festival Coronation Ceremonies

2012 Promotion Dossier Evaluator for University of California at San Diego, Department of Theatre & Dance, Dr. Marianne McDonald

2012 Invited Judge/Evaluator. National Asian American Theatre Festival

2012 Invited Evaluator. Promotion Dossier, Stanford University, Professor Cherrie Moraga, 2012

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

2007-2013 US Department of State's US-Japan Conference on Cultural Exchange binational advisory board, Commissioner

2007-2013 US Department of State's Japan-US Friendship Commission, Commissioner

2007-2013 US Department of State's US-Japan Bridging Foundation

- 2009 Invited Evaluator. Joyce Foundation's Joyce Awards for Creativity
- 2009 Invited Evaluator. Promotion Dossier Evaluator for University of California at Santa Barbara, Department of Art, Professor Kip Fulbeck
- 2009 Invited Evaluator. Promotion Dossier Evaluator for University of California at San Diego, Department of Theatre & Dance, Professor Andrei Both
- 2007 Invited Evaluator. University of California at San Diego, Department of Theatre & Dance, with regards to appointment of Naomi Iizuka
- 2007 Invited Evaluator. Tenure Dossier, Kent State University, Dr. Yuko Kurahashi
- 2008-2011 Volunteer, The Archer School for Girls Archer Parent Association: Open House, Staff Appreciation Luncheon, Administrative Support, Admissions, Open House, Tours, Archer Dance Troupe, Archer Dance Troupe
- 2006 2007 Invited Evaluator. National Asian American Theatre Festival
- 2003-2005 Invited Mentor. PEN Rosenthal Emerging Voices for Taylur Nguyen, Vietnamese American poet. In poetry. 1992-2011 Volunteer, Sunday School teacher, Saint Augustine's By-the-Sea Episcopal Parish, Santa Monica, California
- 1998-2003 Volunteer Intercession & Prayer Reader at Saint Augustine's By-the-Sea Episcopal Parish; Santa Monica, California, Bearer-of-the-Cross & Chalice Bearer
- 1999-2014 Volunteer Chaperone & Children's Helper, The Dance Center; Santa Monica, California; for the Center's annual children's (ages three-twelve) dance recital
- 2000-2014 Volunteer, Intercessory Prayer Reader, Saint Augustine's By-the-Sea Episcopal Parish, Santa Monica, California
- 2004-2008 Volunteer, P.S. #1 Elementary School, Miscellaneous Support, Santa Monica, California
- 2003-2004 Volunteer, Art Class, John Muir Elementary School, Santa Monica, California
- 2003-2004 Volunteer, Field Trip Chaperone, John Muir Elementary School, Santa Monica, California
- 2003-2004 Volunteer, Talent Show Production, John Muir Elementary School, Santa Monica, California
- 2002-2003 Volunteer Newsletter Chair, John Muir Elementary School, , Santa Monica, California
- 2001-2004 Volunteer Room Parent, John Muir Elementary School, , Santa Monica, California
- 2001 Volunteer, Co-chair, Book Fair, John Muir Elementary School, , Santa Monica, California
- 2001 Volunteer, Halloween Carnival, John Muir Elementary School, , Santa Monica, California
- 1996-2000 Volunteer, Venice Gakuen Japanese Language School, Venice, California

1997-2001 Volunteer, The First School, Santa Monica, Miscellaneous Support

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

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

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

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

1990 State Adjudicator, California Arts Council

1975-1979 News Editor, Arts & Entertainment Editor, Features Editor, Editorial Editor, Drama Critic, Film Critic, & Staff Writer for the Collegian, student newspaper of Kansas State University

1975 Editor, Yearbook, Junction City High School

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

AFFILIATIONS

Writers Guild of America, west

Dramatists Guild, Inc.

League of Professional Theatre Women

Phi Kappa Phi Honor Society

Playwrights' Arena, Artistic Associate

Alliance of Los Angeles Playwrights

Los Angeles Female Playwrights' Initiative

Multiracial Americans of Southern California

Left Coast Women

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

University of California at Los Angeles Asian Pacific American Alumni Association

Phi Beta Kappa

Phi Beta Delta Honor Society of International Scholars

Phi Kappa Phi

Saint Augustine's By-the-Sea Episcopal Parish 1990-2014

Mark Taper Forum Mentor Playwrights Project (now defunct)

Hapa Issues Forum (now defunct)

The Amerasian League (now defunct)

Actors Studio Playwrights Unit, Mentor: Paul Zindel, 1981-1984

REFERENCES

Academic

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

Dr. Peggy Shannon, Chair, Ryerson School of Performance, Ryerson University, 350 Victoria Street, Toronto, Ontario, M5B 2K3, Canada, (416) 979-5125, peggy.shannon@ryerson.ca.

Dr. Yasuko Takezawa, Professor of Anthropology, Kyoto University; Director, Institute for Research in Humanities (Fall 2015, (Fall 2015, Visiting Scholar, Reischauer Institute of Japanese Studies, Harvard University), yasuko@zinbun.kyoto-u.ac.jp.

Artistic

Ms. Seema Sueko, Deputy Artistic Director, Arena Stage, 1101 Sixth Street SW, Washington, DC 20024, (202) 554-9066, ssueko@arenastage.org

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

Dr. Jan Lewis, Associate Professor & Chair, Department of Theatre, Wesleyan College, (478) 757-5249, jlewis@wesleyancollege.edu

Ms. Tina Chen, TCJ Productions LLC, 33 East 70th Street, New York, NY 10021, tingcj33@gmail.com

Mr. Jon Lawrence Rivera, Director, Artistic Director, Playwrights' Arena, jonlawrencerivera@gmail.com

Dr. Peggy Shannon, Director, peggy.shannon@ryerson.ca

Personal

Ms. June Angela, Actor, junie675@aol.com

Dr. Rena Heinrich, Director, Dramaturge, renadear@gmail.com

Ms. Maren Masen Chumley, Writer, marenmci@aol.com

Ms. Takayo Fischer, Actor, (310) 279-3125, takayosani@gmail.com

Mr. James Day Wilson, Professor Emeritus, University of Southern California, jimwil@usc.edu

INQUIRIES

Agent (Theatre)

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

Personal Attorney

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

Personal Information

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

PROFESSIONAL NAME: Velina Hasu Houston

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

BLOG: <http://www.matchabook.wordpress.com>

SPOUSE: Peter Henry Jones

CHILDREN: Son, Kiyoshi Sean Shannen Kamehanaokala Houston, DOB August 3, 1986;
Leilani Marie Houston, DOB July 16, 1996

MOTHER: Setsuko Okazaki Takechi Houston Perry of Matsuyama, Shikoku, Japan, 1929-
Present

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.

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 (Asian Pacific American) Playwrights Series
in the Library of Congress. The Collection is housed in the Asian Division's AAPI Collection.
For inquiries, email regr@loc.gov.

Huntington Library, Art Collections, & Botanical Gardens; San Marino, California. Curator:
Ms. Natalie Russell. *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

Dramatic Writing Studio (Master Class)
 Dramaturgical Perspectives & Approaches (Master Class)
 Thesis Development & Attainment (Master Class)
 Asian & Asian American Culture on Stage & Film (Freshman Seminar)
 Poetry & Prose into Drama (Master Class)
 Directed Research
 Theatre Internship
 Studies in Playwriting (Master Class)
 Graduate Playwrights' Workshop (Master Class)
 Creative Production Projects (Master Class)
 Global Dramatic Writing (Master Class)
 Writing the Short Drama (Master Class)
 Master of Fine Arts Project (Master Class)
 Seminar in Contemporary Theatre (Graduate Seminar)
 Playwriting I (Undergraduate)
 Playwriting II (Undergraduate)
 Screenwriting for Playwrights (Undergraduate)
 Seminar in Dramatic Literature: Pan-Asian Feminist Voice in American Theater (Graduate Seminar)
 Seminar in Dramatic Literature: Afro-Asian Drama of Diversity (Graduate Seminar)
 Introduction to Theatre (Guest Lecturer 1990-1994) (Undergraduate)
 Introduction to Modern Drama (Guest Lecturer 1994-1998) (Undergraduate)
 Seminar in Dramatic Analysis (Guest Lecturer 1990-1991) (Graduate Seminar)
 Critical & Historical Studies in Drama IV (Guest Lecturer) (Undergraduate)

Curricular History, University of California at Los Angeles

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

Service History, University of Southern California

Co-Chair, University Committee on Appointments, Promotion, & Tenure, 2015-Present
 Chair, Arts Panel, University Committee on Appointments, Promotion, & Tenure, 2015-Present

Chair, Oliver Mayer Promotion Committee, 2018-2019
 Member, Louise Peacock Promotion Committee, 2018-2019
 Director of MFA Dramatic Writing and Head of Undergraduate Playwriting
 InsideOut Writers Series Project for MFA in Dramatic Writing Students, 2018-Present.
 The Actors' Gang Project for MFA in Dramatic Writing Students, 2018-Present.
 Chair, Carla Della Gatta Third-year Review Committee 2017-2018
 Consultant, School of Dramatic Arts' Siegelvision Branding Project, 2018
 Member, Ph.D. committee for Safiya Sinclair, Ph.D. in Creative Writing and Literature program, USC Department of English
 Member, Ph.D. committee for Jean Ho, Ph.D. in Creative Writing and Literature program, USC Department of English
 Member, Ed.D. committee for Shea-Alison Thompson in the USC Rossier School of Education
 In development. Medical readers' theatre program with Keck School of Medicine via Dean Laura Mosqueda, ongoing
 Providing service for USC Visions & Voices Grant for *Bunraku Ningyo Awakenings: A Performance by Kanroku and Moku-gu-sha*, with Dr. Rebecca Corbett, USC Libraries; Oliver Mayer, USC School of Dramatic Arts; Satoko Shimazaki, USC East Asian Studies
 Revised MFA in Dramatic Writing curriculum and worked with School of Cinematic Arts to devise new television writing class for MFA in Dramatic Writing Students
 Member, Provost/Senate Mentoring Committee, 2015-2018
 Member, Provost/Senate Committee on Deadlines & Leaves, 2015-2016
 Member, School of Dramatic Arts Diversity, Equity, & Inclusion Committee, 2016-Present
 Member, Board of Advisors, USC Pacific Asia Museum, 2014-Present
 Artistic Director, USC New Works Festival: Year Three with The Pasadena Playhouse, 2014-Present
 Chair, Sibyl Wickersheimer Tenure Committee, 2015-2016, fall term into beginning of spring term
 Chair, Erika T. Lin Tenure Committee, 2013-2015

Chair, Meiling Cheng Promotion Committee, 2013-2015
 Member, Provost's Search Committee, 2014-2015
 Member, Takeshi Kata Tenure & Promotion Committee, 2014-Present
 Consultant, Thomas Ontiveros Tenure & Promotion Committee, 2014-2015
 Consultant, Luis Alfaro Tenure & Promotion Committee, 2014-2015
 Vice Provost of Student Affairs Search Committee, 2012-2013
 Organizer/Presenter/Facilitator, "Demystifying the Tenure Process" Workshop, USC, 2012
 Associated Faculty Member, Shinso Ito Center for Japanese Religions & Culture, 2011-Present, founding member
 Organizer, Hapa Japan Conference 2013, 2011-Present
 Member, University Committee on Appointments, Promotion, & Tenure, 2006-Present
 Chair, Arts & Humanities Panel, University Committee on Appointments, Promotion, & Tenure, 2013-2015
 University Committee – Visions & Voices, Arts & Humanities Panel, 2007-2011
 University Deans of Faculty Council, 2007-Present
 University Committee on Curriculum, 2008-2011
 Provost's Committee on Faculty Recognition & Development, 2009-2014
 Chair, Margo Apostolos Promotion Committee, 2011-2013
 School of Dramatic Arts Faculty Recognition & Development Committee, 2009-2015
 Inaugural Advisory Committee, 2010
 School of Dramatic Arts Founder, Western Edge Playwrights' Salon, 2009
 Presidential Search Advisory Committee, 2009, Appointed by USC Board of Trustees (1 of 6 faculty)
 Associate Dean of Faculty, School of Theatre, School of Dramatic Arts (SOT), 2007-2018
 Director of Dramatic Writing, SOT (2003-Present) (Revised MFA in Dramatic Writing 2004) (UG Program/MFADW, prior to that: Director of Playwriting*)
 Director of MFA Dramatic Writing, 1992-Present
 Area Head of Undergraduate Playwriting, 1992-Present
 Producer, Festival of Short Plays, MFADW 1st-year Students' Plays, 2011-2014
 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, & 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, 2006-2014
 University Doctoral Committee for Erin Toth Caron, Department of English, 2006-2015
 University Doctoral Committee, Anthony Sparks, Department of American Studies & Ethnicity, 2006-2011
 USC Hapa Student Community, Faculty Advisor, 1999-2013
 USC Nikkei, Faculty Advisor, 2006-2013
 Mentor, MFADW Mentoring Teams, 2011-2014)
 Mentor, SDA, for Christina Haatainen-Jones (2010-2014)
 Mentor, SDA, for Takeshi Kata (2012-2014)
 Mentor, SDA, for Margo Apostolos (2009-2014)
 School of Dramatic Arts Call Conversion Campaign, 2007-2016
 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 & 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 & Privileges Appeals, 1996-2001
 University Ph.D. in Literature & 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, & Tenure Committee, Chair, SOT, 1997-2005
 Appointments, Promotion, & Tenure Committee, Co-chair, SOT, 2005-2006
 Appointments, Promotion, & 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, & 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