



FOR IMMEDIATE RELEASE & LISTINGS

(New York—February 7, 2012) –Roundtable participants have been announced for:

“RepresentAsian: The Changing Face of Theatre”
A roundtable discussion moderated by David Henry Hwang

Presented by the Asian American Performers Action Coalition (AAPAC) and Fordham University

Monday, February 13th, 2012 beginning promptly at 7:00 pm

The Pope Auditorium at Fordham University
(60th St/and Columbus avenue, just inside main entrance)

The roundtable with prominent producers, agents, casting directors, playwrights and directors will discuss access to casting opportunities for minority actors, their representation on New York City stages and ways to create a more inclusive industry.

Confirmed participants include:

Nelle Nugent, Broadway Producer (*Stick Fly*, *Ghetto Klown*)

Stephen Byrd, Broadway Producer (first African-American cast of *Cat on a Hot Tin Roof*, upcoming *Streetcar Named Desire*)

Oskar Eustis, Artistic Director, Public Theatre

Doug Aibel, Artistic Director, Vineyard Theatre

Douglas Carter Beane, Playwright (*Sister Act The Musical*, *Lysistrata Jones*)

Nancy Piccione, Casting Director, Manhattan Theatre Club

Stephanie Klapper, Casting Director (*Dividing the Estate*, *In The Continuum*)

Tara Rubin, Casting Director (*Flower Drum Song*, *Mary Poppins*)

Paul Hilepo, agent, Hartig-Hilepo Agency

Don Birge, agent, Stewart Talent Agency

Mark Schlegel, agent, Cornerstone Talent

Bartlett Sher, Director (*South Pacific, Joe Turner's Come and Gone*)

Trip Cullman, Director (*The Bachelorette, Last Sunday in June*)

Ken Rus Schmoll, Director (*Middletown, What We Once Felt*)

Mary McColl, Executive Director, Actor's Equity Association

Moderated by:

David Henry Hwang, playwright (*Chinglish, M. Butterfly*).

The roundtable coincides with the release of a report by the Asian American Performers Action Coalition (AAPAC) entitled, "Ethnic Representation on New York City Stages 2006/07-2010/11 Seasons," which tallies the ethnic make up of cast members from every Broadway show which opened in the last five seasons as well as from productions at the sixteen largest not-for-profit theatre companies in New York City. It is the first report on minority casting in New York City theatre ever to be released publicly. According to the findings:

- Over the past five years, African Americans were cast in 13% of all available roles, Latinos in 4 % and Asian Americans in 2 %.
- Asian Americans were the only major minority group to see their numbers go down, from 3 percent five years ago going down to 1 percent in the 09/10 season, with a slight uptick to 2 percent this past season.
- Asian Americans were the least likely of all major minority groups to play roles that were not racially-specific.

The full report will be released in conjunction with the roundtable. To RSVP for the event, send an email to [aapacsvp@gmail \(dot\) com](mailto:aapacsvp@gmail.com). Seating is limited.

Questions for the roundtable participants can be submitted ahead of time on AAPAC's Facebook page: <http://www.facebook.com/pages/Aapac-Asian-American-Performers-Action-Coalition/274685732556028>

Or by tweeting the question and including the hashtag #aapacnyc.

Interested parties who cannot attend but would like a copy of the report should send an email to the same address: [aapacsvp@gmail \(dot\) com](mailto:aapacsvp@gmail.com).

BIOS

NELLE NUGENT (Producer) has won multiple awards for her work as a producer for theatre, film and television. She is the Tony Award-winning producer of some of the most successful plays on Broadway, including *Amadeus* and *The Life and Times of Nicholas Nickleby*. Her feature film adaptation of Athol Fugard's *Master Harold and the Boys* won Best Feature at the New York international Independent Film and Video Festival, 2011 and Cape Town Film Festival, 2011. Most recent Broadway credits include *Time Stands Still* and *Ghetto Klown* and is currently represented with *Stick Fly* at the Cort Theatre.

STEPHEN C. BYRD (Producer) produced the first African American production of Tennessee Williams' *Cat On A Hot Tin Roof*, which was the biggest grossing Play on Broadway in 2008. Mr. Byrd and his producing Partner Alia Jones are bringing the Pulitzer Prize-winning *A Streetcar Named Desire* to Broadway for the Spring of 2012. Mr. Byrd is the only African American Lead Producer on Broadway today. Mr. Byrd is currently a Principal and Co-Founder of StoneHedge Capital, Inc., a Private Equity firm and holds a Bachelor of Science degree in Economics from Temple University and an MBA in Finance from the University of Pennsylvania Wharton School.

OSKAR EUSTIS (Artistic Director, Public Theatre) was resident director, dramaturg and then made Artistic Director of the Eureka Theatre Company in San Francisco until 1989, when he moved to the L.A.'s Mark Taper Forum as Associate Artistic Director until 1994. Mr. Eustis then served as Artistic Director at Trinity Repertory Company in Providence, Rhode Island for eleven years. In 2005 he took the helm at New York's Public Theater. Throughout his career, Mr. Eustis has been dedicated to the development of new plays as both a director and a producer.

DOUGLAS AIBEL (Artistic Director - Vineyard Theatre) has been active in NY theatre as a producer, director and dramaturg. He was the first recipient of Ross Wetzsteon OBIE award for his work with the Vineyard, and was pleased to accept special Drama Desk and Lucille Lortel awards for the Vineyard's body of work. Notable productions that Mr. Aibel has developed and produced at the Vineyard include two Pulitzer prize dramas- Paula Vogel's *How I Learned To Drive* and Edward Albee's *Three Tall Women* and the Tony Award Winning *Avenue Q*. Other productions have included Nicky Silver's *Pterodactyls* and *Raised In Captivity*; Cornelius Eady's *Brutal Imagination*; Becky Mode's *Fully Committed*, Craig Lucas' *The Dying Gaul*, and the recent musical success [title of show]. Mr. Aibel is also widely known in the film world as a casting director, with credits including *The Squid And The Whale*, *Dead Man Walking*, *The Royal Tenenbaums*, *Cradle Will Rock*, *Lady In The Water*, and others.

DOUGLAS CARTER BEANE (playwright) has written the screenplays for *To Wong Foo, Thanks for Everything*, *Julie Newmar* and *Advice From A Caterpillar* (Best Film, Aspen Comedy Festival, Best Feature, Toyota Comedy Festival). His plays include *The Little Dog Laughed* (Tony Award Nomination), *As Bees In Honey Drown* (Outer Critics Circle John Gassner Playwriting Award, Drama Desk Nomination) and *The Country Club*

(LA Times Critics' Choice & Dramalogue Awards) among others. Mr. Beane received a Tony nomination and the Drama Desk Award for Outstanding Book of a Musical for his adaptation of the musical *Xanadu* and a Tony nomination for *Sister Act The Musical*, currently running at the Broadway theatre. He was previously represented this season with the musical *Lysistrata Jones*.

NANCY PICCIONE is the Director of Casting at Manhattan Theatre Club, where she casts for the institution's Off-Broadway theaters at City Center and its Broadway venue, the Samuel J. Friedman Theatre. Her Broadway credits include *Wit* (currently running at the Friedman through March 11th, 2012) *Venus in Fur* (transfer to the Lyceum Theatre running through June 17th, 2012), *Time Stands Still*, as well as *Proof* (Tony Award for Best Play), and *The Tale of the Allergist's Wife* (Tony nomination for Best Play), and their National Tours. Off-Broadway credits include *The Whipping Man*, *Ruined*, *Equivocation* and *Regrets Only*. Prior to working at Manhattan Theatre Club, she cast at the New York Shakespeare Festival for ten years, where she worked on Shakespeare in the Park, numerous productions at the Joseph Papp Public Theatre and transfers to Broadway. She teaches at the New York University Classical Acting Studio, is a graduate of the Yale School of Drama, and a member of the Casting Society of America.

STEPHANIE KLAPPER (casting director) is an Artois Award-winning casting director whose work has been seen on Broadway, Off-Broadway, regionally, internationally, on television, film, and heard on radio. Broadway credits include the Tony-nominated productions of *Dividing the Estate*, *Bells Are Ringing* and *It Ain't Nothin' But the Blues*, the Off-Broadway Pulitzer prize-winning production of *Dinner of Friends*, Pulitzer prize nominated *Elliot, A Soldier's Fugue* (P73 Productions) and *Bulrusher* (Urban Stages). *In the Continuum* (New York, national and International tours) for Primary Stages. Klapper Casting has cast several independent feature films including *The Strange Case of Dr. and Mrs. Jacobs*, the Cannes Prix du Publique-winning film *Sidewalk Stories* and the Sundance Grand Jury Prize-winning film *Roberta*. Ms. Klapper is a member of the Casting Society of America and the League of Professional Theatre Women.

TARA RUBIN (casting director) began her career in 1986 as an assistant at Johnson-Liff Casting. Over the next fifteen years she worked closely with Geoffrey Johnson and Vincent Liff, and Andrew Zerman casting plays and musicals including *Cats*, *Les Miserables*, *The Phantom of the Opera*, *Miss Saigon*, *Sunset Boulevard*, *Joseph and the Amazing Technicolor Dreamcoat*, the Jerry Zaks revivals of *Guys and Dolls* and *A Funny Thing Happened on the Way to the Forum*, *Kiss of the Spiderwoman*, *Victor Victoria*, *Kiss Me Kate*, *Contact* and *The Producers*. In 2001 she started her own company, Tara Rubin Casting, where she has carried on the Johnson-Liff tradition of casting multiple companies of long-running Broadway shows. She and her associates have been the casting directors for *Mamma Mia!*, Trevor Nunn's revival of *Oklahoma!*, David Henry Hwang's *Flower Drum Song*, *Spamalot*, *Mary Poppins*, *The Little Mermaid*, *Jersey Boys*, The Kennedy Center's *Sondheim Celebration* and *Tennessee Williams Explored*, *Young Frankenstein*, *Shrek the Musical*, *Billy Elliot* and the recent revivals of *Promises, Promises* and *A Little Night Music*. Tara Rubin Casting was represented Off-Broadway for five years as the casting directors for Second Stage Theater. Her company has also

worked with many regional theaters, including the La Jolla Playhouse, The Old Globe, Williamstown Theater Festival and is proudly celebrating their seventh season at Yale Repertory Theater. Tara is an honors graduate of Boston University and member of the Casting Society of America. She is currently serving her second term as a member of the CSA Board of Directors, and is the recipient of eight Artios Awards for excellence in casting.

PAUL HILEPO (President/Owner Hartig Hilepo Agency) started his career as an intern with Don Buchwald and Associates NY twenty years ago while attending NYU's College Of Arts and Sciences. Shortly after graduation he met the legendary Michael Hartig and began his career as Mr. Hartig's assistant. Hartig partnered with Hilepo in 2002 and bequeathed the office to him in 2004 upon his death. Now a thriving boutique agency with a team of six highly unique and talented professionals, the office represents actors in all areas of film, television, and theatre.

DON BIRGE (President/Owner Stewart Talent Agency) founded Stewart Talent NY alongside co-owner Jane Stewart of the renowned Chicago office, which holds the prestigious title of being the largest and oldest talent agency in the mid-west. From an initial staff of only two, Stewart Talent NY now employs seven full-time agents in Legit, On-Camera Commercial and Voice-Over in addition to a hardworking and dedicated support staff. With an eye on growth, the agency continues to thrive. April 2010 marked the momentous opening of an Atlanta office. In January 2011, the NY office completed construction on a new and expanded full service commercial wing.

MARK SCHLEGEL (partner, Cornerstone Talent Agency) was born and raised in the Midwest and graduated from DePauw University with a Bachelor's Degree in communications. With the exception of a two-year stint in banking, Mark has been in the "talent agent" business for thirty years. Cornerstone is a New York-based agency representing 75 clients including Lillias White (2010 Tony nominee for FELA and 1997 Tony winner for THE LIFE), and Jon Michael Hill (2010 Tony nominee for SUPERIOR DONUTS, "Detroit 187"), Sara Ramirez (2005 Tony Winner for SPAMALOT, "Grey's Anatomy"), Jefferson Mays (2004 Tony Winner for I AM MY OWN WIFE), Jayne Atkinson ("24," "Syriana"), Daniel Sunjata (2003 Tony Nominee for TAKE ME OUT, "Rescue Me," "The Devil Wears Prada"), Dominic Chianese ("Sopranos," "Boardwalk Empire"), Isiah Whitlock ("The Wire," "Cedar Rapids") and Lois Smith (2006 Obie, Drama Desk, Lortel and Outer Critic's Circle winner for THE TRIP TO BOUNTIFUL, "True Blood") to name a few.

BARTLETT SHER (Director) LCT: Resident director; Joe Turner's Come and Gone (Tony nomination), South Pacific (Tony, Drama Desk and Outer Critics Circle Awards), Awake and Sing! (Tony nomination), The Light in the Piazza (Tony nomination). Artistic director of Seattle's Intiman Theatre (2000-2010), credits there include the world premieres of Prayer for My Enemy and Singing Forest by Craig Lucas (both also Long Wharf Theatre) and Nickel and Dimed; plays by Chekhov, Wilder, Shakespeare, Goldoni and Tony Kushner. Opera: The Barber of Seville and The Tales of Hoffman (Metropolitan Opera), Roméo et Juliette (Salzburg Festival), Mourning Becomes Electra

(Seattle Opera and New York City Opera). New York: Prayer for My Enemy (Playwrights); Cymbeline (2001 Callaway Award for Best Director; first American Shakespeare at the Royal Shakespeare Company), Waste (2000 Best Play Obie), Don Juan (all TFANA). He is a member of the TCG board. Upcoming: Le Comte Ory for the Metropolitan Opera.

TRIP CULLMAN (Director). NYC credits include Adam Bock's *A Small Fire* (Playwrights Horizons, Drama Desk nom.), Adam Rapp's *The Hallway Trilogy: Nursing* (Rattlestick), Leslye Headland's *Bachelorette* (Second Stage), Bock's *The Drunken City* (Playwrights Horizons), Terrence McNally's *Some Men* (Second Stage), Bert V. Royal's *Dog Sees God* (The Century Center), Bock's *Swimming in the Shallows* (Second Stage), Jonathan Tolins's *The Last Sunday In June* (Rattlestick and Century Center), Paul Weitz's *Roulette* (EST), Robert Farquhar's *Bad Jazz* (Play Co.), Gina Gionfriddo's *US Drag* (stageFARM), Lloyd Suh's *American Hwangap* (Play Co./Ma Yi), and Rinne Groff's *Of a White Christmas* (Clubbed Thumb). Regional credits include John Guare's *Six Degrees of Separation* (Old Globe), Richard Greenberg's *The Injured Party* (South Coast Rep), McNally's *Unusual Acts of Devotion* (La Jolla Playhouse), Christopher Durang's *Betty's Summer Vacation* (Bay Street Theater), Bess Wohl's *Touched* (Williamstown Theater Festival). Upcoming: Headland's *Assistance* (Playwrights Horizons), Weitz's *Lonely, I'm Not* (Second Stage). Artistic Associate, The Play Company. Training, Yale School of Drama.

KEN RUS SCHMOLL (Director) directed Ariana Reines's *Telephone* for the Foundry Theatre, for which he received an OBIE Award. Other New York credits include Will Eno's *Middletown* and Anne Washburn's *The Internationalist*, both at the Vineyard Theatre, Ann Marie Healy's *What We Once Felt* for Lincoln Center Theater's LCT3 series, *Hello Failure* by Kristen Kosmas at PS 122, the New York premiere of *Amazons And Their Men* by Jordan Harrison and *Demon Baby* both for Clubbed Thumb, and *Girl Blog from Iraq* for The Culture Project/Women Center Stage. Along with director Anne Kaufman, Mr. Schmoll was referred in the Village Voice as one of the "Go-to" directors for downtown theater. He is a graduate of Columbia University's School of the Arts.

MARY MCCOLL (Executive Director, Actor's Equity Association) Ms. McColl oversees the collective bargaining process for more than 30 national and regional contracts and supervises Equity's nationally based professional staff. She works closely with the Council to develop and implement national policy and establish goals, and with the staff to carry out Equity's strategic plan. She is the Union's representative and lead spokesperson with the media, labor, bargaining partners and government officials.

Prior to that position, Ms. McColl was the Director of Labor Relations for The Broadway League, where she served as lead negotiator and worked to foster collaborative relationships with the Broadway community in New York and across the country.

DAVID HENRY HWANG (Playwright, Moderator) is the author of *M. Butterfly* (1988 Tony, Drama Desk, Outer Critics Awards, Pulitzer finalist), *Golden Child* (1998 Tony nomination, 1997 OBIE Award), *FOB* (1981 OBIE Award), *The Dance and the Railroad* (Drama Desk nomination), *Family Devotions* (Drama Desk Nomination), and *Yellow*

Face (2008 OBIE Award, Finalist for the 2008 Pulitzer Prize) among others. His latest play, *Chinglish*, was named Time Magazine's "Best American Play of the Year". He wrote the scripts for the Broadway musicals Elton John & Tim Rice's *Aida* (co-author), Rodgers & Hammerstein's *Flower Drum Song* (2002 revival, 2003 Tony nomination), and Disney's *Tarzan*. A native of Los Angeles, Hwang serves on the Council of the Dramatists Guild. He attended Stanford University and Yale School of Drama, and was appointed by President Clinton to the President's Committee on the Arts and the Humanities.

ASIAN AMERICAN PERFORMERS ACTION COALITION (AAPAC)'s mission is to expand the perception of Asian American performers in order to increase their access to and representation on New York City's stages. AAPAC hosted two symposia for the New York theatre community in 2011 to begin a discussion on why the worlds presented on New York City stages do not reflect the racial diversity of the real world in which we live. AAPAC will release their report of minority casting in New York theatre in 2012 -- the first and only publicly available report of its kind. This report will hopefully be used to track casting trends and to raise awareness where any inequities exist.