

KEN URBAN
playwright & director

REPRESENTATION: Joseph Rosswog • The Gersh Agency • 41 Madison Avenue, 33rd Floor • NYC 10010 • 212-997-1818 • jrosswog@gershny.com

EDUCATION

2006 – Ph.D., Literatures in English, Rutgers University, New Brunswick, NJ
 2000 – MA, Literatures in English, Rutgers University, New Brunswick, NJ
 1996 – BA, English, with Honors, Magna Cum Laude, Bucknell University, Lewisburg, PA

PLAYS AND PRODUCTIONS

<i>The Happy Sad</i> <i>full-length play</i>	<p>Workshopped at Summer Play Festival @ The Public Theater, NYC, 2009 (dir. Trip Cullman) Reading at Playwrights' Horizons, NYC, 2009 (dir. Craig Lucas) Reading at ART, Cambridge, MA, 2008 (dir. Sherri Kronfeld) One-Act Version Workshopped by The Flea Theater, NYC, 2008 (dir. Sherri Kronfeld)</p>
<i>Sense of an Ending</i> <i>full-length play</i>	<p>Winner of the L. Arnold Weissberger Award for best new American play, 2008 Reading at New York Theatre Workshop, NYC, 2009 (dir. Chay Yew) Reading at Williamstown Theatre Festival, MA, 2009 (dir. Sam Gold) Reading at Urban Stages, NYC, 2008 (dir. José Zayas) Reading at Huntington Theater, Boston, 2008 (dir. Evan Cabnet) Developed at Soho Rep, NYC, 2003 and Sewanee Writers' Conference, 2006 Reading at CalArts, Valencia, CA, 2007 Finalist for PlayPenn and Bay Area Playwrights Festival, 2007</p>
<i>I ♥ KANT</i> <i>one-act play</i>	<p>Performed by Collaborative Arts, George Street Playhouse, New Brunswick, NJ, 2009 (dir. Daniel Swern) Performed by The Committee, NYC, 2006 (dir. Dylan McCullough) Performed by Rude Guerrilla, Orange, CA, 2003 (dir. Dave Barton) Performed by Back Pocket Theater, Seattle, 2002 (dir. Aimee Bruneau) Performed by Moving Arts, Los Angeles, 2001 (dir. Megan Larmer) Runner-up, Princess Grace Fellowship, 2001 Student Productions at Mason Gross School of the Arts (New Brunswick, NJ) and Stephens College (Columbia, MO)</p>
<i>Nibbler</i> <i>full-length play</i>	<p>Upcoming Reading at Rattlestick, NYC, 2010 (dir. Evan Cabnet) Performed by Theatre of NOTE, Los Angeles, 2009 (dir. Mark Seldis) Early Version Workshopped by Rude Guerrilla, Orange, CA, 2003 (dir. Dave Barton) Reading at Luna Stage, Montclair, NJ, 2005 (dir. Dylan McCullough)</p>
<i>Tecessa</i> <i>one-act play</i>	<p>Presented at Little Theater @ Dixon Place, NYC, 2008 (dir. José Zayas) Performed by Rude Guerrilla, Orange, CA, 2008 (dir. Dave Barton) Commissioned and Performed by Target Margin, NYC, 2007 (dir. José Zayas)</p>
<i>Mushroom</i> <i>one-act play</i>	<p>Performed by Odd Duck Theater, Seattle, WA, 2007 (dir. Gary Zinter) Workshopped by The Production Company, NYC, 2006 (dir. Judson Kniffen)</p>

<p><i>The Private Lives of Eskimos</i> full-length play</p>	<p>Performed by Open Circle Theatre, Seattle, 2010 (dir. Gary Zinter) Performed by The Mill @ Stage Left, Chicago, 2009 (dir. Jaclyn Biskup) Performed by The Committee, NYC, 2007 (dir. Dylan McCullough) Excerpt from play included in <i>DUO!: Best Scenes for the Twenty-First Century</i> (Applause Books) Finalist for PlayLabs, Minneapolis, MN, 2008</p>
<p><i>The Female Terrorist Project</i> full-length play</p>	<p>Performed by Rude Guerrilla, Orange, CA, 2005 (dir. Dave Barton) Performed by The Committee, NYC, 2004 (dir. Laramie Dennis) Reading at Direct Arts, NYC, 2010 (dir. Victoria Linchong) Reading at kef productions @ Theatre Row, NYC, 2005 (dir. Adam Fitzgerald) Workshopped by HERE, NYC 2004 (dir. Lear deBessonet) Published in <i>New York Theater Review</i> (ed. Brook Stowe)</p>
<p><i>The Absence of Weather</i> one-act play</p>	<p>Performed by Moving Arts, Los Angeles, 2005 (dir. Mark Seldis) Workshopped by Lincoln Center, NYC, 2005 (dir. Marc Weitz) Workshopped by Son of Semele Ensemble, Los Angeles, 2004 (dir. Susan Boulanger) Winner of the Moving Arts 2004 Premiere One-Act Competition Finalist for PlayLabs, Minneapolis, MN, 2002, and The Cutting Ball New Play Festival, San Francisco, CA, 2005</p>
<p><i>Halo</i> full-length play</p>	<p>Performed by Rude Guerrilla, Orange, CA, 2003 (dir. Dave Barton) Performed by Screaming Venus, NYC, 2001 (dir. Jenny Schwartz & Sarah Stern) Published in <i>Plays and Playwrights 2002</i> (ed. Martin Denton) Excerpt from play included in <i>Best Women's Monologues 2001</i> (Smith & Kraus) and <i>One on One: The Best Women's Monologues for the 21st Century</i> (Applause Books)</p>
<p><i>The Wasps</i> (Adaptation of Aristophanes) full-length play</p>	<p>Commissioned and Performed by Target Margin, NYC, 2007 (dir. José Zayas)</p>
<p><i>White People</i> a ten-minute play</p>	<p>Performed by The Huntington Theatre, Boston Theater Marathon, Boston, MA, 2009 (dir. M. Bevin O'Gara) Published in <i>Boston Theater Marathon XI: The 2009 Anthology</i> (ed. Kate Snodgrass, Smith & Krauss)</p>

WORKS-IN PROGRESS

<p><i>The Correspondent</i> full-length play</p>	<p>New play, in progress Readings at The Lark, NYC, 2010 and The Huntington, Boston, MA, 2009</p>
<p><i>The Happy Sad</i> feature-length screenplay</p>	<p>Screenplay adaptation of play</p>
<p><i>The Awake</i> full-length play</p>	<p>New play, in progress Readings at Theatre @ Boston Court, Los Angeles, 2010 and The Management, NYC, 2009</p>

PLAYWRITING AWARDS AND HONORS

Writer-in-Residence, New York Stage and Film and the Lark, Vassar College, NY, Summer 2010
 Artist in Residence, Byrdcliffe Artist Colony, Woodstock, NY, Summer 2010
 Emerging Writer Fellowship, Writers' Room of Boston, 2010
 MacDowell Fellow, MacDowell Colony, Peterborough, NH, Summer 2009
 Winner, Jerome Fellowship, Playwrights' Center, Minneapolis, MN, 2009 (declined)
 Winner, L. Arnold Weissberger Prize, Williamstown Theatre Festival (Nominated by Huntington Theatre), 2008
 MacDowell Fellow, MacDowell Colony, Peterborough, NH, Summer 2008
 Finalist, PlayLabs, Playwrights' Center, Minneapolis, MN, 2008
 Playwriting Fellowship, Huntington Theater, Boston, MA, 2007-2009
 Winner, Nancy Quinn Grant, A.R.T./NY, NYC, 2007
 Winner, Puffin Grant, Puffin Foundation, NYC, 2007
 Finalist, Bay Area Playwrights Festival, San Francisco, CA, 2007
 Winner, Nancy Quinn Grant, A.R.T./NY, NYC, 2006
 Tennessee Williams Fellowship, Sewanee Writers' Conference, TN, 2006
 Winner, Nancy Quinn Grant, A.R.T./NY, NYC, 2005
 Selected Playwright, Lincoln Center Directors Lab, NYC, 2005
 Finalist, Cutting Ball New Play Festival, San Francisco, CA, 2005
 Winner, Moving Arts Premiere One-Act Competition, Los Angeles, CA, 2004
 Selected Participant, Soho Rep Writer/Director Lab, NYC, 2002 – 2003
 Finalist, PlayLabs, Playwrights' Center, Minneapolis, MN, 2002
 Runner-Up, Princess Grace Playwriting Fellowship, NYC, 2001
 Winner, Hothouse Playwriting Residency, Annex Theatre, Seattle, WA, 2001
 Finalist, Jerome Fellowship, Playwrights' Center, Minneapolis, MN, 2000

DIRECTING WORK

<i>Cleansed</i> By Sarah Kane	Workshop Production (Equity Showcase), Ohio Theater, NYC, 2004
<i>The Jesus Side</i> By Ken Urban	Production (Equity Showcase), Manhattan Theatre Source, NYC, 2003
<i>Or Polaroids</i> By Ken Urban	Production (Equity Showcase), HERE Arts Center, NYC, 2002
<i>The Gnadiges Fraulein</i> By Tennessee Williams	Student Production, Rutgers University, NJ, 2000
<i>Burners</i> By Ken Urban	Production (Equity Showcase), Kraine Theater, NYC, 1999
<i>Other Places</i> By Harold Pinter	Student Production, Rutgers University, NJ, 1999

RECENT READINGS DIRECTED AT: Ohio Theater (NYC), Harvard University (Cambridge, MA), Epiphany Theatre Company (NYC), Rutgers University (NJ), and The Drama Book Shop (NYC).

PLAYWRITING COMMISSIONS

The Huntington Theater, Boston, MA; The Chocolate Factory Theatre, NYC; Rude Guerrilla, Orange, CA; The Production Company, NYC; Target Margin, NYC.

SELECTED PRESS

Nancy Wossam. "Eskimos' at Open Circle is a tale for our modern, tech-driven age," Review of *The Private Lives of Eskimos*, March 2010. <http://seattletimes.nwsources.com/html/thearts/2011420849_lives23.html>

Kyle Regan. "The Private Lives of Eskimos: Dead Woman's Cell Phone," Review of *The Private Lives of Eskimos*, March 2010. <<http://www.thestranger.com/seattle/the-private-lives-of-eskimos-dead-womans-cell-phone/Content?oid=3709377>>

Peter Filichia, "Young actors shine in a searing production," Review of *I ♥ KANT*, December 2009. <http://www.nj.com/entertainment/arts/index.ssf/2009/12/young_actors_shine_in_a_searin.html>

Jorge Fife, "Nothing Bite Sized about Ken Urban's *Nibbler*," Article and review of *Nibbler*, *LA Stage*, November 2009. <<http://www.laststageblog.com/2009/11/16/nothing-bite-sized-about-ken-urbans-nibbler>>

Interview with Patrick Lee, "Q&A: Summer Play Festival 2009" Just Shows To Go You blog, July 2009. <<http://justshowstogoyou.com/blog/2009/07/01/quick-qa-summer-play-festival>>

"Dueling Critics," Feature of Chicago production of *The Private Lives of Eskimos*, National Public Radio, January 2009. Archived at <http://www.kenurban.org/eskimo_npr.mp3>

Martin Denton, Review of *The Happy Sad* (one-act version) at the Flea Theatre, March 2008, <<http://www.nytheatre.com/nytheatre/showpage.php?t=brea6407>>

Claudia La Rocco, "Must Check This Out! Eskimos Speak Spam! Who Knew?," Review of *The Private Lives of Eskimos*, *New York Times*, 12 September 2007.

Martin Denton, Review of *The Private Lives of Eskimos*, *nytheatre.com*, 9 September 2007.

Anita Gates, "Seeing Four Women's Lives, Full of Pluses and Minuses," Review of *I ♥ KANT*, *New York Times*, 13 September 2006.

Kerri Allen, Review of Ken Urban's *I ♥ KANT*, *Time Out*, September 21-27, 2006

Sam Thielman, Review of Review of Ken Urban's *I ♥ KANT*, *Backstage*, 19 September 2006.

Maya Avrasin, Review of Review of Ken Urban's *I ♥ KANT*, *Show Business Weekly*, 20 September 2006.

Isaac Butler, "You Gotta Have ♥: Ken Urban's *I ♥ KANT*," *The Brooklyn Review*, September 2006.

Aleks Sierz, Introduction to *The Female Terrorist Project*, in *New York Theater Review*, Ed. Brook Stowe (New York: Black Wave Press, 2005).

Steven Mikulan, "Before the Fall," Feature Article on *The Absence of Weather*, *LA Weekly*, March 11–17, 2005

Philip Brandes, "A chilling look at a Cold War strategist," Review of *The Absence of Weather*, *Los Angeles Times*, 4 March 2005.

David C. Nichols, "Women warriors with a 'Project,'" Review of *The Female Terrorist Project*, *Los Angeles Times*, 11 February 2005.

Eric Marchese, "'Terrorist Project' hits its target," Review of *The Female Terrorist Project*, *OC Register*, 11 February 2005.

Jason Grote, "A Poetics of Terror: The Theatre of Ken Urban," *The Brooklyn Rail*, July–August 2004.

Joel Beers, "Unholy Three: In Praise of Urban's Dramaturgical Excess," Review of *New Jersey Trilogy*, *OC Weekly*, 29 August – 4 September 2003.

David C. Nichols, "'Trilogy' takes an edgy look at dysfunction," Review of *New Jersey Trilogy*, *Los Angeles Times*, 16 August 2003.

Chris Jensen, Review of *I ♥ KANT*, *Seattle Weekly*, 9 May 2002.

ADDITIONAL PUBLICATIONS

"Sarah Kane," in *Methuen Drama Guide to Contemporary British Playwrights*, Eds. Martin Middeke, Peter Paul Schnierer and Aleks Sierz (London: Methuen, forthcoming).

Introduction to new edition of Sarah Kane's *4.48 Psychosis* (London: Methuen, forthcoming).

Introduction to new edition of Sarah Kane's *Blasted* (London: Methuen, forthcoming).

"The Censor in the Mirror," in *Out of Silence: Censorship and Self-Censorship in Theatre and Performance*, Ed. Caridad Svich (Manchester and New York: Manchester University Press, 2010).

Contributor, "Pinter: In Memoriam" *Contemporary Theatre Review*, 19.2 (May 2009).

"'The current war is their war': An Interview with Playwright and Actor Ellen McLaughlin," *Contemporary Theatre Review*, 19.1 (February 2009).

Book review of Clare Wallace's *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama, Modern Drama*, 51.4 (Winter 2009).

"A Happy Union," Book review of Scott Cummings' *Remaking American Theater: Anne Bogart, Chuck Mee and the SITI Company*, *Theater (Yale)*, 38.1 (Spring 2008).

"Cruel Britannia," in *Cool Britannia: British Political Drama in the 1990s*, Eds. Graham Saunders and Rebecca D'Monte (London: Palgrave, 2008).

"Ghosts from an Imperfect Past: Philip Ridley's Nostalgia," *Modern Drama*, 50.3 (Fall 2007).

"The Body's Cruel Joke: The Comic Theatre of Sarah Kane," in *A Concise Companion to Contemporary British and Irish Drama*, Eds. Mary Luckhurst and Nadine Holdsworth (Oxford: Blackwell, 2007).

"Contemporary American Playwriting: The Issue of Legacy, Jason Grote, Caridad Svich, and Anne Washburn in conversation with Ken Urban," *PAJ: A Journal of Performance and Art*, 84 (September 2006).

"Thoughts on Globalization and *The Female Terrorist Project*," *Contemporary Theatre Review*, 16.1 (February 2006).

"Towards a Theory of Cruel Britannia: Coolness, Cruelty and the 'Nineties," *NTQ: New Theatre Quarterly*, 80 (November 2004). Translated into Czech in *Svet a Divadlo (World and Theatre)*, 5-6 (2005).

"An Ethics of Catastrophe: The Theatre of Sarah Kane," *PAJ: A Journal of Performance and Art*, 69 (September 2001).

Review of Sarah Kane's *Crave*, *Theatre Journal*, 53 (2001).

REFERENCES

Hal Brooks, Director, NYC

Trip Cullman, Director, NYC

Sam Gold, Director, NYC

Adam Greenfield, Literary Manager, Playwrights' Horizons, NYC

Barbara Grossman, Chair, Department of Drama and Dance, Tufts University, Medford, MA

Craig Lucas, Playwright and Director, NY

Matthew Maguire, Playwright and Director, Director of Theatre Program, Fordham University

Lisa Timmel, Director of New Work, Huntington Theatre, Boston, MA

Paula Vogel, Playwright, Eugene O'Neill Professor of Playwriting, Yale Drama School, New Haven, CT

Mac Wellman, Playwright, Donald I. Fine Professor of Playwriting, Brooklyn College, NYC

Chay Yew, Playwright and Director, NYC