

EXPLORING  
**NEW FRONTIERS**  
IN THEATRE



Ken Cheeseman, Bhavesh Patel, and Gregory Livingston in *If God Were Blue* by Carey Perloff. Photo by Jamie Kraus Photography.

— **COLORADO** —  
**NEW PLAY**  
— **SUMMIT** —



**DENVER CENTER** FOR  
PERFORMING ARTS  
Theatre Company

**FEB 14 & 15, 2026**



#CNPS26 | @DenverCenter

**SUMMIT HOTLINE:** 303.446.4841

**LOST AND FOUND:** 303.446.4808

**BOX OFFICE:** 303.893.4100

# LAND ACKNOWLEDGEMENT

The Denver Center for the Performing Arts honors and acknowledges that it resides on the traditional and unceded territories of the Ute, Cheyenne, and Arapaho Peoples. We also recognize the 48 contemporary Indigenous Tribes and Nations who have historically called Colorado home.

We pay our respects to Elders past, present, and future, and to all those who have stewarded the land and water for generations.

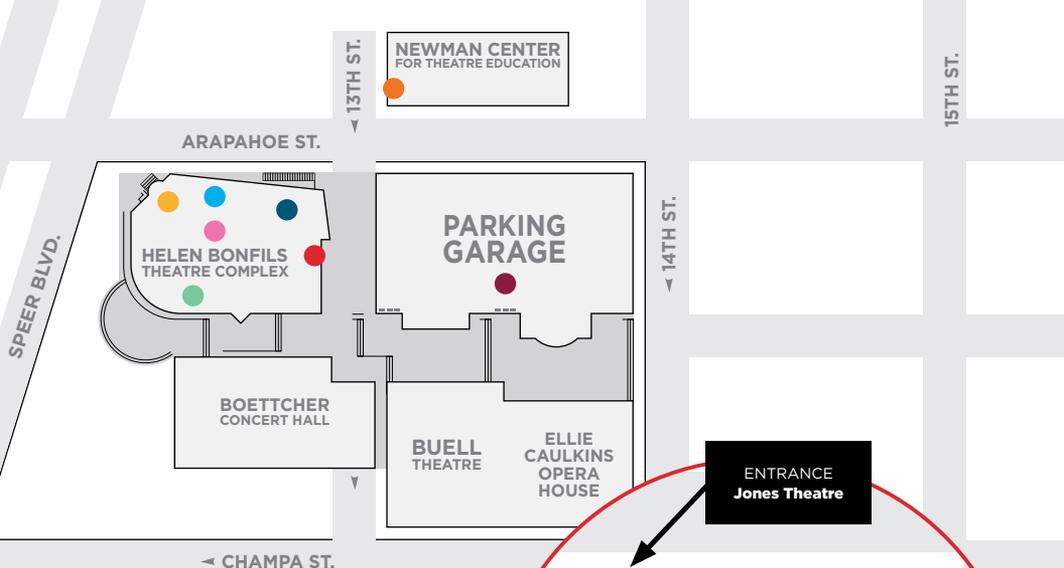
May this acknowledgment express the DCPA's commitment to grow and deepen its relationships with the vibrant Indigenous communities who continue to thrive and uphold their sacred relation to this land.



## **AN INDUSTRY LEADER IN NEW PLAY DEVELOPMENT**

Over the past 46 seasons, the DCPA has produced nearly 155 world premieres, including many that were first presented to live audiences as Colorado New Play Summit readings. Through commissions, workshops, and the Summit, we have an opportunity to support the important work of playwrights, invest in the future of the American theatre, and keep our finger on the pulse of contemporary writing.

[Take a look at the Summit history and successes.](#)



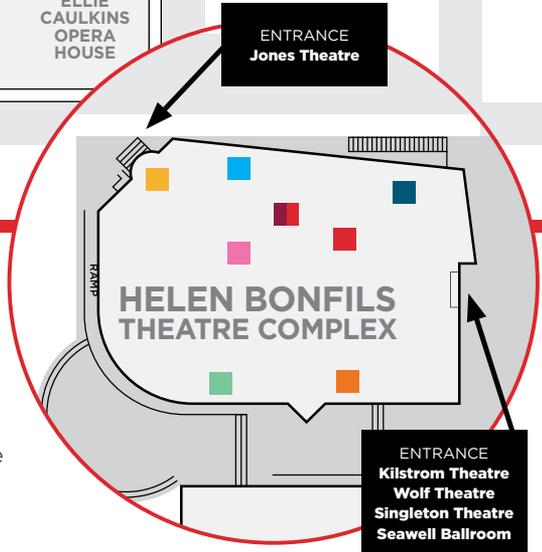
COLORADO CONVENTION CENTER

# DCPA CAMPUS MAP

- Bonfils Complex Entrance & Box Office
- Jones Theatre (exterior entrance on Speer & Arapahoe)
- Wolf Theatre
- Singleton Theatre
- Kilstrom Theatre
- Randy Weeks Conservatory Theatre Entrance
- Parking
- Seawell Ballroom

## GENDER-INCLUSIVE RESTROOMS

The DCPA has gender-inclusive restrooms on the first and third floors of the Newman Building, as well as outside of the Kilstrom Theatre and in the mid-level lobby outside of the Wolf Theatre in the Bonfils Complex. These single-room facilities are available to anyone, regardless of gender. They offer a supportive option for transgender, gender non-binary, and gender non-conforming individuals, as well as enhanced access for people with disabilities.



# BONFILS COMPLEX MAP

- Singleton Theatre (*bottom floor*)
- Jones Theatre (*access via exterior*)
- Seawell Ballroom
- Wolf Theatre
- Kilstrom Theatre (*main floor*)
- Gender-Inclusive Restrooms
- Wellness Room (*mid-level lobby outside of the Wolf Theatre*)
- Elevator

# SUMMIT SCHEDULE

## REGISTRATION BEGINS AT 11:30AM

IN THE HELEN BONFILS THEATRE COMPLEX LOBBY

### SAT, FEB 14

	FIRST NEW PLAY READINGS	
12:30PM	<b>ORANGE TRACK:</b> <i>Lemuria</i> in the Wolf Theatre	<b>BLUE TRACK:</b> <i>You Should Be So Lucky</i> in the Kilstrom Theatre
	SECOND NEW PLAY READINGS	
3:30PM	<b>ORANGE TRACK:</b> <i>Influent</i> in the Kilstrom Theatre	<b>BLUE TRACK:</b> <i>The Myth of the Two Marcos</i> in the Wolf Theatre
6:30-7:45PM	<b>Summit Dinner</b> in the Seawell Ballroom	
8PM	<b><i>Cowboys and East Indians</i></b> in the Singleton Theatre	
10PM	<b>Playwrights' Slam</b> in the Jones Theatre	

### SUN, FEB 15

9:30AM	<b>High School Playwriting Competition Winners</b> in the Randy Weeks Conservatory Theatre	
11:30AM	<b>Lunch</b> in the Seawell Ballroom	
	THIRD NEW PLAY READINGS	
12:30PM	<b>ORANGE TRACK:</b> <i>You Should Be So Lucky</i> in the Kilstrom Theatre	<b>BLUE TRACK:</b> <i>Lemuria</i> in the Wolf Theatre
	FOURTH NEW PLAY READINGS	
3:30PM	<b>ORANGE TRACK:</b> <i>The Myth of the Two Marcos</i> in the Wolf Theatre	<b>BLUE TRACK:</b> <i>Influent</i> in the Kilstrom Theatre
8PM	<b><i>Godspeed</i></b> in the Kilstrom Theatre	
10PM	<b>Summit Party</b> in the Bonfils Lobby	

**Reservations and tickets are required for all events.** Please visit the Box Office to add on additional events or for more information.



SUMMIT READING  
AND DCTC COMMISSION

# INFLUENT

By Isaac Gómez

## A playfully self-aware reckoning with public opinion and cancel culture.

**ISAAC GÓMEZ** (They/Them) is an award-winning playwright and screenwriter from El Paso, Texas. They identify as na'wi, the third gender marker of the Rarámuri, an Indigenous community of northern Chihuahua, of which they are a direct descendant. Their work has been produced and/or developed by Lincoln Center, Steppenwolf Theatre Company, Audible Theater, Primary Stages, Oregon Shakespeare Festival, Goodman Theatre, and the Alley Theatre, among others. Honors include the Dramatists Guild Lanford Wilson Award and the Jeffry Melnick New Playwright Award. Plays are published by Samuel French/Concord Theatricals. They are a certified facilitator of Liz Lerman's Critical Response Process.

### DIRECTOR

**JESSI D. HILL** (She/Her) is a director based in NYC. Off-Broadway: Robert Montano's *Small* (2024 Drama Desk and Outer Critics Circle nominations), Matthew Freeman's *The Ask* (2025 Drama Desk Award nomination), Chisa Hutchinson's *Surely Goodness and Mercy*, and Larissa FastHorse's *Vanishing Point*. Credits include new work at New York Theatre Workshop, The Public, Primary Stages, Labyrinth, Women's Project, 59E59, P73, Clubbed Thumb, La Mama, Rattlestick, Ensemble Studio Theatre, Playwrights Realm, New Georges. Regional: Old Globe, George St. Playhouse, A.R.T, People's Light, Diversionary, Contemporary American Theatre Festival, TheatreSquared, and others. International: Edinburgh, London, New Zealand, Berlin, Hamburg, Amsterdam, Brussels, Ukraine, Rome. MFA: Yale. SDC. [jessidhill.com](http://jessidhill.com)

### DRAMATURG

**LEEAN KIM TORSKE** is the Director of Literary Programs for the Denver Center Theatre Company, where she supports a variety of artistic and administrative projects, including the curation, development, and production of new work through the Colorado New Play Summit. Her recent DCTC dramaturgy credits include *Cowboys and East Indians*, *Cat on a Hot Tin Roof*, *The Suffragette's Murder*, and *Hamlet*. In the past, she's served as the Literary Manager and Casting Associate at Northlight Theatre, Director of the Russ Tutterow Fellowship at Chicago Dramatists, a publicist and discussion facilitator at Steppenwolf Theatre Company, and a freelance dramaturg and theatre artist working with regional theatres and playwrights across the country.

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Michael Finkle | [mfinkle@wmeagency.com](mailto:mfinkle@wmeagency.com)

[MEET THE  
ARTISTS](#)



SUMMIT READING

# LEMURIA

By Bonnie Antosh

## A lemur-filled reimagining of the inheritance drama.

**BONNIE ANTOSH** (She/Her) is a playwright and screenwriter from both Carolinas and NYC. She's a staff member at the Sewanee Writers' Conference, a Samuel French OOB Festival winner, and an alum of The Road's Under Construction Cohort. Recently, her plays have been nominated for the Susan Smith Blackburn Prize and developed by DCPA, Ensemble Studio Theatre, PlayPenn, Threshold Theater in Minneapolis, and City Theatre Miami. Her EST/Sloan commission *Lemuria* is the 2025 winner of the NC New Play Project's Mark Gilbert Award; it's also been a finalist for Seven Devils, New Roots, and SETC's Getchell New Play Contest. BA: Yale. [BonnieAAntosh.com](http://BonnieAAntosh.com)

### DIRECTOR

**MELISSA CRESPO** is a multi-hyphenate theater-maker and serves as the Associate Artistic Director at Syracuse Stage. Past world premiere credits: *O.K.!* by Christin Eve Cato (INTAR), *Reggie Hoops* by Kristoffer Diaz (Profile Theater), and *Bees and Honey* by Guadalis del Carmen (MCC Theater). Next season, she will direct two world premieres: *Relentless* by Rae Binstock (Syracuse Stage) and *The Woman Question* by Suli Holum (People's Light). Melissa received her M.F.A. in directing from The New School for Drama. [melissacrespo.com](http://melissacrespo.com)

### DRAMATURG

**JANICE PARAN** (She/Her) is an independent dramaturg and consultant supporting new work in the performing arts. She has worked closely with numerous writers and artists, including David Adjmi, Annie Baker, Nilo Cruz, Christopher Durang, Beth Henley, Branden Jacobs-Jenkins, Emily Mann, Ife Olujobi, Dael Orlandersmith, Denis O'Hare and Lisa Peterson, Phantom Limb Company, Polly Pen, Sarah Ruhl, Mfoniso Udofia, Stephen Wadsworth and Tracey Scott Wilson. Formerly the Director of Play Development at McCarter Theatre in Princeton NJ, she also worked for several years as a dramaturg and program associate for the Sundance Institute Theatre Program, both in the U.S. and internationally.

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[MEET THE  
ARTISTS](#)



SUMMIT READING

# YOU SHOULD BE SO LUCKY

By Alyssa Haddad-Chin

**A multigenerational tale of the things we hold onto in a world of change.**

**ALYSSA HADDAD-CHIN** (She/Her) is a Brooklyn-based, Lebanese American, playwright, educator, and arts facilitator from Upstate, NY. *You Should Be So Lucky* was the recipient of the 2025 American Blues Theater Blue Ink Award for Playwriting and a 2025 finalist for the O'Neill National Playwrights Conference. She is currently a member of Clubbed Thumb's Early-Career Writers' Group and under commission at Noor Theatre. Her work has been developed with NYTW, The Playwrights Realm, Mercury Store, Keen Company, Premiere Stages at Kean, The People's Theatre, B Street Theatre, Capital Repertory Theatre, and others. She is the Company and Community Manager at Target Margin Theater, a Resident Artist at Breaking & Entering Theater Collective, a New Georges Affiliated Artist, and a member of the Dramatists Guild. A collection of her short plays is published with 1319 Press. MFA: NYU Tisch School of the Arts. [alysahaddad.com](http://alysahaddad.com)

DIRECTOR

**JESCA PRUDENCIO** (She/Her) is a director and choreographer dedicated to creating highly physical interdisciplinary works that uplift humanity nationally and internationally. Selected: *Our Town* (Hungarian National Theatre, Romania), *A&Q* (Pineapple Lab, Philippines), *Kairos* (East West Players), *Dot Dot Dot* (TheatreWorksUSA national tour), *Exotic Deadly* (The Old Globe, SF Playhouse), *The Great Leap*, *Bald Sisters* (Steppenwolf), *King Liz* (Geffen Playhouse), *Can We Now?* (La Jolla Playhouse WoW Fest), *Interstate* (Mixed Blood, East West Players), *Club Caliente*, *We Fancy, It's a Ship Show!* (Virgin Voyages). BFA: NYU, MFA: UCSD. Jesca is Associate Professor/Head of Directing at SDSU. [Jescaprudencio.com](http://Jescaprudencio.com)

DRAMATURG

**ANNIE JIN WANG** (She/Her) is a first-generation Chinese American dramaturg and generative artist for new plays, musicals, and opera. Recent notable credits include: *Hildegard* by Sarah Kirkland Snider (NY Times Critic's Pick), *Legendary* by Cheeyang Ng (Relentless Award finalist), and *Salesman* 之死 by Jeremy Tiang (Obie Award for Best New Play). She is currently supporting new projects in development at Beth Morrison Projects, Musical Theatre Factory, and Signature Theatre. Annie serves as the Associate Artistic Director at East West Players in Los Angeles. Previously, she was Associate Director for Artistic Programming at PlayCo in NYC. MFA: Columbia University; BA: Wellesley College. [wang-annie.com](http://wang-annie.com)

Agent contact info for Alyssa Haddad-Chin:  
Susan Gurman | [susan@gurmanagency.com](mailto:susan@gurmanagency.com)

[MEET THE ARTISTS](#)



SUMMIT READING

# THE MYTH OF THE TWO MARCOS

By Tony Meneses

**An exploration of the little moments that become our origin stories.**

**TONY MENESES** was born in Guadalajara, Mexico and raised in Albuquerque/Dallas. At the DCPA: *twenty50*. Old Globe: *El Borracho* and *The Hombres*. Two River Theater: *Guadalupe in the Guest Room*, *The Hombres*, and *A Thousand Maids*. Alum: Soho Rep. Writer/Director Lab, Ars Nova Play Group, Sundance Playwrights Retreat at Ucross, Playwrights Realm Writing Fellowship. Development: DCPA's Colorado New Play Summit, Berkeley Rep's Ground Floor, Old Globe's Powers Fest, South Coast Rep's Pacific Playwrights Festival and New SCRipt Series, The O'Neill National Playwrights Conference. He's a resident playwright in New Dramatists and published by DPS and TRW. Education: UT Austin, Iowa Playwrights Workshop, Juilliard.

DIRECTOR

**DANNY SHARRON** (He/Him) recently directed the world premiere of *Hold Me in the Water* by Ryan J. Haddad at Playwrights Horizons (Drama Desk nominee, Outstanding Solo Performance). Broadway: *Cabaret at the Kit Kat Club* (Associate Director), *Dear Evan Hansen* (Associate Director; Broadway, West End, Toronto, and First National Tour). He has developed and directed work at many Off-Broadway and regional theaters, including The Public, NYTW, Roundabout, MTC, Berkeley Rep, Williamstown, and Woolly Mammoth. Danny is a recipient of NYTW's 2050 Fellowship, Williamstown's Foeller Fellowship, and The Drama League's New York and TV/Film Directing Fellowships. SDC member. Proud husband and father. [dannysharron.com](http://dannysharron.com)

DRAMATURG

**SONIA FERNANDEZ** (She/Her) is a dramaturg, administrator, and producer specializing in new work. As Director of New Work at Woolly Mammoth Theatre Company, she manages new play development activities and leads the organization's local, national, and international search for projects and artists. Recent production dramaturgy credits include: the world premieres of *The World to Come* by Ali Viterbi, *Akira Kurosawa Explains His Movies and Yogurt (With Live and Active Cultures!)* by Julia Izumi, and *The Sensational Sea Mink-ettes* by Vivian J.O. Barnes. She serves on the board of the National New Play Network as Vice President.

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[MEET THE ARTISTS](#)

WORLD PREMIERE & DCTC COMMISSION

# COWBOYS AND EAST INDIANS

By Nina McConigley and Matthew Spangler  
Directed by Chris Coleman  
Dramaturgy by Leean Kim Torske



## A rare exploration of the rural immigrant experience in the American West.

**NINA MCCONIGLEY** is the author of *Cowboys and East Indians* (Viking) and *How to Commit a Postcolonial Murder* (Pantheon). *Cowboys and East Indians* was the winner of the PEN Open Book Award and High Plains Book Award. Her work has appeared in *The New York Times*, *Orion*, *O*, *Oprah Magazine*, *Virginia Quarterly Review*, *American Short Fiction*, and *Ploughshares*, among others. In 2019-2020, she was the Walter Jackson Bate fellow at the Radcliffe Institute for Advanced Study at Harvard University and a recipient of the National Endowment for the Arts (NEA) Creative Writing Fellowship. She teaches at Colorado State University.

**MATTHEW SPANGLER.** *The Kite Runner* from Khaled Hosseini's novel (Broadway, West End, U.S. & U.K. tours); *The Beekeeper of Aleppo* co-written with Nesrin Alrefaai, from Christy Lefteri's novel (U.K. tour); *Operation Ajax* co-written with Farshad Farahat; *Tortilla Curtain* from T.C. Boyle's novel (San Diego Rep); *Albatross* co-written with Benjamin Evett (off-Broadway); *Striking Back* co-written with Kellie Hughes, from Mary Manning and Sinead O'Brien's memoir (Dublin Theatre Festival); *Forgotten Empress* co-written with Farah Yasmeen Shaikh (Z Space, San Francisco). He is currently working with Sukanya Chakrabarti on an adaptation of Rabindranath Tagore's *The Kingdom of Cards*. Matthew is Professor of Performance Studies at San José State University, California; and Writer in Residence at the Hinterland Festival, Ireland.

### DIRECTOR

**CHRIS COLEMAN** is passionate about the connection between stories and community. He joined the DCPA Theatre Company as Artistic Director in November of 2017 and has directed *Cat on a Hot Tin Roof*, *Hamlet*, *A Little Night Music*, *Hotter Than Egypt*, *Much Ado About Nothing*, *Rattlesnake Kate*, *Twelfth Night*, *A Doll's House*, *Anna Karenina*, and *Oklahoma!*. Previously, Chris served as Artistic Director for Portland Center Stage in Oregon for 18 years. Under his leadership, PCS renovated the city's historic Armory into a new home, saw annual attendance nearly double, workshopped 52 new plays that went on to productions at over 100 theaters around the US and UK, and became a national leader in how theaters engage with their community. In 1988, Chris founded Actor's Express in Atlanta (in the basement of an old church), a company that continues to be a cultural force in the Southeast today. He has directed at major theaters across the country, including Oregon Shakespeare Festival, the Alliance Theater, Dallas Theater Center, Baltimore Center Stage, Actors Theatre of Louisville, ACT/Seattle, the Asolo, Pittsburgh Public, 59E59, and New York Theater Workshop. He and his husband, actor/writer Rodney Hicks, live in Reunion. Since moving to Colorado, he has hiked Dominguez Canyon, wandered the Cliff Dwellings of Mesa Verde, explored a working mine in Creede, and rafted down the Arkansas River.

### DRAMATURG

**LEEAN KIM TORSKE** (see page 6)

Agent contact info for Nina McConigley:  
Holly Frederick | hf@cbltd.com

Agent contact info for Matthew Spangler:  
Mark Orsini | morsini@bretadamsltd.net



WORLD PREMIERE

# GODSPEED

By Terence Anthony

Directed by Delicia Turner Sonnenberg

Dramaturgy by Arminda Thomas

**A quintessential Western, revised with an entirely new kind of hero.**

**TERENCE ANTHONY** is a playwright and TV writer based in Los Angeles. TV credits include the Paramount+ show “Lawmen: Bass Reeves” and an upcoming series for Netflix. He is currently developing a limited series with Escape Artists Entertainment. Terence’s plays have been seen at the Alcove/Lortel Theatre, Colorado New Play Summit, Bay Area Playwrights Festival, PlayPenn Conference, Chicago Dramatists, RADAR LA Festival, and Great Plains Theatre Conference. Theater credits include: *The House of the Negro Insane* (World Premiere, Contemporary American Theater Festival, 2022 + National Black Theater Conference, 2022), *Burners* (2017 Ovation nominee), *Euphrates* (Max K. Lerner Playwriting Fellowship), *Tombo* (O’Neill Conference finalist).

DIRECTOR

**DELICIA TURNER SONNENBERG** is an award-winning director whose work has been celebrated for its boldness, creativity, and commitment to diverse storytelling. Credits: DCPA (debut), The Old Globe, Alley Theatre, La Jolla Playhouse, Theatre Calgary, Round House, Two River, Actors Theatre of Louisville, Utah Shakespeare, NJ Rep, and MOXIE Theatre (Founder/Former Artistic Director), among others. Passionate about mentoring the next generation of theatre artists, Delicia has also directed plays for the University of California San Diego, Rutgers University, University of San Diego, Sonoma State, University of Redlands, Palomar College, as well as San Diego State University.

DRAMATURG

**ARMINDA THOMAS.** Broadway: *The Sign in Sidney Brustein’s Window*. Other New York credits include *The Wash*, *The Swamp Dwellers*, *Wine in the Wilderness*, *The Great Privation*, and *Wedding Band*. Regional credits include: *Leroy and Lucy* (Steppenwolf Theatre), *Trouble in Mind* (Hartford Stage), *Wedding Band* (Stratford Theatre Festival), and *Jazz* (Marin Theatre Company). Previously archivist and dramaturg for Dee-Davis Enterprises, where she was an executive producer for the Grammy Award-winning audiobook, “With Ossie and Ruby: In This Life Together”, Arminda is currently resident dramaturg and co-producer of CLASSIX.

Contact info for Terence Anthony:

terence.2769@gmail.com

# 20 YEARS OF COLORADO NEW PLAY SUMMIT READINGS (OVER 70 AND COUNTING)

## 2006

Richard Dresser, *Augusta*  
Jason Grote, *1001\**  
Michele Lowe, *Good on Paper*

## 2007

Neal Bell, *Shadow of Himself*  
Evangeline Ordaz,  
*Visitors' Guide to Arivaca*  
Theresa Rebeck, *Our House\**  
Eric Schmiedl, *Plainsong\**

## 2008

Lee Blessing, *Perilous Night*  
Cusi Cram,  
*Dusty and the Big Bad World\**  
Steven Dietz, *Shooting Star*  
Michele Lowe, *Inana\**

## 2009

Constance Congdon,  
*Take Me to the River*  
Rogelio Martinez,  
*When Tang Met Laika\**  
Julie Marie Myatt, *Flooded*  
Dick Scanlan,  
*The Unsinkable Molly Brown\**  
(music and lyrics – Meredith  
Willson, book – Richard Morris)  
Eric Schmiedl, *Eventide\**

## 2010

Jason Grote,  
*Civilization: All You Can Eat*  
Michele Lowe, *Map of Heaven\**  
Caridad Svich, *The House of the  
Spirits\**  
Ken Weitzman, *The Catch\**



Philip Schneider and Lori Wilner.  
Photo by Jamie Kraus Photography.

## 2011

Buntport Theatre,  
*An Extraordinary Demonstration  
of Nikola Tesla's Most Recent  
Discoveries*  
Lisa Loomer,  
*Two Things You Don't Talk  
About at Dinner\**  
Octavio Solis, *Cecilia Marie*  
Lloyd Suh, *Great Wall Story\**  
Samuel D. Hunter, *The Whale\**

## 2012

Richard Dresser, *The Hand of God*  
L M Feldman,  
*Grace, or The Art of Climbing\**  
Jeffrey Haddow & Neal Hampton,  
*Sense & Sensibility The Musical\**  
Lisa Loomer, *Homefree*  
Michael Mitnick, *Ed, Downloaded\**

## 2013

Laura Eason, *The Vast In-Between*  
Marcus Gardley, *black odyssey\**  
Matthew López, *The Legend of  
Georgia McBride\**  
Catherine Trieschmann,  
*The Most Deserving\**  
Karen Zacarías, *Just Like Us\**

## 2014

Idris Goodwin, *Victory Jones and The Incredible One Woman Band*  
Therese Greenidge, *Zenith*  
Laura Schellhardt, *The Comparables*  
Eric Schmiedl, *Benediction\**  
James Still, *Appoggiatura\**

## 2015

Jason Gray Platt, *The There There*  
Theresa Rebeck, *The Nest\**  
Tanya Saracho, *FADE\**  
Catherine Trieschmann,  
*Holy Laughter*

## 2016

José Cruz González,  
*American Mariachi\**  
Lauren Gunderson,  
*The Book of Will\**  
Tira Palmquist, *Two Degrees\**  
Mat Smart, *Midwinter*

## 2017

Donnetta Lavinia Grays,  
*Last Night and the Night Before\**  
Rogelio Martinez, *Blind Date*  
Eric Pfeffinger, *Human Error\**  
Robert Schenkkan, *Hanussen*  
Lauren Yee, *The Great Leap\**

## 2018

Sigrid Gilmer, *Mama Metallica*  
David Jacobi, *The Couches*  
Kemp Powers,  
*Christa McAuliffe's Eyes Were Blue*  
Barbara Seyda, *Celia, a Slave*

## 2019

Beaufield Berry, *In The Upper Room\**  
Isaac Gómez, *Wally World*  
Tony Meneses, *twenty50\**  
Bonnie Metzgar, *You Lost Me\**  
Neyla Pekarek & Karen Hartman,  
*Rattlesnake Kate\**

## 2020

Benjamin Benne, *Alma*  
Yussef El Guindi, *Hotter Than Egypt\**  
L M Feldman,  
*Another Kind of Silence*  
Suzan Shown Harjo & Mary Kathryn  
Nagle, *Reclaiming One Star*  
Jessica Kahkoska, *In Her Bones*

## The Suffragette's Murder



## 2022

Kareem Fahmy, *American Fast*  
Kimber Lee, *saturday*  
Leonard Madrid, *Cebollas\**  
Kirsten Potter, *Rubicon\**

## 2023

Jake Brasch, *The Reservoir\**  
Vincent Terrell Durham,  
*Polar Bears, Black Boys & Prairie  
Fringed Orchids*  
Christina Pumariega, *Joan Dark*  
Sandy Rustin,  
*The Suffragette's Murder\**

## 2024

Terence Anthony, *Godspeed\**  
Nina McConigley and  
Matthew Spangler,  
*Cowboys and East Indians\**  
Andrew Rosendorf, *One-Shot*  
Vauhini Vara, *Ghost Variations*

## 2025

jose sebastian alberdi, *bogfriends*  
David Myers, *How To Conquer  
America: A Mostly True History  
of Yogurt*  
Carey Perloff, *If God Were Blue*  
Bianca Sams, *Rust On Bone*

## 2026

Isaac Gómez, *Influent*  
Bonnie Antosh, *Lemuria*  
Alyssa Haddad-Chin,  
*You Should Be So Lucky*  
Tony Meneses,  
*The Myth of the Two Marcos*

The cast of *The Suffragette's Murder*.  
Photo by Jamie Kraus Photography.

\*Subsequent Theatre Company Production



# THE DOUG LANGWORTHY FUND

**Former Director of New Play Development, Doug Langworthy, had his “hand on the pulse of the American playwriting scene.”** Doug passed away shortly after curating and serving as a dramaturg on the 2020 Colorado New Play Summit.

For 15 years, Langworthy worked alongside DCPA Theatre Company Artistic Director Chris Coleman and former Artistic Director Kent Thompson to curate the DCPA’s nationally acclaimed Colorado New Play Summit. Langworthy had a hand in developing 19 plays for full production with the Theatre Company. One of the most successful plays ever to come out of the Summit was Matthew Lopez’s *The Legend of Georgia McBride*, and Thompson said, “Doug discovered that for us.”

“Doug was gifted in so many ways, but he was particularly adept at identifying plays we should be reading,” Thompson added. “He had a great track record for picking out great stories that would have gotten lost in the pile otherwise.”

The Doug Langworthy Fund has been established in his memory with generous gifts from his friends, colleagues, and loved ones. The fund supports a DCPA Commissioned Writer who will be featured and have the opportunity to develop their work in the Colorado New Play Summit.

**Join more than 90 donors who have contributed to the Doug Langworthy Memorial Fund by visiting [www.denvercenter.org/langworthyfund](http://www.denvercenter.org/langworthyfund)**

# DCPA COMMISSIONED WRITERS

## CURRENT

Luis Alfaro

César Alvarez

Jake Brasch

Satya Chávez

Clarence Coo

Quetzal Flores

Isaac Gómez

José Cruz González

Donnetta Lavinia Grays

Antoinette Nwandu

Max Posner

Christina Pumariega

Brian Watkins

## PREVIOUS

Lee Blessing

Buntport Theater

Constance Congdon

Steven Dietz

Ami Dyan

Laura Eason

Anne García-Romero

Marcus Gardley

José Cruz González

Idris Goodwin

Kirsten Greenidge

Jason Grote

Lauren Gunderson

Karen Hartman

Steven Cole Hughes

David Jacobi

Jessica Kahkoska

Kimber Lee

Lisa Loomer

Michele Lowe

Rogelio Martinez

Nina McConigley

Tony Meneses

Michael Mitnick

Julie Marie Myatt

Mary Kathryn Nagle

Neyla Pekarek

Kemp Powers

Theresa Rebeck

Tanya Saracho

Robert Schenkkan

Eric Schmiedl

Mat Smart

Octavio Solis

Matthew Spangler

James Still

Regina Taylor

Catherine Trieschmann

Mfoniso Udofia

Elyzabeth Gregory Wilder

Lauren Yee

Karen Zacarías

# 2026 MIDDLE & HIGH SCHOOL PLAYWRITING COMPETITION

This playwriting workshop and competition for middle and high schoolers statewide nurtures young writers as they develop new plays and inspires creativity through playwriting. Middle and high school educators sign up for a free 60-minute playwriting workshop that introduces students to the fundamentals of writing a 10-minute play for middle school or a one-act play for high school. This year, 159 workshops served 3,322 students in 10 counties across Colorado.

DCPA artistic, literary, and theatre education professionals judged 288 anonymous submissions, choosing ten high school finalists and three winning plays for both the middle school and high school categories. The three winning high school students received a cash prize of \$250 and a live reading at the Colorado New Play Summit. The three winning middle school students had their plays published in an annual playwriting anthology and received a \$250 cash prize. In addition, each winner's teacher received \$250 for books, supplies, or other teaching tools for their classrooms. The three winning high school playwrights will have a professionally staged reading performed at their school.

## 2026 HIGH SCHOOL WINNERS

(alphabetically by title)

### ***Bajo La Misma Luna***

by Flavia Armas

### ***Number 47***

by Carson McConathy and Kaylee Johnson

### ***Scraps***

by Audrey Flege

## 2026 MIDDLE SCHOOL WINNERS

(alphabetically by title)

### ***The Case of the Missing Jewels***

by Emery Eun

### ***The Daughter of the All-father***

by Miyu Hessel

### ***The Waiting Room***

by Taylor Hunt

## 2026 HIGH SCHOOL FINALISTS

(alphabetically by title)

### ***The Grocery and the Clerk***

by Liam McBride

### ***La Ultima Vuelta***

by Daniela Perez

### ***Storm Surge***

by Cressida McCurdy

### ***This Corner On 18th***

by Cadge Percia

### ***The Weight of Still Water***

by Katherine Stuart

### ***When It Rains***

by Claire Hill

### ***Wilted***

by Gabe Looney and Alanna Scheuermann

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## WINNER READINGS

Randy Weeks Conservatory Theatre,  
Newman Center, Third Floor

### **Subscribers, Family & Public:**

Sat, Feb 14 @ 2pm

### **Festival Summit Attendees:**

Sun, Feb 15 @ 9:30am

## CONNECT

Meet the winners and 10 semi-finalists on DCPA's online [NewsCenter](#).

# MEET THE 2026 HIGH SCHOOL COMPETITION WINNERS

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## BAJO LA MISMA LUNA

By Flavia Armas  
Senior, Cherry Creek High School

***Bajo La Misma Luna* is about Luna and Ivan, two teenagers who meet on the rooftop of a building in Denver and end up forming a beautiful connection. Amidst jokes, anxiety, family, work, and the fear of immigration, they get to know each other and grow closer. The moon becomes their “safe place,” even though life is pushing them apart.**

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## NUMBER 47

By Kaylee Johnson and Carson McConathy  
Seniors, Salida High School

**Take a trip to a strange afterlife waiting room, where every soul is reduced to a number. The characters’ fates hang on the judgement of a grumpy clerk.**

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## SCRAPS

By Audrey Flege  
Senior, Denver School of the Arts

***Scraps* is about a young girl in a bad situation and the adults that know her. It explores themes of morality and responsibility.**

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Annie Abramczyk and Linda Mugleston  
in *The Suffragette's Murder*. Photo by  
Jamie Kraus Photography.

# WOMEN'S VOICES FUND

Founded in 2005 as the first initiative of its kind in the nation, the Women's Voices Fund reflects our long-standing commitment to commission, develop, and support the work of women playwrights and directors.

**NOW, 20 YEARS LATER, THE FUND HAS SURPASSED \$1.8 MILLION AND ENABLED THE THEATRE COMPANY TO:**

- Produce 40 plays by women, including 19 world premieres
- Employ 24 female directors
- Support the work of 35 female playwrights

This year, the WVF is pleased to support the world premiere productions of *Cowboys and East Indians* by Nina McConigley and Matthew Spangler, and *Godspeed* by Terence Anthony directed by Delicia Turner Sonnenberg.

**TO JOIN THE WVF OR LEARN MORE**

[denvercenter.org/wvf](https://denvercenter.org/wvf) • 303.893.6057 • [wvf@dcpa.org](mailto:wvf@dcpa.org)



The DCPA has worked with Semple Brown for more than a decade to enhance all of the experiences in our venues — from arrival through performance and beyond. The DCPA's drive for artistic innovation stretches our imaginations—and our architects' imaginations — to their fullest.

Semple Brown's design work for cultural clients includes dance studios, art galleries and studios, media spaces, recording studios, schools and screening rooms. They understand the partnership required to work with creative clients. Semple Brown's architects and designers respond to the functional and visionary needs of diverse artists, disciplines and audiences.

The DCPA congratulates Semple Brown on 15 years of work together to improve DCPA facilities for our patrons, artists and technicians, and we would like to thank them for their partnership.

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Kyle Cameron, Sasha Roiz, Jacob Dresch, and Arielle Goldman read *How to Conquer America: A Mostly True History of Yogurt* by David Myers. Photo by Jamie Kraus Photography.



## ADDITIONAL INFO

### SUMMIT INQUIRIES

Grady Soapes, Summit Producer, [gsoapes@dcpa.org](mailto:gsoapes@dcpa.org), 303.446.4841

### PRESS

Brittany Gutierrez, Associate Director of Communications, [press@dcpa.org](mailto:press@dcpa.org)

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**SUMMIT HOTLINE:** 303.446.4841

**LOST AND FOUND:** 303.446.4808

**BOX OFFICE:** 303.893.4100

### VIDEO & PHOTOGRAPHY

The Denver Center for the Performing Arts will film and photograph most aspects of the Summit for use online and in other marketing initiatives. If you do not wish to be filmed or photographed, please let the photographer/videographer know in advance. Failure to notify shall be deemed consent.

### PLAY SUBMISSIONS

Please visit the play submissions page on our website at [www.denvercenter.org/about-us/careers/#play-submissions](http://www.denvercenter.org/about-us/careers/#play-submissions) for more information. If you have additional questions about our submissions process, please contact us at [literary@dcpa.org](mailto:literary@dcpa.org).

Sasha Roiz and Arielle Goldman read *How to Conquer America: A Mostly True History of Yogurt* by David Myers. Photo by Jamie Kraus Photography.



# THANK YOU

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