**Beto O’Byrne**

**playwright**

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**Beto O’Byrne** hails from East Texas and is the co-founder of [Radical Evolution](http://www.radicalevolution.org), a multi-ethnic, multi-disciplinary producing collective based in Brooklyn, NY. The author of 15 full-length plays, his work has received productions in Los Angeles, CA, Austin, TX, San Antonio, TX, and New York City, where was the most recent playwright-in-residence at the Stella Adler School of Acting and a 2050 Fellow at New York Theatre Workshop. In addition, O’Byrne advocates the performing arts field, having worked with organizations such as Theatre Communications Group (artistic and international programs associate), La Cooperativa of Latinx Theatre Artists of NYC (co-founder), and the Latinx Theatre Commons (steering committee member). MFA, Dramatic Writing: University of Southern California. [www.betoobyrne.com](http://www.betoobyrne.com)

**Full-Length Plays (**selected**)**

*see page three for production history*

**Ally-** A solo performance play about calling in

*An examination of what it means to be a racial/ethnic/cultural ally in the modern era, as seen through the story of Peter Norman, the little known ally of Tommie Smith and John Carlos, who stood with solidarity with them during their momentous moment of protest during the 1968 Olympics.*

**You’re not Alone (anymore) –** Ensemble-based play inspired by NYC’s homelessness epidemic

*Commissioned by the Stella Adler School for Acting, this play attempts to discover the meaning of homes, homelessness, and collective action, through the story a group of archeologists desperately trying to uncover the truth of an undeveloped piece of property, the real estate mogul intent of inserting condos onto it, and the community around it that knows what will happen to them if either were to succeed.*

**Black Me Out-**A punk-rock play about transitions

*Part of a series of commissions based on albums, this play follows the fictional punk rock band The Suspect Device, and those close to them as their world is rocked after the lead singer comes out as transgender to the punk community. Inspired by “Transgender Dysphoria Blues” by Against Me!*

**Loving and Loving –** Ensemble-based play inspired by historical events**.**

*Inspired by the Loving v. Virginia Supreme Court decision, the case which struck down all bans on interracial marriage in the United States in 1967, this play uses three performers to tell this story of Richard and Mildred Loving with a present-day perspective and dramatic sensibility.*

**The Golden Drum Year** – Collaboratively created story told in poetry, prose and moving image.

*Follow six New Yorkers as they live out their lives through the 2011 calendar year. The play uses as its source material 365 poems that the playwright wrote, one per day, during that year. For a review of this play, please use the following link:* [*http://bit.ly/1UN3McI*](http://bit.ly/1UN3McI)

**San Patricios Project** (working title) - A play with music about racial, political, cultural and national identity.

*Originally commissioned by Watts Village Theatre Company, and currently in development in collaboration with El Teatro Campesino, this play uses a blend of traditional “teatro styles” devising techniques, and original source material to dramatize the story of Los San Patricios, Irish/American immigrants who defected to the Mexican Army during the Mexican American War.*

**To Live is to Fly** - A play with music inspired by the songs of Townes Van Zandt.

*Lefty, a musician steps onstage to discover that the only thing that comes out of his mouth when he sings is sand from the Mexican desert. To cure himself of this ailment, he must find the answer in his personal and family history*.

**Into the Pines –** An identity/family drama with comedic undertones.

*A young man must wrestle with the ghosts of his past and the trials of his present when he returns to his childhood farm in rural East Texas. Whispers and allegations about his family surround him and in the end, he must make the decision of whether stay in his hometown or sell the farm, something he knows would cause his family to roll over in their graves.*

**Stumble and Fall** - A dual-action play exploring the nature of identity, history, and multi-culturalism.

*On one side of the stage, Manny and Jade arrive at Manny’s small apartment after meeting in a lonely dive bar in Koreatown, Los Angeles. Neither one is prepared for what happens next. Meanwhile, it’s Savannah in 1975; and Everett, a Vietnam Veteran, sits in a hospital waiting room with a woman who refuses to speak to him, which only makes him talk more.*

**Among the Sand and Smog** - A drama told in three acts via three separate stories.

*Since the 1990s, factory workers and other young women of the city of Juarez have been disappearing off the streets, only to be discovered later lifeless in the desert, or sometimes not at all. Over 300 women have been brutally raped and murdered, the culprits remain at large, and a city mourns while a nation and the world forget. For a review of this play, please use the following link:* [*http://bit.ly/2cQuceI*](http://bit.ly/2cQuceI)

**Commissions**

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| **Commission** | **Organization** | **Date** | **Play** |
| Playwright-in-Residence Project | Stella Adler School of Acting | Winter ‘16 | *You’re not Alone (anymore)* |
| Two-on-Two *(10 min)* | 52nd St. Project | Fall ‘15 | *What We Do, We Do For True* |
| FreeRange *(10 min)* | The Foundry Theatre | Fall ‘14 | *Moves on the Moon* |
| Album Plays | Radical Evolution | Spring ‘14 | *Black Me Out* |
| Clover and Cactus | Watts Village Theatre Co | Winter ‘12 | *San Patricios Project* |
| One-on-One *(10 min)* | 52nd St. Project | Fall ‘11 | *Don’t Go to Dinner* |

**Residencies**

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| **Organization** | **Date** | **Play** |
| New York Theatre Workshop 2050 Fellowship | Summer ‘16 | *San Patricios/Ally* |
| Stella Adler School of Acting Playwright-in-Residence | Winter ‘16 | *You’re not Alone (anymore)* |
| Tofte Lake Artist Residency | Summer ‘12 | *The Golden Drum Year* |
| Tofte Lake Artist Residency | Fall ‘11 | *To Live is to Fly* |
| INTAR’s Maria Irene Fornes Hispanic Playwrights in Residence Lab | Spring ’11 | *Into the Pines* |
| Texas Black and Latino Playwrights Festival | Fall ‘10 | *Into the Pines* |

**Awards & Grants**

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| **Award/Grant** | **Organization** | **Date** | **Notes** |
| Emerging Artist Grant | The Puffin Foundation Grant | Winter ‘17 | Supporting the developmental workshop of the *San Patricios Project* |
| NET Exchange Grant | Network of Ensemble Theatres | Winter ‘17 | El Teatro Campesino will travel to Brooklyn to continue collaborating with Radical Evolution on O’Byrne´s San Patricios script. |
| NET/TEN Travel Grant | Network of Ensemble Theatres | Spring ‘15 | Radical Evolution travelled to El Teatro Campesino to begin collaborations on a new work. |
| Serving the Field | Theatre Communications Group | Summer ‘14 | Research and interviews about how culturally-specific arts organizations collaborate. |
| Emerging Artist Grant | The Puffin Foundation Grant | Spring ‘14 | Supporting the development of the play *Loving & Loving.* |
| Serving the Field | Theatre Communications Group | Summer ‘13 | Researched and interviewed staff at El Teatro Campesino to discuss best practices for arts organizations serving communities of color. |
| National Latino Playwriting Award – Runner Up | Arizona Theatre Company | 2009 | Awarded for the play *Into the Pines.* |

**Training & Professional development**

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| **Program** | **Date** | **Notes** |
| The People’s Institute for Survival and Beyond - Undoing Racism Workshop | Summer ‘16 | *Antiracism training for cultural workers* |
| National Association of Latino Arts and Culture Advocacy Leadership Institute | Spring ‘14 | *Governmental arts advocacy training* |
| National Association of Latino Arts and Culture Leadership Institute | Summer ‘13 | *Non-profit leadership training* |
| Lincoln Center Theatre Director’s Lab | Summer ‘11 | *Advanced directing training* |
| University of Southern California | 2007-10 | *MFA in Dramatic Writing* |
| Northwestern University of Louisiana | 1998-02 | *BA in English (Emphasis in Writing)* |

**Leadership**

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| **Organization** | **Location** | **Title** | **Date** |
| La Cooperativa of NYC Latinx Theatre Artists | NYC | Co-Founder | 2015-Present |
| The Latinx Theatre Commons at Howlround | National | Resources and Development Chair/At-Large member | 2014-Present |
| Radical Evolution Producing Collective | NYC | Co-Founder | 2011-Present |
| Theatre Communications Group | NYC | Artistic and Intl. Programs Associate/Grants Manager | 2011-Present |
| Latino Arts Network | Los Angeles | Planning Committee | 2009 |
| Austin Latino Theater Alliance | Austin, TX | Artistic Director | 2008 |
| SONAV Theater Company | Austin, TX | Artistic Director/Founder | 2006-08 |

**Production/Development History (truncated)**

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| --- | --- | --- | --- | --- |
| ***Title of Production*** | **Prod. Type** | **Producing Org.** | **Location** | **Season/Year** |
| *Loving and Loving* | Production | Radical Evolution/  Harold Clurman Lab Theatre | NYC | Summer ‘17 |
| *San Patricios Project* | Workshop | Radical Evolution/  New York Theatre Workshop | NYC | Winter ‘17 |
| *You’re Not Alone (anymore)* | Student Production | Stella Adler Studio of Acting | NYC | Fall ‘16 |
| *Loving and Loving* | Workshop | Radical Evolution/BAX | Brooklyn, NY | Summer ‘16 |
| *Golden Drum Year* | Production | Radical Evolution &  The Performance Project @ University Settlement | NYC | Winter ‘15 |
| *What We Do, We Do for True* | 10-min. play | 52nd St. Project | NYC | Winter ‘15 |
| *Loving and Loving* | Reading | Rising Circle | NYC | Winter ‘15 |
| *Moves on the Moon* | 10-min. play | The Foundry Theatre | NYC | Fall ‘14 |
| *The Loving Project* | Workshop | Radical Evolution | NYC | Fall ‘14 |
| *Live Lunch Series* | Production | Live Lunch | NYC | Summer ‘14 |
| *The Loving Project* | Reading | Harlem Arts Festival | NYC | Summer ‘14 |
| *To Live is to Fly* | Workshop | Kitchen Dog Theatre | Dallas, TX | Spring ,14 |
| *Golden Drum Year* | Workshop Production | Radical Evolution | NYC | Winter ‘14 |
| *To Live is to Fly* | Reading | Radical Evolution | NYC | Winter ‘12 |
| *The Second Decade Project* | Workshop Performance | Radical Evolution | NYC | Summer ‘12 |
| *Kids on Strike (adaptation)* | Student Production | The Lee Strasberg Theatre & Film Institute, | NYC | Winter ‘11 |
| *Don’t Go to Dinner* | 10-min. play | 52nd St. Project | NYC | Summer ‘11 |
| *Go Green! Playfest* | 10 min. play | Movement Theater Company | NYC | Summer ‘11 |
| *Into the Pines* | Workshop Production | INTAR | NYC | Spring ‘11 |
| *Clover and Cactus* | Workshop Production | Watts Village Theater Company | Los Angeles | Winter ‘10 |
| *Into the Pines* | Workshop | Texas Black and Latino Theater Festival | San Marcos, TX | Summer, ‘10 |
| *36hr Play Festival* | 10-min play | USC Drama Club, | USC (Los Angeles) | Spring ‘10 |
| *Stumble and Fall* | Workshop Production | USC Under Construction Production | USC (Los Angeles) | Spring ‘10 |
| *Missed Connections Play Festival* | 10-min play | USC Drama Club | USC (Los Angeles) | Spring ‘10 |
| *Into the Pines* | Workshop | USC Blueprints Production | USC (Los Angeles) | Spring ‘09 |
| *Stumble and Fall* | Staged Reading | Company of Angels | Los Angeles | Spring ‘09 |
| *Among the Sand and Smog* | Student Production | Brand New Theatre | USC (Los Angeles) | Fall ’08 |
| *Knifefighter* | Workshop | Cypress College | Cypress, CA | Summer ‘08 |
| *Among the Sand and Smog* | Production | San Pedro Playhouse | San Antonio, TX | Summer ‘08 |
| *Nothing’s On* | Festival Production | Fronterafest | Austin, TX | Spring ‘07 |
| *Among the Sand & Smog* | Festival Production. | Fronterafest | Austin, TX | Spring ‘06 |