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SDCF ANNOUNCES THAT CHOREOGRAPHER DOMINIC MOORE-DUNSON HAS BEEN SELECTED AS THE 2025-2026 LLOYD RICHARDS NEW FUTURES RESIDENT ARTIST; MORGAN GREEN WILL SERVE AS HIS MENTOR AT THE WILMA THEATER IN PHILADELPHIA, WHERE SHE SERVES AS CO-ARTISTIC DIRECTOR

THE RESIDENCY INCLUDES A \$50,000 GRANT AND SUPPORTS ACCESS TO INSTITUTIONAL LEADERSHIP FOR ARTISTS WHO ARE ILLUMINATING BLACK CULTURAL EXPERIENCES ON STAGE

(New York, August 27, 2025) Stage Directors and Choreographers Foundation (SDCF) announces that Dominic Moore-Dunson, an award-winning choreographer and arts leader, has been selected as the 2025-2026 Lloyd Richards New Futures Resident Artist at the Wilma Theater, where he will work with Co-Artistic Director Morgan Green.

Named for the legendary leader of the American theatre and awarded to mid-career directors or choreographers, SDCF's Lloyd Richards New Futures Residency is a year-long residency that helps increase access to institutional leadership and supports artists who are illuminating Black cultural experiences on stage. As Resident Artist, Moore-Dunson will receive a \$50,000 grant.

Says Justin Emeka, Co-Chair of the Lloyd Richards New Futures Residency Selection Committee, "The Committee is delighted to award this year's Lloyd Richards New Futures Residency to Dominic Moore-Dunson. Moore-Dunson's choreography blends narrative depth, emotive clarity, and social insight. His leadership as a mentor and community builder makes him an artist of vision and impact. The Wilma Theater's commitment to bold, innovative storytelling makes it the perfect home for this residency, and we are excited to see what this partnership will create."

Moore-Dunson is an award-winning choreographer and arts leader known for his innovative work blending dance, social justice, and community engagement. In his Resident Artist application, Moore-Dunson wrote, "My greatest fulfillment comes from uniting my work as an artist and a leader, where vision and collaboration meet to shape teams and create new Black-centered work. Through the Lloyd Richards New Futures Residency, I aspire to expand the reach of that work and help shape the future of American theatre."

During his residency at the Wilma Theater, Moore-Dunson will work closely with Mentor Morgan Green, receiving unique exposure to the responsibilities of being an artistic leader and the internal structure and workings of a theatrical institution. He will also work with Wilma Co-Artistic Director Yury Urnov on *The Snow Queen*, the company's first offering for an all-ages audience; work with co-Artistic Director Lindsay Smiling on *The America Play* by Suzan-Lori Parks; and attend meetings of the Wilma HotHouse Company, the theatre's ensemble of actors, among other opportunities.

Says Green, "We're so glad to welcome Dominic Moore-Dunson into the Wilma community to experience our theatre-making process and shared leadership model, and just as excited for all that we'll learn from his perspective and creative process."

The 2025-2026 Lloyd Richards New Futures Residency Selection Committee included Co-Chairs Justin Emeka and Anne Kauffman, Lydia Fort, Kent Gash, and Awoye Timpo.

Finalists for this year's award were Carlton V Bell II, Tor Campbell, Bianca Jones, and Taylor Reynolds.

The Lloyd Richards New Futures Residency is made possible with support from the Miranda Family Fund and the Charles and Lucille King Family Foundation as well as support through the SDCF fellowship funds named for Shepard and Mildred Traube and Sir John Gielgud, and many generous individuals.

BIOGRAPHIES

Named one of *Dance Magazine's* 2023 "25 to Watch," **Dominic Moore-Dunson** is an award-winning choreographer, performer, and storyteller based in Akron, Ohio. His work blends contemporary dance, physical theater, live music, and text to explore themes of race, identity, memory, and belonging through what he calls *Urban Midwest Storytelling*—narratives shaped by growing up Black in post-industrial America. He is the writer, director, and choreographer of *inCOPnegro: Aftermath*, a podcast and dance-theater work examining the long-term impact of police violence on Black communities; *The Remember Balloons*, an intergenerational family performance about memory, loss, and Alzheimer's; and *The Block*, a digital Substack essay series combining personal narrative, satire, and movement to reflect on the creative realities of Black working artists. His work has been presented nationally and featured in *The New York Times*, *The Washington Post*, the *Akron Beacon Journal*, and on PBS Western Reserve. A 2024 Ohio Arts Council Individual Excellence Award recipient, Dominic creates immersive, multidisciplinary performances that spark dialogue, healing, and joy—continuing a legacy of storytelling that moves both people and systems.

Morgan Green is an Obie-winning director and Co-Artistic Director of the Tony Award-winning Wilma Theater in Philadelphia. She recently directed a number of world premieres including *Five Models in Ruins*, 1981 by Caitlin Saylor Stephens (LCT3), *HILMA, a new opera* by Kate Scelsa with music by Robert M. Johanson (Wilma Theater), *Staff Meal* by Abe Koogler (Playwrights Horizons), *Eternal Life Part 1* by Nathan Alan Davis (Wilma Theater), *School Pictures* by Milo Cramer (Wilma Theater, Playwrights Horizons), and *Fat Ham* by James Ijames (Wilma Theater, digital), which went on to win the Pulitzer Prize for Drama. Green was a co-founder of the award-winning company New Saloon, best known for *Minor Character: Six Translations of Uncle Vanya at the Same Time* (The Public Theater, The Invisible Dog, Sharon Playhouse). Additional credits include *The Comeuppance* by Branden Jacobs-Jenkins (Woolly Mammoth and Wilma Theater), *The Music Man* (Sharon Playhouse), *The Wolves* by Sarah DeLappe (Marin Theatre Company), and *Cute Activist* by Milo Cramer (The Bushwick Starr). Her short

film *One More Time With Feeling* premiered at the Raindance Film Festival in London in October 2023. She is a current recipient of the Drama League TV/Film Fellowship. She has developed new work with organizations including the Lower Manhattan Cultural Council, BRIC, Baryshnikov Arts Center, Mabou Mines, Lincoln Center Directors Lab, and Mercury Store. A New Georges Affiliated Artist and proud Member of SDC, she is currently developing a new play with Milo Cramer called *JURY DUTY*, about voir dire, the juror selection process, and the lofty democratic ideal of a “jury of one’s peers.”

Lloyd Richards (1919–2006) was a Founding Member of Stage Directors and Choreographers Society (SDC) in 1959, and its President from 1970 to 1980. Richards was born in Toronto and raised in Detroit. He entered Wayne University (now Wayne State) intending to become a lawyer; his love of theatre caused him to change course and become a speech major. He joined the Army Air Corps in 1944 during World War II and earned his pilot wings at Tuskegee. After the war, he acted in two semiprofessional theatres in Detroit that he helped create, worked as a radio disc jockey, and was employed as a social worker for the Welfare Department. He moved to New York City in 1947, and worked as an actor in radio, Off-Broadway, and eventually Broadway. In 1956, his friend and former student Sidney Poitier enlisted him to direct *A Raisin in the Sun* by Lorraine Hansberry. With this production, Richard became the first Black director on Broadway. He headed the National Playwrights Conference (NPC) at the Eugene O'Neill Theater Center from 1968 until 1999, developing the work of Lee Blessing, Christopher Durang, John Guare, David Henry Hwang, John Patrick Shanley, Wole Soyinka, Wendy Wasserstein, August Wilson, Derek Wolcott, and Doug Wright, among hundreds of others. He was Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre from 1979 to 1991, where his noted productions include three premieres by Athol Fugard. After selecting Wilson’s *Ma Rainey’s Black Bottom* for the NPC in 1982, Richards went on to direct six new plays by Wilson while creating a vertically integrated developmental process that brought those plays from the O’Neill to Yale Rep through a tour of regional theatres, culminating in premiere commercial productions on Broadway. This process proved so successful that during the 1987-1988 Broadway season, four plays he either directed or produced were running simultaneously. Richards won the Tony Award for Best Direction for August Wilson’s *Fences* in 1987 and the National Medal of Arts in 1993. He died on June 29, 2006, his 87th birthday.

Founded in 1965, **Stage Directors and Choreographers Foundation (SDCF)** celebrates, develops, and supports professional stage directors and choreographers throughout every phase of their careers. sdcfoundation.org.

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