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SDCF ANNOUNCES THAT DIRECTOR GOLDIE E. PATRICK HAS BEEN SELECTED AS THE 2026-2027 LLOYD RICHARDS NEW FUTURES RESIDENT ARTIST; RICARDO KHAN WILL SERVE AS HER MENTOR AT CROSSROADS THEATRE COMPANY IN NEW JERSEY, WHERE HE SERVES AS CO-FOUNDER AND 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, September 8, 2026)

Stage Directors and Choreographers Foundation (SDCF), the not-for-profit foundation of Stage Directors and Choreographers Society (SDC), announces that Goldie E. Patrick, a director and cultural leader, has been selected as the 2026-2027 Lloyd Richards New Futures Resident Artist at Crossroads Theatre Company, where she will work with Co-Founder and Artistic Director Ricardo Khan.

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, Patrick will receive a \$50,000 grant.

Patrick is a playwright, director, educator, and cultural worker whose artistic practice bridges Black theatre, spirituality, and community-centered storytelling. In her Resident Artist application, Patrick wrote, "My work is an active demonstration of the intersectionality of my love for writing, directing, producing, teaching, and cultural stewardship. I hope to continue growing as a leader so that I can better support artists, strengthen communities, and help shape a more expansive future for American theater."

During her residency at Crossroads Theatre Company, Patrick will work closely with Co-Founder and Artistic Director Ricardo Khan, gaining firsthand experience in artistic and organizational leadership while learning about the operations of one of the nation's most influential Black theater institutions. Through participation in artistic planning, organizational meetings, and season activities, she will deepen her understanding of the intricacies of institutional sustainability.

Says Khan, "I am so inspired by Goldie's commitment, vision, energy, and courage. From deep inside she seems to know the importance of not just being a gifted visionary, which she is, but also the artist/activist, which our field and society needs. To have the opportunity to really welcome her into the internal workings of our company, to work with Goldie and help guide her during this extraordinary SDCF residency, and to witness her growth as a leader--I have no doubt that this journey together is going to mean the world to us both."

The residency will provide opportunities for Patrick to further develop the administrative and leadership skills necessary to support both her own artistic practice and the broader field.

Says Patrick, "I am equally thrilled and humbled at being the 2026-2027 SDCF Lloyd Richards New Futures Resident. It is a beautiful opportunity to continue evolving my passion and skills of artistic leadership. Working with and being mentored by Ricardo Khan is a once in a lifetime opportunity to study the work and legacy of one of the groundbreakers in American theatre. Institutions such as Crossroads Theatre Company have been at the forefront of creating space for Black voices across the diaspora into the American Theatre. I cannot wait to learn from and also work to preserve such a rich legacy."

Says Justin Emeka, Chair of the Lloyd Richards New Futures Residency Selection Committee, "Goldie E. Patrick is a powerful artist, educator, and cultural leader whose work reflects a deep commitment to community, mentorship, and Black cultural storytelling. The Committee was inspired by her vision for institutional leadership, and we believe her residency at Crossroads Theatre Company offers an extraordinary opportunity for growth, discovery, and impact. We are equally excited to follow the journeys of this year's remarkable finalists, each of whom brings a distinct voice and vision to the future of our field."

Finalists for this year's award were Pascale Florestal, Harrison Guy, and Alexis Kulani Woodard.

The 2026-2027 Lloyd Richards New Futures Residency Selection Committee included Lydia Fort, Anne Kauffman, Awoye Timpo, and Cezar Williams, and was chaired by Justin Emeka.

BIOGRAPHIES

Goldie E. Patrick for over 20 years has been passionately working, living, and building artistic collaborations in theatre. A graduate of Howard University (BFA-Acting) and Columbia University (MFA-Playwriting), Goldie is actively working in writer's rooms and developing new works, while serving as a professor and creative thought partner to several organizations. Goldie has a unique skill in imagining and interrogating the world of the characters and the play through her "triple threat" skills and experience as a cultural worker, writer, and director. With a zealous approach to developing and collaborating, Goldie has cultivated a vast, culturally inclusive lens and praxis to her work. Working thoughtfully as a playwright and television writer, and director to model past contributions to the canon of works that illuminate the Black experience while simultaneously pushing the boundaries of form, style, and aesthetic. The unique intersection of her work as a writer, director, and cultural worker is indicative of her holistic approach to her writing.

With a fresh voice and perspective echoing the multilayered experiences of Black womxn and girls, Goldie brings a rigor of her craft to perfectly blend with a cultural ingenuity. As a bold public advocate for Black womxn and girls, she has gained international recognition for her work as founder, and Producing Artistic Director of [F.R.E.S.H.H. Inc Theatre Company](#), for over five years. Her work at FRESHH

includes the development of a unique curriculum which includes a playwriting program for early career playwrights, culturally competent acting and devising techniques, and a series of Hip Hop Theatre curricula.

Ricardo Khan is a director, writer, educator, and Artistic Director and Co-Founder of Crossroads Theatre Company, one of history's few African American theatres to ever rise to both national and international prominence as a major professional arts institution. For two decades Khan nurtured and guided the creation of well over one hundred new works that have forever enriched the cannon of the American theatre, while launching countless careers for writers, directors, designers, composers, managers, and actors of color. Through Crossroads he worked with and provided a creative home and premiering stage for Ntozake Shange, August Wilson, George C. Wolfe, Anna Deavere Smith, Melba Moore, Leslie Lee, Denise Nicholas, Kathleen McGhee-Anderson, Ossie Davis and Ruby Dee, Mbongeni Ngema from South Africa, Rani Moorthy from Malaysia, Linda Nieves-Powell, former United States Poet Laureate Rita Dove and many more. As the originating producer of the groundbreaking *The Colored Museum* and *Spunk*, both by George C. Wolfe, *Black Eagles* by Leslie Lee, *The Love Space Demands* by Ntozake Shange, *Sheila's Day* by Mbongeni Ngema, and *Two Ha Ha's and a Homeboy* written and starring Ruby Dee, Ossie Davis and Guy Davis, Khan established Crossroads as a major player on the American theatre scene. He was also the originating producer of the production of *Paul Robeson* starring Avery Brooks, which went on from Crossroads to Broadway in 1988, and in 1998, the Tony Award-nominated Broadway musical, *It Ain't Nothin' But the Blues*. On June 5, 1999, he accepted the Special Tony Award for Regional Theatre for his company, making the Crossroads Theatre Company the first Black theatre in history to ever receive that honor. In December 1999, Khan travelled to Trinidad, the birthplace of his father, to embark on a one-year sabbatical. There, in addition to the numerous West Indian artists he encountered and got to know, he met Nobel Prize winner, Derek Walcott. Together, Walcott and Khan envisioned an international theatre company for the world's artists of color, with Walcott working from St. Lucia and Trinidad, and Khan working from New York. While that idea never became a reality, it did inspire another idea that Khan pursued and founded himself, the World Theatre Lab, a multi-national writers' collective based simultaneously in Johannesburg, London, and New York, which is active still to this day. Khan returned to Broadway shortly before the passing of esteemed playwright August Wilson in 2005, to write, stage, and, together with co-producer Woodie King, Jr., present the Broadway tribute to August Wilson in the NY theatre that now bears Mr. Wilson's name. Mr. Khan's other credits in New York include directing original works at the Negro Ensemble Company, Manhattan Theatre Club, Lincoln Center for the Performing Arts, the Signature Theatre, the Village Gate, and the world famous Apollo Theatre in Harlem. He served as Associate Producer for a number of Crossroads productions at the New York Public Theater for the late Joseph Papp, and in 2006 served as Associate Director for the Broadway show, *Hot Feet!*, a musical developed by Maurice Hines with legendary songwriter Maurice White and featuring the music of Earth, Wind & Fire. Khan's writing has also received critical acclaim over the years. In 2009 he co-wrote *FLY* with Trey Ellis about the esteemed Tuskegee Airmen of World War II, which has been produced in numerous major cities across the country, including at Crossroads, the Ford's Theatre in Washington, DC, Cincinnati Playhouse, Repertory Theatre of St. Louis, in New York at the New Victory Theatre, in Martha's Vineyard, Atlanta, Dallas, Houston, North Carolina, at Lincoln Center Education in New York where it was first commissioned, and most recently in California at the Pasadena Playhouse where it received the prestigious NAACP award for Best Theatre Production in Los Angeles, 2016. The play that followed, *Satchel Paige and the Kansas City Swing*, Khan also wrote with Ellis, inspired by myths and stories from Negro Leagues baseball and American jazz while set in Kansas City in 1947, the year Jackie Robinson broke the color barrier in the major leagues. As with *FLY*, *Satchel Paige and the Kansas City Swing* went on to successful major productions and both continue to be produced across the country. One of Khan's latest projects, *Freedom Rider*, premiered as a co-production between the Crossroads Theatre Company and the Alabama Shakespeare Festival in 2022.

Another of his recent projects, *When Day Comes*, starred the internationally acclaimed singing group Sweet Honey in the Rock when it premiered at Crossroads in 2021. It will be produced at the Ford's Theatre in Washington, DC in the fall of 2024. Of his most personally meaningful achievements was recently in service to the Smithsonian's National Museum of African American History and Culture, where in 2013 he began a multi-year appointment, first as Creative Consultant, and then as the Producer and Director for the Museum's highly acclaimed opening night gala ceremonies that were held in multiple venues on the National Mall in Washington, DC on September 24, 2016, with performers and creatives that included Yolanda Adams, Daniel Beaty, Dave Chappelle and Frederic Yonnet, Ava Duvernay, Savion Glover, Oprah Winfrey and Stevie Wonder. Khan has recently returned from Johannesburg, South Africa, where working with the internationally acclaimed actor, John Kani, he directed the continental African premiere of August Wilson's *Fences* in the theatre named after Nelson Mandela. His current work is the iconic South African play, *Sizwe Banzi Is Dead*, which he directed at the Crossroads Theatre Company and is featured at the International Black Theatre Festival in July-August 1, 2026 in Winston-Salem, NC. Ricardo Khan holds a BA in Psychology from Rutgers College, a double MFA in both acting and directing from Mason Gross School of the Arts, and an Honorary PhD from Rutgers University where he is also in the University's Hall of Distinguished Alumni. He served as President of the Board of Theatre Communications Group, the national organization of America's professional theatres, from 1995 to 1998, and as an officer for six years in total. He is proud to have been named Artistic Director Emeritus at his celebrated Crossroads Theatre Company, and since 2021 has again been at its helm as Artistic Director. Ricardo Khan continues to write, direct and make art throughout the world.

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. SDCF works to build a theatrical community that reflects the cultural, racial, and gender diversity of our nation by creating opportunities for artists of all backgrounds to bring their full, authentic selves to their work

as creative leaders in the theatre. SDCF's goals are to provide opportunities to practice the crafts of directing and choreography; to gather and disseminate craft and career information; to promote the profession to emerging talent; to provide opportunities for exchange of knowledge among directors and choreographers; to increase the awareness of the value of directors' and choreographers' work; and to convene around issues affecting theatre artists. sdcfoundation.org ###