

I turned to theatre in 2020, when everything else paused. Movies shut down, but in Marcus Garvey Park, people kept performing. Theatre survived in miniature - close, human, essential and I wanted to be part of that pulse.

I build work in small spaces with minimal design, where every gesture counts, though the principles scale: clarity, intimacy, and precision. My work centers working people's stories, especially the unseen moral choices in the lives of Black men stories often flattened or ignored. Trauma is my terrain, approached with precision and flashes of humor, focusing on quiet decisions that shape who we become. In *Beelzebub* and *Borders*, audiences described leaving "rattled and reflective," which is exactly where I want them.

In rehearsal, we read together. I listen, map, and find the fractures. When surprises arise, I interrogate and fold them back in. I bring designers in early. Collaborative voices that highlight tension lead to spectacles in the rehearsal room that can make for strong experience for the audience during show time.

I want audiences unsettled, asking, *How can I choose differently?* My work challenges which stories are told and who gets to tell them - aiming to reverberate beyond the stage.