



**AIN'T NO MO'↑**



**BY JORDAN E. COOPER**  
**DIRECTED BY LILI-ANNE BROWN**

**WOOLLY  
SOUTH**

**SEPTEMBER 11–OCTOBER 9, 2022**

## A NOTE FROM MARIA



### Welcome to Woolly's 43rd Season!

Last season was an incredible return, especially with the astronomical success of *A STRANGE LOOP* (did you see that Woolly won a Tony Award?!). Now this season truly marks the moment that we break out of our pandemic habits and re-learn how to gather as a community post-closure. Woolly is in great company amidst the incredibly dynamic new seasons at our sister theatres all over the DMV. Thank you for coming back to us. Sitting there in your seat with this program in your hand, you are a champion of the theatre.

Why? Because theatre needs REAL LIFE to function. We need the breathing bodies sitting next to each other in direct relationship to the breathing bodies on our stages. We need audiences in ways that are much more literal than many other art forms. Every single artist who worked on this production has been an audience member like you, maybe in some of the same rooms as you. We gather, we assemble, we congregate — we are grateful to be in this room with you, with a constellation of people who will never all be in the same room again.

Audiences are magic. And so is this show.

I first met playwright Jordan Cooper just out of college, 22 years old, in 2017 at The Public Theater. We were producing a workshop production of *AIN'T NO MO'* which Jordan had written as a student while earning his BFA at The New School in NY. The next year, the show premiered to critical acclaim, and I moved to Washington, DC. The pandemic interrupted the play's incredible momentum, so I wrote a long missive to Jordan about how this play HAD to come to the DMV, to both DC and Baltimore, both cities rich with Black history that has a direct impact on contemporary life. He said yes and has since worked diligently to carve out our ability to do the second production of this brilliant play with our colleagues at Baltimore Center Stage. Simply put, no other theatres in the country have been allowed to do this play but us. And now the original production is going to Broadway later this fall (!!!) which is a beautifully serendipitous development. And yes, Jordan is now 27 years old. I cannot overstate how rare this all is.

AIN'T NO MO' is an absurdist satire that thrives because of the absurd (and frightening) time we live in. It is a play that demands a deft hand to give the humor its bite. Lili-Anne Brown is that accomplished director, and I have been looking for a project to bring her back to Woolly. She was a mainstay with The Second City in Chicago for a long time, and most recently worked on BLACK SIDE OF THE MOON at Woolly, which is still the best-selling show in Woolly history. We are so lucky to have her at the helm of this explosive, celebratory, fierce, and funny play.

Hasta la próxima,



Maria Manuela Goyanes, Artistic Director  
Woolly Mammoth Theatre Company

**Woolly Mammoth acknowledges that our theatre stands upon occupied, unceded territory: the ancestral homeland of the Nacotchtank whose descendants belong to the Piscataway peoples. Furthermore, the foundation of this city, and most of the original buildings in Washington, DC, were funded by the sale of enslaved people of African descent and built by their hands.**

*Language developed in consultation  
with Dr. Gabrielle Tayac*

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**WOOLLY MAMMOTH THEATRE COMPANY**  
IN ASSOCIATION WITH BALTIMORE CENTER STAGE

**MARIA MANUELA GOYANES**  
ARTISTIC DIRECTOR

**TED DELONG**  
INTERIM MANAGING DIRECTOR

# **AIN'T NO MO'**

**BY JORDAN E. COOPER**

SCENIC DESIGN  
**ARNEL SANCIANCO +**

COSTUME DESIGN  
**YVONNE MIRANDA +**

LIGHTING DESIGN  
**COLIN K. BILLS + ~**

SOUND DESIGN  
**TOSIN OLUFOLABI**

FIGHT AND INTIMACY  
CHOREOGRAPHER  
**JYREIKA GUEST**

ASSOCIATE LIGHTING DESIGNER  
**VENUS GULBRANSON**

STAGE MANAGER  
**JOHN KEITH HALL\***

ASSISTANT STAGE MANAGER  
**MADOLYN FRIEDMAN\***

ASSISTANT DIRECTOR  
**NAILAH UNOLE DIDANAS'EA  
HARPER-MALVEAUX**

CASTING  
**JZ CASTING**

UNDERSTUDY CASTING  
**CHELSEA RADIGAN**

DIRECTED BY  
**LILI-ANNE BROWN ^**

*"Originally Developed and World Premiere Production by The Public Theater  
Oskar Eustis, Artistic Director, Patrick Willingham, Executive Director"*

*"Ain't No Mo' was created with support from the 2050 Fellowship Program at New York Theatre Workshop and received support from the New York Theatre Workshop annual Usual Suspects summer residency at Dartmouth College."*

## CAST

Peaches..... Jon Hudson Odom\*~  
Passenger 1 ..... Shannon Dorsey\*~  
Passenger 2 & U/S Peaches..... Breon Arzell\*  
Passenger 3 ..... Shannon Matesky\*  
Passenger 4 ..... Brandi Porter\*  
Passenger 5 ..... LaNisa Frederick\*  
U/S Passenger 2 ..... Joshua Street  
U/S Passenger 1 & 3..... Renee Elizabeth Wilson  
U/S Passenger 4 & 5..... Melanie A. Lawrence

## SETTING

### When:

Scene 1 — November 4, 2008  
All Other Scenes — Any Day Now

### Where:

The United States of America

## OPENING NIGHT: SEPTEMBER 14, 2022

Filming, recording, or taking photographs of this performance by any means whatsoever is strictly prohibited. Please silence your cell phones and any other noisemaking devices.

*Ain't No Mo'* key art design by Ro Brooks.  
Key art photo by Brave Lux Photography.

*\* Member, AEA // ^ Member, SDC // + USA Union Designers // ~ Woolly Company Members*

## CREW

COVID Safety Manager ..... Briana Padgett  
Production Assistant ..... Jazzy Davis  
Wig Stylist ..... Korie Booker  
Wardrobe/Run Crew ..... Felicia Hecker  
Wigs & Wardrobe Crew..... Hailey Parker-Combes  
Makeup & Special Effects Stylist..... Dana Hurd  
Fight Assistant..... Sierra Young  
Light Board Operator ..... Mikayla French  
Lighting Programmer ..... Angela Armstrong  
Sound Board Op ..... Jeffrey Stanley  
Production Sound Engineer..... Phoenix Henkle  
Scenic Charge ..... Sarah Phillips  
Properties Artisans..... Martin Bernier,  
Rooster Skylar Sultan  
Electricians ..... Malory Hartman, Jozef Orisich,  
Milan Robinson, Danielle Shaw,  
Anya Singer, Paige Willis  
Carpenters ..... Michael Turner, Sarah McCarthy



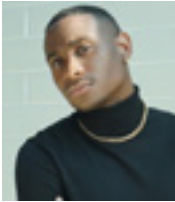
Actor's Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote, and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is associated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).



The Director of this production is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The scenic, lighting, sound, and projection designers for this production are represented by United Scenic Artists, Local USA-829 of the IATSE.



**JORDAN E. COOPER** (*Playwright, he/him*) is an OBIE Award winning playwright and performer who was most recently chosen to be one of OUT Magazine's "Entertainer Of The Year". In 2020, he starred in a sold out run of his play *Ain't No Mo'* which was a New York Times Critics Pick. Jordan created a pandemic centered short film called "*Mama Got A Cough*" that's been featured in National Geographic and was named 'Best Of 2020' by The New York Times. He was also featured on the final season of FX's *POSE* as "MC Tyrone". He recently created and Executive Produced his first Television project "*The Ms. Pat Show*" which is an R-rated 'old school' sitcom that premiered to record breaking numbers on BET+.

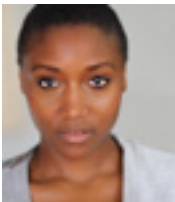


**LILI-ANNE BROWN** (*Director, she/her*) a Chicago South Side native, works as a director, actor and educator, and has performed in, directed and produced many award-winning shows in Chicago and nationally. She is the former Artistic Director of Bailiwick Chicago, where she focused programming on Chicago-premiere musicals and new play development with resident playwrights. Recent directing credits include *School Girls, or The African Mean Girls Play* and the world premieres of Ike *Holter's I Hate It Here* and *Lottery Day* (Goodman Theatre), *The Color Purple* (The Muny), *Once on This Island* (Oregon Shakespeare Festival), *Acoustic Rooster...* (Kennedy Center), *Spunk* (Roundabout Theatre virtual), *Wally World* (Steppenwolf Theatre audio), *Put Your House in Order* (La Jolla Playhouse). She is a member of SDC, AEA, and SAG-AFTRA, and represented by William Morris Endeavor. {[www.lilbrownchicago.com](http://www.lilbrownchicago.com).}

## CAST (alphabetical)



**BREON ARZELL** (*Passenger 2, U/S Peaches, he/him*) Detroit native, is an actor, choreographer, writer, and teaching artist residing in Chicago, IL. While choreographing for MUNY, Oregon Shakespeare Festival, The Kennedy Center & more, acting credits include: *DREAM* (Chicago Shakespeare Theatre), *Little Shop of Horrors*, *Baskerville* (Metropolis Performing Arts Centre); *The Color Purple* (Drury Lane Theatre); *A Christmas Carol*, *Objects in the Mirror* (Goodman Theatre); *The Brothers Size* (Steppenwolf Theatre Company). TOURS: *Superman 2050*, *Murder on the Midwest Express* (Theater Unspeakable, USA); *The Comedy of Errors*, *Neighbours with Long Teeth*, among others (White Horse Theatre, Germany); *Alice in Wonderland*, *Peter Pan*, among others (ACLE Theatrino, Italy). In the world of television, he is a recurring character on *South Side* (HBO Max), and choreographed for *The 4400* (CW). The recipient of 6 Joseph Jefferson Awards and 2 Black Theatre Alliance Awards (Chicago), he has also been recognized as one of New City Magazine's 50 Players of Chicago in 2018 & 2020. Along with other original works (both stage and film), he is the co-creator and playwright of the revival and resurrection of the historical black musical, *In Dahomey*. @breonarzell and breonarzell.com



**SHANNON DORSEY** (*Passenger 1, she/her*) Woolly Mammoth: *Fairview*, *BLKS*, *Familiar*, *An Octoroon*, *Kiss* | Off-Broadway: Shakespeare Theatre: *Red Velvet* | 777 Theater: *The Great MacDaddy* | SummerStage: *The Power of the Trinity* | West End Theatre: *The Man Who Ate Michael Rockefeller* | Compagnia de' Colombari: *Revelation*. REGIONAL: Arena Stage: *The Freewheelin' Insurgents*, *All the Way* | Ford's Theatre: *The Mountaintop\**, *A Christmas Carol* | Cincinnati Playhouse in the Park: *The Trip to Bountiful*, *Safe House*, *Two Trains Running* | Round House Theatre: *Two Trains Running* | The Kennedy Center: *Synetic's A Midsummer Night's Dream*, *Carmen*, *From the Mouths of Monsters* | Studio



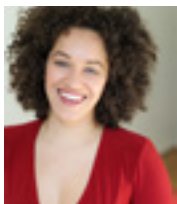
Theatre: *Skeleton Crew*, *Marcus*; or *the Secret of Sweet*, *In the Red and Brown Water* | Mosaic Theater: *Unexplored Interior* | Everyman Theatre: *Stick Fly* | Perseverance Theatre Alaska: *A Raisin in the Sun*. FILM: *Master* (Sundance Film Festival, Amazon Prime), *Life on the Rocks* (Cannes World Film Festival). Shannon is an award-winning multidisciplinary artist based in DC and NY. A seven-time nominee and a recipient of The Helen Hayes Award (Outstanding Ensemble), she is a Woolly Mammoth Company member and a TCG Fox Fellowship recipient. Training: Jones-Haywood School of Dance; Duke Ellington School of the Arts; Temple University: BA Theater and BA African American Studies; The Ecole de Danse de Cannes Rosella Hightower, Cannes, France | @cooldiscoshann | www.ShannD.com



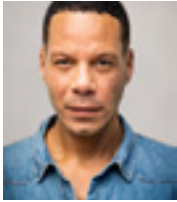
**LANISA FREDERICK** (*Passenger 5*, she/her) is a Los Angeles based actor, writer, and voiceover artist. On-screen credits include *Black Lady Sketch Show*, *Brooklyn 99*, *Young Sheldon*. Frederick has worked theatrically at Goodman Theatre, Chicago (*Measure for Measure*, *By the Way Meet Vera Stark*), Steppenwolf (*The Wheel*), Second City Chicago (*Soul Brother Where Art Thou*, *Deja Vu*), Singapore Repertory Theatre (*Disgraced*). As a voiceover artist LaNisa can be heard in *Ada Twist*, (animated series from Barack and Michelle Obama's Higher Ground Productions), *Jodie* starring Tracy Ellis Ross, and Disney's *Strange World* starring Gabrielle Union. Video game credits include *Call of Duty*, *The Walking Dead*, and *League of Legends*. She is a freelance writer on the new Disney Junior animated series *Hey AJ*, based on the children's books by former NFL player Martellus Bennett. In addition, Frederick is in development for an adult animated series that she co-created. Represented by Zero Gravity Management, Maritza Cabrera.



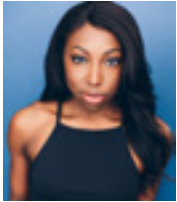
**MELANIE A. LAWRENCE** (*U/S Passenger 4 & 5*, she/her) is thrilled to be appearing at Woolly for the first time. As a proud D.C. native, actor, teaching artist, and costume designer, recent credits include touring the U.S. in *A Raisin in the Sun* and *A Midsummer Night's Dream* with the National Players (Olney Theatre Center), *Love's Labor's Lost* (u/s Folger Theatre), *The Quadrant Series* (Theater Alliance), *The Laughing Club* (Klexography: Rorschach Theatre), *The Crucible* (Tituba), Anton in *Show Business* (Costume Designer) (Silver Spring Stage), and *Milk Like Sugar* (Simpatico Theatre). Training: Temple University BFA, British American Drama Academy: *Midsummer* in Oxford, School at Steppenwolf, and Studio Acting Conservatory. She is a member of Delta Sigma Theta Sorority, Inc. and thanks her friends, family, and sorors for their love and unyielding support. She thanks the ancestors for paving the way to make this dream possible for her. IG: @Melohdramatic



**SHANNON MATESKY** (*Passenger 3*, she/her) is an actress, writer, producer, director based in Los Angeles. Her plays include *Put Your House in Order* (La Jolla Playhouse), *Antony & Cleopatra* and *Macbeth* (Backroom Shakespeare New York), *Kid Prince and Pablo* (Ars Nova/NY Stage and Film), *Hit The Wall* (Steppenwolf Garage), *How Long Will I Cry?* (Steppenwolf) and *The March* (Steppenwolf). Shannon has assistant directed *RACE* (The Goodman) and *Tartuffe/Misanthrope* (The Court Theater). Shannon authored four solo shows *She Think She Grown*, *We Gotta Eat*, *The Saga of the Return*, and *Heartbreak Hotel: Whitney*. Shannon has produced digital content, conferences, live events and festivals including *Brave New Voices*, and *Life is Living*. Shannon also created a monthly performance art series in Brooklyn, NY *Queer Abstract*, and is an original cast member and writer for Chicago's *The Fly Honey Show* (The Inconvenience). She is currently seeking representation. @smatesky and shannonmatesky.com



**JON HUDSON ODOM** (*Peaches, he/him*) An *Octoroon*, *Botticelli in the Fire*, and *Shipwreck* (Woolly Mammoth Theatre) *Miss Black For President*, *The Seagull* (Steppenwolf) *Who's Afraid of Virginia Woolf* (Denver Center for the Performing Arts) *Witch* (Writers Theatre); *On Clover Road* (American Blues Theatre); *A Christmas Carol* (Goodman Theatre) *The Magic Play* (Actors Theatre of Louisville), *Angels in America parts 1 & 2* (Round House and Olney Theatre Center), *The Magic Play*, *Piano Lesson*, *Our Town*, *Hay Fever* and *Colossal* (Olney Theatre Center) *Christmas Carol* (McCarter Theatre Center), *Nat Turner in Jerusalem* and *Passion Play* (Forum Theatre) *Father Comes Home* *From the Wars parts 1, 2 & 3* (Round House Theatre), *The Swindlers* and *Twelfth Night* (Center Stage Baltimore), *Under the Skin* (The Public Theatre ME), *Yellowman* (Rep Stage), *You Can't Take It With You* (Everyman Theatre), *A Christmas Carol & Our Town* (Ford's Theatre), *2-2-Tango* (Studio Theatre) TV: "*Lovecraft Country*" (HBO), "*Somebody Somewhere*" (HBO), *South Side* (HBO), "*Chicago PD*" (NBC) Film: "*A Savage Nature*", "*The Year Between*". He is a three time nominee and a recipient of the Helen Hayes Awards. He is a company member at Woolly Mammoth Theatre, and an Artistic Associate at Olney Theatre Center. Education: University of North Carolina School of the Arts. Represented by Paonessa Talent and Kaplan Mills Entertainment.



**BRANDI PORTER** (*Passenger 4, she/her*) Broadway: *Clyde's* (Letitia u/s), *A Bronx Tale* (Swing/ Jane u/s). 1st Nat'l Tour: *A Bronx Tale* (Frieda/ Jane u/s). Off Broadway: *Trevor: A New Musical* (Diana Ross/ Mom u/s), *Junie B.* (Lucille). Regional: *Nunsense*, *Festival of the Lion King*, *Little Shop of Horrors*, *Avenue Q* and *RENT*. Endless gratitude to God, SAKS&, MSA Agency, JZ Casting and our creative team! Training: MFA Boston Conservatory. Love to my husband Armen, Mom, family and friends. IG: @thebrandiporter



**JOSHUA STREET** (*U/S Passenger 2, he/him*) is excited to be working with Woolly Mammoth again. A graduate of Georgetown University's Theatre & Performance Studies program, he has been working professionally in the DMV area for six years, working with several companies in the DMV, including Adventure Theatre, the Rainbow Theatre Project, the Fractal Theatre Collective, and the Drunk Shakespeare Society. Past credits include *'Inherit the Wind,' 'Hamlet,' 'Romeo and Juliet,' 'Jeffrey,'* and the world premiere of *'Make Way for Ducklings.'* He would like to thank Woolly Mammoth and his fellow cast and crew members for all their hard work to bring the show to life.



**RENEE ELIZABETH WILSON** (*U/S Passenger 1 & 3, she/her*) is excited to make her Woolly Mammoth Theatre debut as an understudy for *Ain't No Mo'*. Selected theatre credits include *Moon Man Walk* at Constellation Theatre Company; *Native Son* and *Milk Like Sugar* at Mosaic Theatre Company; *Nollywood Dreams* (u/s & performed) at Roundhouse Theatre; *Seven Guitars* (u/s) at Arena Stage; *Kings* (U/s) and *Skeleton Crew* (U/s & Performed) at Studio Theatre; *The Veils* with Nu Sass Productions; *God Is A Verb* with Hook and Eye Theater Company, *Red Shoes* at Wits Theatre; and *Intimate Apparel* (upcoming) at Theatre J. She is a graduate of The Duke Ellington School of the Arts and has a BFA in Drama from NYU Tisch School of the Arts. Instagram: @actpoetic88



## CREATIVE TEAM

**COLIN K. BILLS** (*Lighting Designer, he/him*) is a Woolly Mammoth Theatre Company Member and an active member of Woolly's equity, diversity, and inclusion working group. He has lit over fifty productions at Woolly Mammoth, including *Fairview*, *Gloria*, *Botticelli in the Fire*, *An Octoroon*, *Black Side of the Moon*, *Oedipus el Rey*, *Clybourne Park*, and *Dead Man's Cell Phone*. As a Conspirator with the devised theater company dog & pony dc, he collaborated in the writing, direction, and design of *A Killing Game* and *Beertown*. His designs have been seen at nearly every theater in the Washington, DC, region, as well as nationally and internationally. Colin has won three Helen Hayes Awards and is a recipient of a Princess Grace Fellowship in Theater. He is a graduate of Dartmouth College. [website]

**KORIE BOOKER** (*Wig Stylist, she/her*) is cosmetologist with a passion for art and design. 1st place winner of the Reunion Hair Battle in both the stage and fantasy competitions, she has stunned viewers for 6 years with her hair sculpting skills. She is graduate of Berea College and Bennett Career Institute.

**MADOLYN FRIEDMAN** (*Assistant Stage Manager, she/her*) Madolyn is thrilled to join the cast, creatives, and crew for her Woolly Mammoth and D.C. Theatre debut. Off Broadway credits include: *A Strange Loop*, *Heroes of the Fourth Turning*, *If Pretty Hurts Ugly Must be a Muhfucka*, *The Thanksgiving Play* (Playwrights Horizons) Regional Credits include: *Row* (Williamstown Theatre Festival), *Sweat*, *A Christmas Carol*, *Amerikin*, *Deadman's Cellphone*, *Born With Teeth* (Alley Theatre), *Hook's Tale* (Stages), *The Cake*, *Memoirs of a Forgotten Man*, *We Will Not Be Silent*, *Welcome to Fear City*, *Not Medea* (Contemporary American Theater Festival), *Nutcracker*, *Sleeping Beauty*, *The Robbins/Concert Repertory* (Boston Ballet). Education: BFA Stage & Production Management, Emerson College.

**JOHN KEITH HALL** (*Stage Manager, he/him*) Previous Woolly credits: *Where We Belong*, *Hi Are You Single*, *Shipwreck*, *The Peculiar Patriot*, *Gloria*, *Familiar*, *Hir*, *An Octoroon*, and *The Nether*. His other DC credits include many productions at The Studio Theatre including: *Bad Jews*, *Choir Boy*, *Water By The Spoonful*, *Tribes*, *Torch Song Trilogy*, *4000 Miles*, *In The Red And Brown Water*, *The History Boys*, and *The Road To Mecca*; *Ain't Misbehavin'*, *Soon*, and *West Side Story* at Signature Theatre; *The Producers*, *Mary Poppins*, *Sweeney Todd*, *Annie*, *The Crucible*, *On The Town*, *Matilda*, *Cabaret*, and *Beauty & the Beast* at Olney Theatre Center. Regional credits include several seasons as a Resident Stage Manager at The Barter Theatre in Virginia where he supervised over 40 productions, Shadowland Stages in New York, and Virginia Musical Theatre in Virginia Beach. A graduate of Virginia's Longwood University, John is a proud member of the Actors' Equity Association.

**JYREIKA GUEST** (*Fight & Intimacy Choreographer, she/her*) is an actor, dancer, poet, and intimacy director/coordinator based in Chicago, IL, and thrilled to work with Woolly Mammoth for the first time! Her philosophy as both an Actor and Intimacy Director is advocating for the culture to change for not only the performers but for the whole industry. Chicago credits include *Lindiwe U/S* (Steppenwolf); *Frankenstein* (Remy Bump); *columbinus* (The Yard Theatre Company); *In the Blood* (Red Tape Theatre); *Fly Honeys Show* (The Inconvenience Project); *The Wiz* (Kokandy Productions); *The Adventures of Robin Hood* (Filament Theatre). Intimacy direction credits: *Fun Home*, *Groundhog Day*, *Rock of Ages*, and *Hand to God* (Paramount Theatre-Aurora), *The Last Pair of Earlies* (Raven Theatre); *Seagull* (Steppenwolf) *Intimate Apparel* (Northlight Theatre); *The Light* (Coalescence Theatre); *Fire Shut Up in My Bones* (Lyric Opera Chicago); Film/TV credits: *Starz Force Season 1 & 2*, *Heist 88*. She is proudly represented by Shirley Hamilton Talent. IG: @jveilyng

**VENUS GULBRANSON** (*Associate Lighting Designer, she/her*) Born in Davao City, Philippines, Venus is a proud Filipino lighting designer for theatre, dance, and events. Credits include: New Studio on Broadway: *Breathe*; Monumental Theatre: *Tick Tick Boom*; *Head Over Heels*; Keegan Theatre: *N*; *Shakespeare in Love*; Creative Cauldron: *Girls On Madison Street*; BSU: *Dreamgirls*; *Dance Concert*; Arena Stage: Kathleen Turner Concert; Voices of Now; Dance Place DC: *Reform Live*; ASST: Ford's Theatre: *Grace*; *My Lord What A Night*; La Jolla Playhouse: *To The Yellow House*; Signature Theatre: *RENT*; *She Loves Me*; Arena Stage: *Indecent*; *Jubilee*; *Anything Goes*; Baltimore Center Stage: *The Garden*; Barrington Stage Company: *Into The Woods*. Venus also serves as an Artistic Advisor for Monumental Theatre and is an alum of the United States Institute for Theatre Technology (USITT) Gateway Program for underrepresented artists in the industry. [venusgulbranson.com](http://venusgulbranson.com)

**YVONNE L. MIRANDA** (*Costume Designer, she/her*) i is excited to make her debut at Woolly Mammoth Theatre for this wild ride of a show. An Operation Iraqi Freedom combat war veteran of the United States Marine Corps she traded in her combat boots for a career in theatre artistry after returning to her hometown of Dallas, Texas. A graduate with a focus in costume/scenic design she received her M.F.A. in Stage Design from the Meadows School of the Arts at SMU. Her passion for visual storytelling has led to a diverse array of work in film/television, opera & much more. She recently relocated to the Chicago, IL area & has several exciting upcoming productions all over the U.S. along with a recent exhibit of her work on display at the McNay Art Museum in San Antonio, TX & featured work in an upcoming publication titled *Scene Shift* due this August. [www.yvonnemirandadesigns.com](http://www.yvonnemirandadesigns.com)

**TOSIN OLUFOLABI** (*Sound Designer, she/her*) is a sound designer and deviser. Her sound designs include *Fires in the Mirror* (Theater J); *Crying on Television* (Everyman Theater); *There's Always the Hudson, Hi, Are You Single?*, *Gloria* (Woolly Mammoth); *it's not a trip it's a journey*, *Sleep Deprivation Chamber*, *School Girls*; *Or, The African Mean Girls Play* (Round House Theatre); *The Great Khan* (San Diego Rep); *The Thanksgiving Play* (Olney Theatre Center); *In the Middle of the Fields* (Solas Nua); *Ghost/Writer* (Rep Stage); *A Wind in the Door*; *The Adventures of Xenia Oya Pts 1 & 2* (Kennedy Center TYA); *Distance Frequencies* (Rorschach Theatre); *Sherlock Holmes and the Adventure of the Dancing Men*, *Loveday Brooke in the Mystery of the Drawn Daggers & Lovers' Vows* (We Happy Few); *Head Over Heels* (Monumental Theater); *My Barking Dog* (Edge of the Universe Players 2); *Peepshow* (dog & pony dc); *Lela & Co.* (Factory 449)

**NAILAH HARPER-MALVEAUX** (*BOLD Rising Director/ Assistant Director, she/her*) is a generative artist and director focused on transformative new work. She is Woolly Mammoth's BOLD Rising Director. Select directing credits include Dipika Guha's world premiere *Getting There*, Aimee Suzara's *The Real Sappho* and Loy A. Webb's *The Light*. She has associate/assistant directed at Williamstown Theater Festival, Berkeley Rep, A.C.T., Z Space and Crowded Fire. She is a member of the inaugural cohort of the Artistic Caucus, a group of 4 freelance artists designed to initiate curatorial disruption and advocate for new artists at Woolly Mammoth, Baltimore Center Stage, the Rep of St. Louis and Long Wharf. Former fellowships include the Bill Foeller Directing Fellowship at Williamstown, the Directing Fellowship at Berkeley Rep and the Community Producing fellowship at A.C.T. She graduated with a B.A. in Theatre Studies and American Studies from Yale University.

**DANA HURD** (*Special Effects and Makeup Stylist, they/them*) is a makeup, wig, and wardrobe stylist who has worked extensively for two decades of live events, photography, stage, and video. Corporate clients include Amtrak, L'Oreal, Northwestern Mutual, Oura, Popeye's, Under Armour, Vidal Sassoon, and Wella. Dana has

worked behind the scenes on television crews for ESPN:30 for 30's *Sole Man* and *Long Gone Summer*, PBS's *The Contenders*, and Discovery Channel's *Who The \*Bleep\* Did I Marry?* Their work has been published in *Cosmopolitan*, *Elle*, *Esquire*, *Glamour*, *Town And Country*, *Women's Health*, and *XXL Magazine*, and can be seen at [studioDmakeup.com](http://studioDmakeup.com)

**BECCA JANNEY** (*Associate Costume Designer, thon/they*) is delighted to be working on their first Woolly Mammoth production! They are currently a second-year MFA costume design candidate at UMD. Assistant design credits include: *Hot Wing King* at Studio Theatre. Costume Design Credits Include: UMD (*Lost Patterns, Fefu and her Friends*), Baylor Theatre (*Dancing at Lughnasa, Peter and the Starcatcher, Rhinoceros, She Kills Monsters: Virtual Realms*), WaterTower Theatre (*Everything is Wonderful, Godspell, Harvey*) and Stage West Theatre (*Ada and the Engine*). Website: [beccajanney.com](http://beccajanney.com)

**ARNEL SANCIANCO** (*Scenic Designer, he/him*) makes his Woolly Mammoth debut with *Ain't No Mo*. Arnel is an award-winning set designer and a professor of scenic design at Arizona State University. He is a graduate of Northwestern University where he received his MFA in stage design. Arnel has designed all around the United States. Credits include *Once on This Island* (Oregon Shakespeare Festival), *The Color Purple* (The Muny), *The Lifespan of a Fact* (Repertory Theatre of St. Louis), *Acoustic Rooster's Barnyard Boogie* (Kennedy Center), *Put Your House in Order* (La Jolla Playhouse), *Lottery Day* (Goodman Theatre), *Choir Boy, I Am Not Your Perfect Mexican Daughter, We Are Proud to Present*, (Steppenwolf), *Athena, A Doll's House* (Writers Theatre), *Nina Simone: Four Women* (Arizona Theatre Company), *The Mousetrap, Photograph 51, The Belle of Amherst* (Court Theatre), *Twelfth Night* (American Players Theatre), *The Nerd, The All Night Strut!* (Milwaukee Rep). [ArnelDesigns.com](http://ArnelDesigns.com)

**BALTIMORE CENTER STAGE** Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stephanie Ybarra. Baltimore Center Stage ignites conversations and imagination by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. The Baltimore Center Stage mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

## LOBBY ART: RETURN OF THE SHAOLIN PENCIL

**ANIEKAN UDOFIA** Aniekan Udofia has a formidable reputation as a powerful painter and illustrator. Whether through multi-layered compositional complexity and suggestive narrative or straightforward human form, there is often autobiographical material at play. Udofia garnered national attention in the early 2000s with his illustrations for publications such as XXL, Vibe, DC Pulse, Frank151, While You Where Sleeping, and The Source.

In recent years he has become well known for his many vibrant murals around the nation's capital with quite a solid clientele list including Toyota, American Express, The Office of Unified Communications, Murals DC, Museum of Public Art, and a host of small businesses and property owners. Udofia's murals share the rich history and culture of the different communities they are created in, whether it's the gagged George Washington on 15th and U Street, the very bright and colorful Marvin Gaye in the Shaw area, or his most famous Ben's Chili Bowl mural which celebrates iconic African-American figures. His public works speak for themselves. Udofia lives and works in his studio in the Adams Morgan area of Washington, DC.



## NEW WORK NOTE

### A Conversation with Lili-Anne Brown



*Ain't No Mo'* director Lili-Anne Brown sat down for a Zoom conversation with Woolly's New Work department in July to talk about absurdity, comedy and baggage.

**Sonia Fernandez: What drew you to *Ain't No Mo'*?**

Lili-Anne Brown: *Ain't No Mo'* is Black as hell. That's what drew me to it and it's hilarious. *Ain't No Mo'* has the same kind of sense of humor that I do and the same pop culture references. It felt like it was written for me.

I am very interested in a lot of the new work. There's a new generation of Black playwrights that are coming back to the same vibe as the Black Arts Movement, where they are writing Black plays that are not concerned with whiteness. They're just Black plays that speak to Black people and talk about Black shit. The end.

**Fatima Dyfan: In your experience with new work, and plays that engage with race, what does *Ain't No Mo'* bring to the conversation?**

Lili-Anne Brown: Oh, *Ain't No Mo'* brings a sense of the present. It is a very 'right now' conversation. Yet it manages to encompass the historically universal as well; that's the funny thing. It does it because it doesn't *try*, because Black people's experience in America and our pain is historic and all-encompassing and universal. So, we don't have to be like "Let's talk about slavery." If we say, "Let's talk about being Black in America," *then it goes without saying*. And so, the larger conversation that Jordan is saying, "You know. I know" and we're off to the races. That's just so perfectly explosive and I appreciate it because it allows us to get right into the heart of it because we're not busy explaining shit.

**Fatima Dyfan: How real does this world feel to you? Is it possible to send all the Black people to Africa and could you see that?**

Lili-Anne Brown: That is such a good question, because I think it is real in the minds of every Black person. I think every single Black person has, at least once in life, contemplated leaving. People say it all the time "I'm going to Canada." People say it all the time - but I am legit. I keep a go bag. I know where all of my finances are and how they could be moved if I needed to. I have backup people. I have things written out. I'm for real because what I'm not going to do is get got. I feel like everybody who is sitting around talking about "Oh it's so crazy and it's gonna be like *Handmaid's Tale*", I'm like, "It might be!" Because everybody, have you

seen *Cabaret*? Learn something from musical theatre! These mother fuckers were rolling around Weimar Germany having a good old time and the next thing you know they were in a damn concentration camp, and they didn't think that was gonna happen. And that was not that long ago! That was in my father's lifetime. My dad who raised me, who was in World War Two, experienced that. I'd be a fool to think it couldn't happen in my lifetime. It *just* happened.

So, to me, this is very real. We don't think it is. It feels absurd because everything feels absurd. I love to dwell in absurdity. One of the reasons I do musical theater is because I am like, you know what? The jig is up. We are in a theater, Sing! Dance! Whatever. Let's go *there*, because *here*, where we are is just as absurd. The world is absurd. Sometimes I think things that are supposed to be realistic, sometimes those are the things that are not realistic.

**Sonia Fernandez: Humor is powerful in that way.**

Lili-Anne Brown: Some of us are just that way. Some people are really serious, and some people sing, and some people tell jokes with the pain. My house burned down in 2015. I lost everything. I was homeless, I did not own things. I had the clothes on my back. So, I started a hashtag - #BurnDownForWhat. [This references the hit song "Turn Down for What" by Lil' Jon]. I went through a year-long project of rebuilding my house. It is the hardest thing I've ever done in my life. So, I get it because that is just how I have to deal with the absurd pain of life. What are you gonna do - just cry forever? What are you gonna do? I have to make art. I have to do bits and sometimes sing. That's all I know to do.

**Sonia Fernandez: I feel like you just dropped the mic right there. Art as the response to the absurd pain of life.**

Lili-Anne Brown: We're so lucky to be artists because we actually grapple with that. I wish everybody did and that's why I think everybody should do art, or witness art, or have it in their lives because I don't know how anybody else is dealing. I really don't.

**Sonia Fernandez: I think they're not.**

Lili-Anne Brown: I know. That's why there's an opioid crisis. I'm like, "See if they had more musicals I swear to God, they would not be doing fentanyl."

**Fatima Dyfan: Our last question is about your favorite moment in this play. What are you excited to direct?**

Lili-Anne Brown: You know what, I've been obsessed with Miss Bag since forever. I just I love the whole idea of Miss Bag, even though I am *still* somewhat unclear about her. I love that. The first time I read the play, I was like "Wait, who is? What? Is it inanimate? Is it a person?" Then I went back to the page with the characters, and I was like, "Who plays Miss Bag? Nobody!" I was so confused. I had such a journey and it's a



bag! The prop designer was like “What is this?” I was like “Well, she is Blackness.”

But the thought of something that is *carrying* our culture and we’re going to leave. And we are worried about what we can carry. I get really emotional because I’m just like, that’s the real, that’s the real tea. That is the real thing that is so embedded in this play. It is hilarious and absurd. This little piece of something that actually is insane, and most people are going to be like, “What the fuck is that,” but it is *really* deep. And it’s talked about all through the play - Blue says, “Where’s my stuff?” All through the play it’s there, you just have to look for it — it’s about our stuff. Do we carry it? Do we have it? Do we take it with us? Is it something that’s with us at all times? Can we lose it? Because there’s this supposition in the play that if you stay behind you will be transmogrified. So, it’s not just about leaving - that’s why it’s called *Ain’t No Mo’*. We are inextricably American. Black people ARE America. So, if we go, what would we carry and what would we lose and what would America lose. That’s even the crux of the title, it’s *Ain’t No Mo’* Blackness.

That’s what I’m noodling real hard right now because I think it’s really important. I am not somebody that can answer everything about a play before I do the process. I don’t have everything perfectly thought out, I need collaborators, I need the magic of the process. I have some brilliant people that I’m working with so I’m very excited to get in a room with them and say like “What is this, what do y’all think, I don’t know, like, here’s what I got so far; I need y’all to help carry it the rest of the way.”

**Sonia Fernandez: I love that. Thank you so much for this rich conversation.**

Lili-Anne Brown: I’m sorry I swear like a sailor. I don’t care if you print it. It’s just how I speak. I like to say that I speak using hot sauce.

**Sonia Fernandez is Woolly Mammoth’s Director of New Work.**

**Fatima Dyfan is Woolly Mammoth’s Miranda Family New Work Fellow.**

## TALKBACKS

The first talkbacks of the season are here! Join us after the show to explore the creative process and narrative themes of *Ain’t No Mo’* with the actors and Woolly staff.

**FRIDAY, SEPTEMBER 16TH**  
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## ABOUT WOOLLY MAMMOTH

The Tony Award®-winning Woolly Mammoth creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. Woolly is proud to be considered “a national champion of the new—and frequently provocative—American play” (*Washington Post*).

For over 40 years, Woolly has maintained a high standard of artistic rigor while simultaneously daring to take risks, innovate, and push beyond perceived boundaries. Woolly Mammoth was co-founded in 1980 by Roger M. Brady, Linda Reinisch, and Howard Shalwitz and is now co-led by Artistic Director Maria Manuela Goyanes and Interim Managing Director Ted DeLong. Located in Washington, DC, equidistant from the Capitol Building and the White House, this unique location influences Woolly’s investment in actively working our mission: To produce courageous and invigorating new work to radically redefine theatre as a catalyst for an equitable, creative, and engaged society.

One of the few remaining theatres in the country to maintain a company of artists, Woolly serves as an essential research and development role within the American theatre.

**Plays premiered here have gone on to productions at hundreds of theatres all over the world and have had lasting impacts on the field.**

***A Strange Loop*** was produced at Woolly in 2021 and is currently on Broadway, having recently won the Tony Award® for Best Musical. Other notable highlights include the world premiere productions of Danai Gurira’s ***Eclipsed*** in 2009 that later went on to be the first Broadway play with a cast & creative team of all Black women; Bruce Norris’ Pulitzer Prize-winner ***Clybourne Park*** in 2010; and Anne Washburn’s ***Mr. Burns: a post-electric play*** in 2012. Woolly produces theatre beyond our building by sending productions like Aaron Posner’s ***Stupid F\*cking Bird*** across the nation, bringing Aleshea Harris’s ***What to Send Up When It Goes Down*** to neighborhoods throughout DC, and launching a national tour of Madeline’s Sayet’s ***Where We Belong***.

Woolly has built a reputation for innovation off the stage as well. Woolly values building relationships with its local community and resident artists in the DMV area. Our nationally-acclaimed Connectivity Department is one of the ways we accomplish this by linking Woolly to like-minded community organizations in order to generate mutually beneficial, impact and power-aware partnerships.

## **We've earned our reputation by holding fast to our core values.**

We are an anti-racist and radically inclusive community—across race, ethnicity, nationality, age, gender identity, sexual orientation, physical ability, socioeconomic background, and political viewpoint—in which all are encouraged to exchange ideas freely and reach for new understanding. We are a supportive home for creative risk-taking by our company and guest artists, staff, board, volunteers, audiences, donors, and colleagues. Through relentless inquiry and experimentation, we strive for world-class excellence and innovation in every aspect of our work.

## **Our audience completes our mission.**

Woolly attracts one of the youngest and most diverse theatre audiences in DC, and we're committed to making our work widely accessible. Woolly was the first to pioneer Pay-What-You-Will tickets in the DMV, which are now available at every single performance. We also offer \$20 day-of-show Stampede Seats, \$20 tickets for all patrons 30 and Under, and a variety of discounts for educators, members of the military, and artists.

**Thank you to all of our donors, subscribers, and audience members.  
With your support, we will continue to find and  
produce the most innovative new plays in America.**



**A Strange Loop:** Jason Veasy (Thought 5), John-Michael Lyles (Thought 3), Jaquel Spivey (Usher), John-Andrew Morrison (Thought 4), James Jackson, Jr. (Thought 2), Antwayn Hopper (Thought 6)

The image shows a promotional graphic for Lee's Flowershop. The background is a close-up of various flowers, including purple hydrangeas and yellow lilies. The text is overlaid on this background. At the top, it says "LEE'S" in a small, white, sans-serif font, followed by "flowershop" in a large, white, lowercase, sans-serif font. Below this, it reads "A PROUD SUPPORTER OF THE WOOLLY MAMMOTH THEATRE COMPANY" in a white, uppercase, sans-serif font. At the bottom, it provides contact information: "leesflowerandcard.com • (202) 265-4965 • @leesflowersdc".

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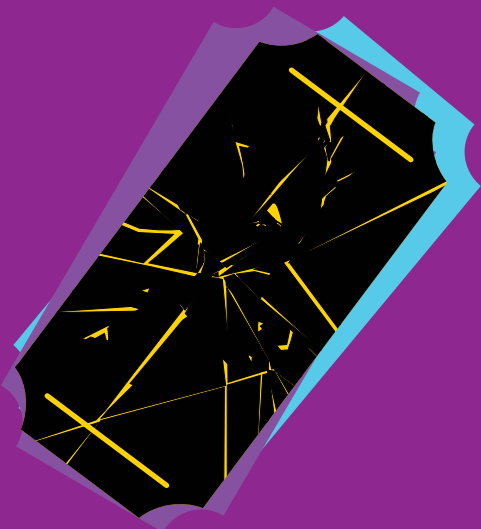
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## WOOLLY LEADERSHIP



**MARIA MANUELA GOYANES** *[she/her]* is the **Artistic Director** of Woolly Mammoth Theatre Company. Prior to joining Woolly, she served as the Director of Producing and Artistic Planning at The Public Theater, where she oversaw the day-to-day execution of a full slate of plays and musicals at the Public's five-theater venue at Astor Place and the Delacorte Theater for Shakespeare in the Park. Earlier in her career at The Public, she managed some of the theater's most celebrated productions, including *Hamilton* by Lin-Manuel Miranda, *Josephine & I* by Cush Jumbo, *Straight White Men* by Young Jean Lee, *Barbecue* by Robert O'Hara, and *Here Lies Love* by David Byrne and Fatboy Slim. While at The Public, Maria also held a position on the adjunct faculty of Juilliard and curated the junior year curriculum of the Playwrights Horizons Theater School at NYU. She has guest lectured at Bard College, Barnard College, Brown University, Columbia University, Juilliard, the National Theater Institute at The Eugene O'Neill Theater Center, UCSD, the University of Texas-Austin, and Yale University, among others. Since 2015, Maria has also served as a member of the board of the National Alliance for Musical Theatre. From 2006 to 2008, she co-chaired the Soho Rep Writer/Director Lab with Jason Grote, and from 2004 to 2012, Maria was the Executive Producer of 13P, one of her proudest achievements. Maria is a first-generation Latinx- American, born to parents who emigrated from the Dominican Republic and Spain. She was raised in Jamaica, Queens, and has a collection of hoop earrings to prove it. She earned her Bachelor of Arts in 2001 from Brown University.



**TED DELONG** *[he/him]* is the **Interim Managing Director** of Woolly Mammoth Theatre Company. Ted comes to Woolly after a decade at the Oregon Shakespeare Festival as General Manager and Associate Producer. At OSF, Ted led OSF's contracting processes, capital facility planning and development, and oversaw a portfolio of operational departments. Ted has previously held positions at Yale Repertory Theatre, Berkeley Repertory Theatre, the Magic Theatre, the Berkshire Theatre Festival, Baltimore Center Stage, and AMS Planning & Research. Ted is a Phi Beta Kappa graduate of Knox College and holds an MFA from Yale School of Drama, where he was the recipient of the Morris J. Kaplan Award for Theater Management.

## MASK REQUIREMENTS

All audience and staff members are required to wear a mask inside the building (when not actively eating or drinking). We encourage guests to wear a KN95 mask, but all masks covering the nose and mouth are accepted.



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Photo of Norm Lewis by Walter McBride.  
Production photos of the 2020 Broadway company by Joan Marcus.

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**The Ambassadors are a network of DC community leaders with connections to other arts and culture organizations, frontline service nonprofits, academic institutions, and policy think tanks who care deeply about Woolly, and work closely with the Connectivity Department to mobilize their constituencies.**

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