

# seven methods of killing kylie jenner

BY **JASMINE LEE-JONES**

DIRECTED BY **MILLI BHATIA**



THE ROYAL COURT THEATRE PRODUCTION  
PRESENTED IN ASSOCIATION WITH THE PUBLIC THEATER'S  
UNDER THE RADAR FESTIVAL || **US PREMIERE**

**WOOLLY  
HLOWHAW**

**FEBRUARY 4-  
FEBRUARY 26, 2023**

## A NOTE FROM MARIA



### Happy New Year!

After so many covid postponements and visa hurdles, welcome to the world of Jasmine Lee-Jones' ***seven methods of killing kylie jenner!*** This has been an incredible labor of love and collaboration across the Atlantic to finally give this play—and specifically The Royal Court's striking production—its United States premiere.

It is a strangely auspicious moment to be presenting a play that takes on the shadowy world of social media, especially as the future of Twitter as a platform is a trending topic in our current world. Society's re-emergence from lockdown has not stopped many folks from living their lives online, where everything moves at breakneck speed whether you want it to or not. Jasmine Lee-Jones embraces this chaos and skillfully infuses it into her script using contemporary gifs, memes, acronyms, and emojis in ways that are both familiar and jarring. One cannot escape how Internet culture is thrilling and addicting and ridiculous and terrifying all at the same time.

At Woolly, we believe that the theatre is an artform uniquely suited to add nuance and depth to these cultural conversations happening in our country. Imbued in this play are explorations of queerness, social media activism, Blackness, and cultural appropriation, and so much more. In short, to me, this play is 🍌🔥🔪😄! I am no Zennial (that's the microgeneration between Millennials and Gen Z)...it's totally ok to look up the different acronyms and memes. I definitely had to! Even if you are not someone who would identify as "extremely online," I hope that you will be moved by what is actually the beating heart of this play: an intimate story of two best friends trying to find their way back to each other.

To work with the Royal Court has been a dream come true, as they are one of the leading theatres for new writing in the world. Royal Court Artistic Director Vicky Featherstone and Producer Chris James are magical human beings! Director Milli Bhatia has steered this astounding production from its inception, and we would not have been able to pull this off without our colleagues at The Public Theater's Under the Radar Festival. Mark Russell and Jon Grenay, thank you for jumping in and staying committed to this glorious endeavor.

And just to say, no one working on this production is out to kill Kylie Jenner.

Hasta la próxima,

*Maria Manuela Goyanes*

Maria Manuela Goyanes, Artistic Director  
Woolly Mammoth Theatre Company

## 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.

**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*

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES  
ARTISTIC DIRECTOR

TED DELONG  
INTERIM MANAGING DIRECTOR

PRESENTS

ROYAL COURT THEATRE'S PRODUCTION OF  
**seven methods of  
killing kylie jenner**

WRITTEN BY **JASMINE LEE-JONES**  
IN ASSOCIATION WITH THE PUBLIC THEATER

DIRECTOR  
**MILLI BHATIA**

DESIGNER  
**RAJHA SHAKIRY**

LIGHTING DESIGNER  
**JESSICA HUNG HAN YUN**

SOUND DESIGNER  
**ELENA PEÑA**

MOVEMENT DIRECTOR  
**DELPHINE GABORIT**

PRODUCTION SUPERVISOR  
**TENLEY PITONZO**

PRODUCTION SPONSORSHIP GENEROUSLY PROVIDED  
BY JOAN AND DAVID MAXWELL

SUPPORTED BY FACTORY INTERNATIONAL  
AND ARTS COUNCIL ENGLAND

THIS ENGAGEMENT OF **SEVEN METHODS OF KILLING KYLIE JENNER**  
IS MADE POSSIBLE IN PART THROUGH THE SPECIAL PRESENTER  
INITIATIVES PROGRAM OF MID ATLANTIC ARTS  
WITH SUPPORT FROM THE NATIONAL ENDOWMENT FOR THE ARTS  
AND DC COMMISSION ON THE ARTS AND HUMANITIES



CAST

Kara ..... Tia Bannon  
Cleo ..... Leanne Henlon

CREW & DESIGN ASSOCIATES

Assistant Stage Manager ..... Jazzy Davis  
Deputy Stage Managers (UK) ..... Sylvia Darkwa Ohemeng, Sophia Horrocks  
COVID Safety Manager ..... Briana Padgett  
Lighting Programmer ..... Susannah Cai  
Light Operator ..... Jaimee Fricklas  
Production Sound Supervisor ..... Levi Manners  
Wardrobe Crew ..... Joshua Stout  
Electricians .. Susannah Cai, Jaimee Fricklas, Mikayla French, Milan Robinson  
Associate Designer ..... Ella Callow  
Associate Lighting Designer ..... Venus Gulbranson  
Associate Scenic Designer ..... Jessica Trementozzi  
Associate Sound Designer ..... Kristina Manente

ROYAL COURT STAFF

Artistic Director ..... Vicky Featherstone  
Interim Executive Director ..... Erica Campayne  
General Manager ..... Catherine Thornborrow  
Finance Director ..... Helen Perryer  
Head of Production ..... Marius Rønning  
Casting Director ..... Amy Ball  
Senior Producers ..... Sarah Georgeson, Chris James  
Company Manager ..... Mica Taylor  
Head of Costume ..... Lucy Walshaw  
Head of Sales & Marketing ..... Holly Conneely  
Press & Publicity (Bread and Butter) ..... Amy Deering, Maisie Lawrence  
Press Officer (Royal Court) ..... Ella Gold  
Producing Co-ordinator ..... Sharon John  
Executive Assistant to Artistic Director & Executive Director ..... Vanessa Ng

OPENING NIGHT: FEBRUARY 10, 2023

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.

*seven methods of killing kylie jenner* key art design by Ro Brooks.  
Photo by Helen Murray / ArenaPAL

## JASMINE LEE-JONES

Photo Credit: Helen Murray



**JASMINE LEE-JONES** (*Playwright*) For the Royal Court: *Living Newspaper*, *seven methods of killing kylie jenner*, *dark matter* (Beyond the Court), *say her name*, *drinking concrete* [co-writer] (Open Court). As writer, other theatre includes: *My White Best Friend (and Other Letters Left Unsaid)* (Bunker).

As performer, theatre includes: *The Last Days of Judas Iscariot*

(Guildhall); *The Reluctant Fundamentalist* (Yard/Finborough); *Dido Queen of Carthage*, *The Malcontent* (Globe Young Players). As writer/performer, theatre includes: *I Used to Love H.E.R.* (Atlantic Theater Company). As performer, film includes: *Pink* [short]. Awards include: Evening Standard Award for Most Promising Playwright, Alfred Fagon Award, Stage Debut Award for Best Writer, Critics' Circle Theatre Award for Most Promising Playwright, European New Talent Drama Award (*seven methods of killing kylie jenner*). Jasmine was a writer-on-attachment for the 2016 Open Court Festival.

## ABOUT THE SHOW

**BREAK THE INTERNET:** When Forbes Magazine declares Kylie Jenner a "self-made" billionaire, Cleo takes to Twitter to call out white women who co-opt and profit from Black culture. Soon online discourse spills into reality, blurring the tenuous lines between internet personas and who we are IRL. On the internet, actions don't always speak louder than words.

### SHOW RUN TIME

This play runs for a duration of 90 minutes continuously, without an intermission.

## CAST

Photo Credit: Jennie Scott



**TIA BANNON** (*Kara*) For the Royal Court: *seven methods of killing kylie jenner*. Other theatre includes: *Oresteia/Hamlet* (Almeida/Park Avenue Armory NY); *Dead Don't Floss* [part of New Views] (National); *The Winter's Tale*, *Pericles* (Globe); *Losing Venice* (Orange Tree); *Camelot: Shining City* (Sheffield Theatres); *Abigail* (The Bunker Theatre). Television includes: *Midsomer Murders*, *This is a Relationship*, *Shakespeare & Hathaway*.

Film includes: *The Midnight Sky*, *Drifters*, *Balls* [short], *Nightless* [short], *Oxygen & Terror* [short]. Radio includes: *Camberwell Green*, *Pygmalion*, *Martians*, *Relativity 2*.

Photo Credit: Adam Hills



**LEANNE HENLON** (*Cleo*) For the Royal Court: *seven methods of killing kylie jenner*. Other theatre includes: *Jitney* (Old Vic Theatre/Leeds Playhouse/Headlong); *Knock Down* (Dropped Tea Theatre). TV and Film includes: *Goodbye World*; *Beats*, *Rhymes and Time*.

## CREATIVE TEAM

Photo Credit: Niall McDiarmid



**MILLI BHATIA** (*Director*) As director, for the Royal Court: *Baghdaddy*, *Maryland*, *seven methods of killing kylie jenner*, *Living Newspaper*, *My White Best Friend (and Other Letters Left Unsaid)*, *This Liquid Earth: A Eulogy in Verse* [Edinburgh International Festival], *Half Full (& RWCMD)*, *Dismantle This Room*. As assistant director, for the Royal Court: *Inside Bitch (& Clean Break)*, *Poet in da Corner*, *One For Sorrow*, *Instructions for Correct Assembly*, *Girls & Boys*. As director, other theatre includes: *Chasing Hares* (Young Vic); *seven methods of killing kylie jenner* (Riksteatern/Kulturhuset Stadsteatern/Swedish National tour); *Dismantle This Room*, *The Hijabi Monologues* (Bush); *My White Best Friend (and Other Letters Left Unsaid)* (Bunker); *I'm Tired Of Waiting*, *Someone Pass Me The Duct Tape* (Stratford East). Film includes: *seven methods of killing kylie jenner*, *Living Newspaper* (Royal Court); *HOME(BODY) or The Tall Story* (Young Vic); *Tiny Dancers* (NYT); *Yash Gill's Power Half Hour*. Radio includes: *Ghosts In The Blood* (Audible). Milli is an Associate Director at the Royal Court Theatre.

**RAJHA SHAKIRY** (*Designer*) For the Royal Court: *seven methods of killing kylie jenner*, *two Palestinians go dogging*. Other theatre includes: *The Father and the Assassin*, *Trouble in Mind*, *Nine Night* (West End); *Master Harold & the Boys* (National); *The Mountaintop* (Young Vic/UK tour/Royal Exchange, Manchester); *Return of Danton* (Collective Ma'louba, Germany); *Autoreverse* (BAC); *Richard II* (Globe); *Misty* (West End), *Going Through* (Bush); *The Dark* (Fuel); *Muhammad Ali & Me* (Albany & UK tour); *Mobile*

(Paper Birds); *How Nigeria Became* (Unicorn); *Sweet Taboo* (Embassy); *I Stand Corrected* (Artscape/Ovalhouse); *Richard II* (Ashtar/Hisham's Palace/Jericho/Globe); *Still Life Dreaming* (Pleasance, Edinburgh); *Safe* (New Diorama); *The Lion & the Unicorn* (Eastern Angles); *Krunch* (National Arts Festival, Grahamstown); *Speak* (Albany/Rich Mix); *Moj of the Antarctic* (Lyric, Hammersmith/Ovalhouse/South Africa tour); *Visible* (Contact, Manchester/Liverpool Everyman/Ustinov, Bath/Soho); *Everything is Illuminated*, *Nymphs & Shepherds* (Ectetera); *Goblin Market* (Sydmonton Festival/Southwark); *The Ghost Downstairs* [co-designer] (New Perspectives); *The Wall, Changes* (Cardboard Citizens). Dance includes: *Head Wrap Diaries* (The Place); *Power Games* (Jerwood Dance, Ipswich/Edinburgh Festival Fringe). Opera includes: *Don Giovanni*, *Le Nozze Di Figaro* (St Andrew's Church/Beauforthuis, Netherlands). Rajha's work was exhibited at the V&A's *Make: Believe* Exhibition.

**JESSICA HUNG HAN YUN** (*Lighting Designer*) For the Royal Court, theatre includes: *The Glow, seven methods of killing kylie jenner* (original designer); *Living Newspaper Edition 7; Pah-La*. Other theatre includes: *My Neighbour Totoro* (RSC/Barbican); *Straight Line Crazy* (The Shed, New York/Bridge); *The Mirror and the Light* (RSC/West End); *Anna X* (Lowry/West End); *Marys Seacole, Blindness* (Donmar); *Out West* (Lyric Hammersmith); *Inside* (Orange Tree); *The Band Plays On, She Loves Me* (Sheffield); *Dick Whittington* (National); *Rockets and Blue Lights* (Royal Exchange Manchester); *Faces in the Crowd, Mephisto, Dear Elizabeth and The Human Voice* (Gate); *Equus* (Theatre Royal Stratford East/ETT/Trafalgar Studios/UK Tour); *Armadillo* (Yard); *Reasons To Stay Alive* (Sheffield/ETT/UK Tour); *One* (Home/UK Tour/International Tour); *Forgotten* (Moongate/New Earth/Arcola/Theatre Royal, Plymouth); *Hive City Legacy* (Hot Brown Honey/Roundhouse); *Snowflake* (Kiln, from Fire Station Oxford); *Fairview* (Young Vic); *Cuckoo* (Soho); *Nine foot nine* (Bunker/Edinburgh Festival Fringe); *Becoming Shades* (VAULT Festival). Dance includes: *HOME* (Rambert2). Other events include: *Guardians of the Galaxy: The Live Immersive Experience* (Secret Cinema); *Winter Light* (commissioned by the Museum of the Home). Awards include: Knight of Illumination Award for Plays, Off West End Award – Best Lighting Design (Equus)

**ELENA PEÑA** (*Sound Designer*) For the Royal Court: *two Palestinians go dogging, seven methods of killing kylie jenner, Maryland, Living Newspaper, Baghdaddy*. Other theatre includes: *Silence* (Donmar/Tara); *The Chairs* (Almeida); *seven methods of killing kylie jenner* (Riksteatern, Sweden); *The Darkest Part of The Night, Reasons (You Shouldn't Love Me), Snowflake, The Kilburn Passion, Arabian Nights* (Kiln); *Nora: A Doll's House, Macbeth, Mountains* (Royal Exchange); *Rockets and Blue Lights* (Royal Exchange), *Trouble In Mind* (National); *Misty* (Bush/West End); *The Memory of Water* (Nottingham Playhouse); *The Remains of the Day* (Royal and Derngate); *Autoreverse* (BAC); *Going Through, HIR, Islands*, (Bush); *Thick As Thieves* (Clean Break); *Double Vision* (Wales Millennium Centre); *The Caretaker* (Bristol Old Vic); *The Lounge* (Soho/Summer Hall, Edinburgh/Riksteatern, Sweden); *The Bear/The Proposal, Flashes* (Young Vic); *Sleepless* (Analogue/Staatstheater Mainz, Germany); *The Christians* (Gate/Traverse), *I Call My*

*Brothers, The Iphigenia Quartet, Unbroken* (Gate); *Brainstorm* (Company3/National); *Thebes Land, Ant Street, Brimstone & Treacle, Knives In Hens* (Arcola); *Mass Observation* (Almeida). Dance includes: *Patrias, Quimeras* (Sadlers Wells/Paco Peña Flamenco Company). Television/digital includes: *Have Your Circumstances Changed?, Brainstorm, The Astro Science Challenge, Women of Troy*. Radio/digital includes: *The Meet Cute, Twelve Years, Duchamps' Urinal* (BBC Radio 4); *Rockets and Blue Lights* (BBC Radio 3); *All Of Me* (Caroline Horton); *Rockpool* (Inspector Sands). Installation includes: *Have Your Circumstances Changed?, Yes, These Eyes Are The Windows* (Artangel).

**DELPHINE GABORIT** (*Movement Director*) Delphine trained as a dancer and has been working as a performer for 20 years with choreographers in the UK and across Europe. In 2009 she started a nine year collaboration with Sasha Waltz and Guests in Berlin, joining the company for seven creations touring all over the world. As a movement director, Delphine has worked across theatre, film, visual art and the fashion industry. She has collaborated and toured with visual artists such as Martin Creed for *Ballet 1020*, Adam Linder for his *Choreographic Service No.1, Some Cleaning*, and Anthea Hamilton for *The Squash*, her Duveen Galleries commission at Tate Britain in 2018 and *Cabbage Four Ways* at the Walker Museum, Minneapolis in 2021 and more recently *Mash up* at MuHKA Antwerp. Delphine also works closely with fashion designers to develop unique and bespoke concept for their fashion shows. She works for fashion houses like Lemaire Paris and creates online content for houses like L'Oréal Paris. For the Royal Court: *Living Newspaper, Scenes with girls, seven methods of killing kylie jenner*. Other theatre includes: *The Suicide* (National); *Way Up Stream* (Chichester Festival). As associate movement director, theatre includes: *Pinocchio* (National); *The Curious Incident of the Dog in the Night-Time* (National & International tours); *Harry Potter and the Cursed Child* (West End). As movement coach, film includes: *First Song* [short], *Wild Rose, Tell It to the Bees, The Titan*.

## CONTENT TRANSPARENCY

This play contains the use of profanity, racial slurs, graphic and descriptive mentions of murder, mentions of sexual acts, mentions of non-consensual sexual dancing, homophobia, racism, colonialism, and the use of marijuana.

## ABOUT THE ROYAL COURT THEATRE

**The Royal Court Theatre is the writers' theatre. It is a leading force in world theatre for cultivating and supporting writers—undiscovered, emerging and established.**

Since 1956, we have commissioned and produced hundreds of writers, from John Osborne to Jasmine Lee-Jones. Royal Court plays from every decade are now performed on stages and taught in classrooms and universities across the globe.

Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. We open our doors to the unheard voices and free thinkers that, through their writing, change our way of seeing.

We strive to create an environment in which differing voices and opinions can co-exist. In current times it is becoming increasingly difficult for writers to write what they want or need to write without fear, and we will do everything we can to rise above a narrowing of viewpoints.

Through all our work we strive to inspire audiences and influence future writers with radical thinking and provocative discussion.

# QUADS



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## SEVEN METHODS TALKBACKS

Join us for a series of talkbacks featuring the cast of **seven methods** and Woolly staff! Stay after the show to discuss the intersections of race, social media, reality television, Black culture in mass media, and more! For up-to-date information on talkback dates, please see Woolly's website.

## IN THE LOBBY

We created a zine! Around the lobby you'll find copies of the **seven methods of killing kylie jenner** zine, featuring background on the show, meme culture, and how Black culture is often appropriated online and in real life. Here you'll find a glossary of terms, information about Saartjie "Sara" Baartman, and how the Kardashian-Jenners have co-opted Black aesthetics.

## ABOUT THE LOBBY ACTIVATION

Woolly is excited to partner with Woolly Ambassadors Pete Danelski and Caitlin Caplinger to curate art installations this spring. The lobby activation was conceived and developed through a partnership between Woolly Mammoth and Pan Underground in collaboration with Consulting Creative Partner CM Caplinger.

Pan Underground is a production company specializing in work which challenges the way live theatre and creative experiences are made and engaged. The company has offered a platform for projects and artists creating unique opportunities to engage and collaborate through creative facilitating, artistic consulting and producing—including its 2021 premiere production of Caridad Svich's *Red Bike*, as seen in American Theatre.

CM Caplinger is a storyteller who works to bridge the arts, environment, and technology.

For more information visit [panunderground.com](http://panunderground.com) or reach out directly to [info@panunderground.com](mailto:info@panunderground.com).

## JEAN JINHO KIM

Photo Credit: Joo Lee



**JEAN JINHO KIM** (*Artist, Lobby Art Installation*) earned her BFA in painting from West Virginia University in Morgantown focusing on abstract paintings. In 2016, Jean received her MFA in studio art at American University in Washington, D.C. Throughout the early 2010s Jean Kim

moved away from painting and began experimenting with found art and mixed media. Using ordinary household items that seem insignificant and transform them into something extraordinary through her art.

The idea of transformation, validation, and empowerment is present throughout all of her work and continues to be a source of her inspiration. After the 2020 pandemic, Her medium drastically became minimalistic and focused on the conceptual transformation of ideas through her art. Though the medium has drastically changed, the idea of transformation and empowerment became more direct and potent.

Jean Jinho Kim has been the subject of one-artist exhibitions at *Interconnection*, curated by Grace Ji, Korean Community Center, Tenafly, NJ (2022); *Thinking Out Loud*, curated by Judy Southerland, Studio Gallery, Washington, D.C. (2020); *Big Leap*, curated by Susan Main, VisArts 355 Pod Space, Rockville, MD (2020); *Overlooked Perspective*, Gilchrist Museum of the Arts, Cumberland MD (2018).

Significant recent group exhibitions include *Soft Power*, Pazo Gallery, South Kensington, MD (2022); *Boundless*, Korean Culture Center, Washington DC (2022); *Inside Outside, Upside Down*, The Philips Collection, Washington DC (2021); *Deep Flash*, Vis Arts, Rockville, MD (2018).

## ROSE JAFFE

Photo Credit: Mariah Miranda



**ROSE JAFFE** (*Artist, Lobby Art Installation*) is a visual artist, with mediums spanning mural painting, ceramics, printmaking, and digital illustration. Born and raised in the nation's capital, Rose earned her BFA at The University of Michigan and has pursued a creative career full time after teaching middle and high school art in the city.

She has painted over 30 murals nationally and internationally, including over 20 in D.C. Her art has been featured in over fifteen publications, including the Washington Post, City Paper, NBC and CNN among others. Her work is vibrant and often playful, with themes of political activism, natural healing and spiritual grounding. She is dedicated to harnessing the power of art to spark conversation, build connection, and create social change.

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## THE ESSENCE OF TRUE LOVE

### A CONVERSATION WITH DIRECTOR MILLI BHATIA

**MILLI BHATIA** (*Director*) of Woolly's Upcoming Production *seven methods of killing kyle jenner* shares some reflections with our New Work department.

**Tell us a little about your history with *seven methods* and how you came to be connected to Jasmine Lee-Jones and this project.**

In 2019, I was the trainee director at the Royal Court and Jasmine was in a group with us called Open Court. Jasmine wrote a 10-minute play called *seven methods of killing kylie jenner*. It was a lyrical piece about two friends talking about cultural appropriation. That 10-minute play alone was enough for us to say:

**“We need to ask this writer if they want to do anything else with this piece. It’s like nothing we’ve ever read before.”**

Over six months, we developed it together before it was produced, and it continued to develop throughout rehearsals. I was 25 at the time and Jasmine was 19, and we were held by the Royal Court with such ardent belief and support. In 2023, I’m now an associate director at the Royal Court and am thrilled to say that we’re continuing this journey together.

**Talk a little more about how it has changed.**

It was a completely different conversation with an audience in 2019 than it was in 2021 when we brought the production back to the Royal Court. Then, I directed it in 2022 at the Swedish National Theatre. Everything had to be re-investigated. The thinking that I’ve done has largely been about the responsibility of having the conversation this play has with an audience. What that means and what that looks like, and how that context shifts given when and where we are.

When we first did it, a lot of the audience were behind the conversation that the play was having. But in 2021, the

language and the awareness that some audiences were equipped with had changed—they came to the theater willing to have a different kind of conversation.

I think this is largely down to the global effect of the murder of George Floyd, conversations about anti racism and a greater awareness of anti-Blackness came to the fore.

How we congregate in a space with others was also profoundly different, and the way that we were thinking and talking about grief and anger. The responsibility in some ways felt even greater, and the comedy in the play even more disarming.

**I’m wondering about connection and friendship. How we hold on, how we let go, and how that might feel different now.**

We’ve talked a lot about how the pandemic has revealed the importance of those connections and also how fragile they can be. In 2019 when we first did the play, Tia Bannon who plays Kara gave me *All About Love* [by Bell Hooks]. For me, this quote encapsulates the play:

**“The essence of true love is mutual recognition—two individuals seeing each other as they really are.”**

**You were making connections between the way information travels and morphs on the internet and virus even then?**

Pre-pandemic, the movement director Delphine Gaborit and I had been talking a lot about Memetic theory, and epidemiology as a model for the movement language in this play. It suggests that memes behave as genes do.

So it was here that we started to think about the comparison of the movement, reproduction, reappropriation, the spread, the reach of a tweet to that of a virus. I talked about memes being the cultural equivalent of flu, transmitted through the communication equivalent of sneezes.

It’s utterly surreal to consider this now, but we were greatly inspired by how viruses replicate, mimic and grow, and that was vital in how we realized the physical language in this production. The Internet is the third character in this play. We approached it like another language with great precision.



Tweets spread on a micro basis but their impact is macro, by means of repackaging or imitation. And Cleo argues that at the core of Kylie Jenner's success is the Black women she has imitated and profited from.

**With social media, the thing about it that I find difficult to reconcile is the performance aspect—the distance from that performance of self to who I am.**

That's so interesting because in some ways, that's what Cleo is experiencing. She is anonymous to begin with which empowers her voice, but Jasmine is exploring the cognitive dissonance that some experience with regards to actions online having real life consequences. It's what happens to Cleo when she is unmasked, and since it was written we've experienced a rude awakening as to how this can unfold.

The internet became an even greater tool for activists during the pandemic, and I was in London reading about brave activists in India being arrested and disappearing for their tweets about the farmers' protest.

We physically embody the Internet in this production—there's no screens or projection. So dropping into a meme or a gif and being able to code switch is something we were really interested in, in terms of the different masks that Cleo has to wear in order to protect herself and her anonymity.

We were talking a lot about agency and complicity, and about cognitive dissonance. What it means to do something that exists in a different space [the internet], and for the responsibility or agency to be held in a bodily way.

She is able to fit between personas, to wear the mask she wants to according to the world she is in. Jasmine and I have talked about the duality of that extending to both her online/offline persona as well as her navigation of the world as a Black woman. I think a lot of PoC are good at flitting between personas, it's a means of survival.

**Given the specific internet references embedded in the text, and the fact that there are no screens in the production that illustrate those references, how have audiences of different generations resonated with the piece?**

Yes, such a great question. We're all—the actors myself and Jasmine—young women who grew up in London. There's an understanding and a shorthand to the way that we understand these characters. What I loved, and was immediately drawn to about this play, is its uncompromising need to tell the truth from the way the characters are written to the way they speak. For me, that was a revelation.

Your question was about how different audiences receive it—some will more closely relate to the play than others. This play is unapologetically itself, an incredibly assured piece of writing. And historically, the people that often feel empowered by this piece of work have felt alienated in the theater. It was extraordinary to see who felt empowered and represented by this play each time we've done it.

There are several different languages in this play, text and internet slang, London slang, gifs and memes. Those that typically feel represented might possibly feel alienated by it, and that's okay.

**There are levels of understanding of the different languages. As we understand now about how viruses and memes start out as something, but then change, as they spread.**

Its original code no longer exists or is appropriated. And that's how we receive new variants, but it's also what happens with any tweets or gifs or memes that you put on the Internet. The context in which it was originally communicated can be reappropriated or shifted or received in a different way.

Jasmine has written an index at the back of the play which references all the origins of these memes and gifs. Many of the really popular memes and gifs that people use are of Black people, and those people are not credited or paid. We've had many conversations about the concept of digital blackface. Their image is used again and again and again.

It became another layer of conversation in our room in terms of what this play is saying about the conversation Cleo is having about Kylie Jenner and cultural appropriation and how [Black women's] features are adopted and appropriated by white women.

**It also makes me think of something that you said about the way that this piece tackles complicity and agency. That functions on so many levels within Kara and Cleo's friendship.**

Absolutely. The core of this play is female friendship. The play is about them learning how to recognize each other's differences and express solidarity; Kara's queerness, Cleo's different experience of racism, and I think that's why, at the core of it is about love and friendship. And it's flawed and it's messy and that is universal in so many ways. And that's why it transcends its specific context, it's so much bigger than that.

**Yes! That's a great note to end on. Thank you for taking the time to speak with us. We are excited to finally have you here.**



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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, ran on Broadway from April 2022 through January 2023, and won the Tony Award® for Best Musical in 2022. 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’

*What to Send Up When It Goes Down* to neighborhoods throughout DC, and launching a national tour of Madeline 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.

## 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.

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 Interim Managing Director ..... Ted DeLong  
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Associate General Manager ..... J.P. McLaurin  
 Interim Finance & Business Manager ..... Mikeyah Williams  
 Rentals & Operations Manager ..... Shalom Omo-Osagie  
 Executive Assistant ..... Jasmine Mitchell  
 Company Manager ..... Maura O'Reilly

## ARTISTIC

BOLD Associate Producer ..... Mekala Sridhar  
 BOLD Rising Director ..... Nailah Unole didanas'ea Harper-Malveaux  
 Resident Intimacy Consultant ..... Chelsea Pace

## NEW WORK

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 Miranda Family New Work Fellow ..... Fatima Dyfan

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 Technical Director ..... David Phelps  
 Scene Shop Supervisor ..... Sunny Cushing-Spiller  
 Seasonal Carpenter ..... Valerie McFatter  
 Properties Supervisor ..... Becca Tuteur  
 Costume Supervisor ..... Andrew Landon Cutler  
 Lighting Supervisor ..... Elliot Peterson  
 Production Coordinator ..... Lauren Pekel

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 Connectivity Manager ..... Emily Lathrop  
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WRITTEN AND DIRECTED BY **AYA OGAWA**  
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## WOOLLY MAMMOTH COMPANY OF ARTISTS

Colin K. Bills	Kimberly Gilbert	Jon Hudson Odom
Shana Cooper	Mitch Hébert	Robert O'Hara
Shannon Dorsey	Naomi Jacobson	Erika Rose
Jessica Frances	Misha Kachman	Michael Russotto
Dukes	Sarah Marshall	Ivania Stack
Gabriela Fernandez-Coffey	Jennifer Mendenhall	Emily Townley
Rick Foucheux	Jared Mezzocchi	Yury Urnov
Nataki Garrett	Cody Nickell	Dawn Ursula
Tim Getman	Kate Eastwood	John Vreeke
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## WOOLLY MAMMOTH BOARD OF DIRECTORS

WOOLLY MAMMOTH THEATRE COMPANY IS PROUD TO BE SUPPORTED BY AN ACTIVE AND ENGAGED 28-MEMBER BOARD OF DIRECTORS.

### EXECUTIVE COMMITTEE MEMBERS

<b>J. Chris Babb</b> <i>President</i>	<b>Linette S. Hwu</b> <i>Vice President</i>	<b>Barbara Strack</b> <i>Secretary</i>
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<b>Nancy Hartsock</b> <i>1st Vice President</i>	<b>Paola Allais Acree</b> <i>Co-Treasurer</i>	<b>Scott Schreiber</b> <i>Ex Officio</i>
<b>Clarence J. Fluker</b> <i>Vice President</i>	<b>Avani Gala</b> <i>Co-Treasurer</i>	

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Stuart Allen	Tina Johnson-Marcel	Michael E. Ramirez
Colin K. Bills	Mary Mcintosh	Julie Rios
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Woolly Mammoth Theatre Company remains more dedicated than ever to the evolution of the American theatre and we could not produce ground-breaking new plays and world class artistry without our fearless family of donors. We would like to thank the following contributors who made gifts of \$300 or more from September 1, 2021 through January 10, 2023. **Thank you!**

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Unlike the Woolly Mammoth, which went extinct more than 10,000 years ago, Woolly Mammoth Theatre Company isn't going anywhere anytime soon. The reason? People like you! Over our 40+ year history, contributions from patrons continue to provide the bedrock of support that makes everything we do possible.

### YOUR GIFT TO WOOLLY MAMMOTH ALLOWS US TO:

**Produce innovative theatrical productions** you cannot see anywhere else.

**Offer ticket accessibility programs** such as Pay-What-You-Will seats for every performance, ensuring our work remains accessible to all.

**Pilot radical care programs** like our Company Pool Fund, which offers grants to our Company members to invest in their personal and professional growth.

**Provide transformational career development opportunities** through the Miranda Family Fellowship program to train and compensate the next generation of theatre makers.

**Establish innovative collaborative partnerships** with local organizations like SPIT DAT, DC's longest running open mic, THEARC Theater, and Howard University.

**And so, so much more!**

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To learn more about making a gift to Woolly Mammoth or to take advantage of our NEW benefits, please contact our Development Department by calling **202-312-5276** or email us at [development@woollymammoth.net](mailto:development@woollymammoth.net).

Thank you for making our work possible!

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Rachel Sauer  
Andy Stoffel  
Frankie V.

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