

WOOLLY
MAMMOTH

WOOLLYMAMMOTH.NET



SCREENPLAY BY SHAYOK MISHA CHOWDHURY & DIRECTED BY SHAYOK MISHA CHOWDHURY

PUBLIC OBSCENITIES

WRITTEN & DIRECTED BY SHAYOK MISHA CHOWDHURY

NOVEMBER 13-DECEMBER 23

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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.

A NOTE FROM MARIA



Subtle is not a word I usually use to describe a production at Woolly Mammoth. We pursue **BOLD** artistry after all! It says so right there in our guiding principles! And yet sometimes the most bold is also the most subtle...and the most subversive.

Make no mistake, there is boldness in ***PUBLIC OBSCENITIES***, a provocative title next to more traditional holiday fare. It is a bilingual text and production, one of the first that we know of to use both Bangla and English in almost equal parts in the American theatre. It is set on the other side of the world, in Kolkata, India, immersed in Bengali culture that is not often seen on our professional stages.

Among the many inspirations for this play, playwright-director Misha Chowdhury references Bengali neorealist cinema, a movement known to strive for naturalism and authenticity with an eye to the sociopolitical climate of the time. I love how the world of this production has been so meticulously and carefully built. I hope that its precision, texture, and restraint teach you how to listen to this play. It is in the subtle moments when these characters choose what to share (and what not to share) that really unlock the play for me.

It's no surprise to me that this glorious production originated at Soho Rep, a small theatre with large artistic ambition, under the expert guidance of Sarah Benson, Meropi Peponides, and Cynthia Flowers, with support for the National Asian American Theatre Company (NAATCO). Woolly Mammoth has gone on to produce many plays that originated in that 70-seat house, for example ***AN OCTOROON*** by Branden

Jacobs-Jenkins and Pulitzer-winning **FAIRVIEW** by Jackie Sibblies Drury, among many others. Soho Rep just named two new executive leaders to work alongside Cynthia — Eric Ting and Caleb Hammons. I cannot wait to see how they build and expand on the legacy of Soho Rep. The Mammoths in DC are cheering you two on!

Our partners in this endeavor are the incomparable Jeffrey Horowitz and his brilliant team at Theatre for a New Audience (TFANA) in Downtown Brooklyn. I have known Jeffrey all the way back to when I was starting out and I volunteered to lick envelopes for one of TFANA's fundraising campaigns. I think that was the same year that I also helped Soho Rep strike their sets and I almost broke my arm (!). Suffice to say, I love these theaters and their work is an inspiration to me.

Most of Woolly's plays elude easy categorization, and **PUBLIC OBSCENITIES** is absolutely one of those. Please don't hesitate to tell everyone you know in the DMV to come see this show before they miss it and have to trek to NYC to see it, where this production runs at TFANA in early 2024.

Hasta pronto,

A handwritten signature in black ink that reads "Maria Manuela Goyanes". The script is fluid and cursive, with the first letters of each name being capitalized and prominent.

Maria Manuela Goyanes, Artistic Director
Woolly Mammoth Theatre Company

WOOLLY MAMMOTH THEATRE COMPANY**MARIA MANUELA GOYANES**
ARTISTIC DIRECTOR**KIMBERLY E. DOUGLAS**
MANAGING DIRECTOR**PRESENTS***SOHO REP AND NAATCO NATIONAL PARTNERSHIP PROJECT PRODUCTION***PUBLIC OBSCENITIES**WRITTEN AND DIRECTED BY
SHAYOK MISHA CHOWDHURYDRAMATURGY BY
SARAH LUNNIESOUND DESIGN BY
TEI BLOWCULTURAL DRAMATURGY BY
SUKANYA CHAKRABARTISTAGE MANAGEMENT BY
TENLEY PITONZO*COSTUME DESIGN BY
ENVER CHAKARTASH⁺HAIR AND WIGS BY
TOMMY KURZMANLIGHTING DESIGN BY
BARBARA SAMUELS⁺ORIGINAL INTIMACY
DIRECTION BYVIDEO/PROJECTION DESIGN BY
JOHNNY MORENO⁺**TENIECE DIVYA JOHNSON**SCENIC DESIGN BY
PEIYI WONG⁺INTIMACY CONSULTATION BY
SHAQUAN M. PEARSON*CO-PRESENTED WITH THEATRE FOR A NEW AUDIENCE**SPECIAL THANKS TO THE LANSBURGH | SPECIAL THANKS TO RASIKA**[+] Recognizes representation by United Scenic Artists,
Local USA-829 of the IATSE.**[*] Appearing through an Agreement between this theatre, Woolly
Mammoth Theatre Company, and Actors' Equity Association, the Union of
Professional Actors and Stage Managers in the United States.*

Actors' 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.

CAST

Choton.....	Abrar Haque *
Raheem.....	Jakeem Dante Powell *
Pishimoni.....	Gargi Mukherjee *
Pishe.....	Debashis Roy Chowdhury *
Shou.....	Tashnuva Anan *
Jitesh.....	Golam Sarwar Harun *
Sebanti.....	NaFis *
Choton U/S.....	Shreyo Banerjee
Raheem U/S.....	Jonathan Nathaniel Dingle-El
Shou/Sebanti U/S.....	Komolika
Pishimoni U/S.....	Mita Paul

CREW & PRODUCTION TEAM

Associate Director.....	Mekala Sridhar
BOLD Assistant Director.....	Fatima Dyfan
Props Designer.....	Patricia Marjorie
Associate Lighting Designer.....	Graham Zellers
Associate Scenic Designer.....	Jessica Trementozzi
Associate Sound Designer.....	Ryan Gamblin
Associate Video Designer.....	Dylan Uremovich
Original Associate Costume Designer.....	Nicole Slaven
Assistant Stage Manager.....	Annie Choudhury
Production Assistant.....	Jordyn Fields
Technical Director.....	Teddy Mueller
Wardrobe Supervisor.....	Sydney Bronaugh
Props Supervisor.....	L Bruce
Light Board Operator.....	Reina Ramos
Lighting Programmer.....	Angela Armstrong
Lighting Overhire.....	Milan Robinson, Grayson Moreno, Sydney Bronaugh, Alexander Kim, Alex Anthes Rojas, Reed Simiele, Elijah Thomas
Audio/Visual Operator.....	Alma Laprida
Scenic Charge.....	Amy Kellett

CREW & PROD. TEAM (CONT.)

Scenic Painter ...Yaritzza Pacheco, Sherry Gonzalez, Yliana Chicas
 Scenic OverhireMelvin Knight, Eli Kern, Sarah McCarthy,
 Michael Turner, Gavin Sexton, Cass Menidets, Nick Arancibia
 Props Deck Crew..... Sara Gehl
 Crew Swing.....Abby Wasserman, Ashakilah Fenn

Understudy Casting: Stephanie Yankwitt

Key Art Design: Sylvie Lass. Key Art Photo: Joe Curnutte.

SOHO REP PRODUCTION TEAM

Props Designer dots
 Production Stage Manager Alyssa K. Howard
 Assistant Director Nicholas Polonio
 Assistant Set Designers.....Yi-Hsuan (Ant) Ma, Colleen Murray
 Assistant Lighting Designer.....Alex Vásquez Dheming
 Assistant Stage ManagerKalen Sierra Hughes

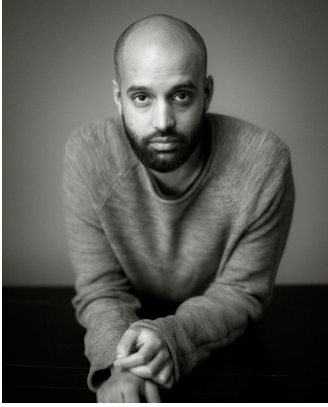


Pictured in **PUBLIC OBSCENITIES** at Soho Rep: Gargi Mukherjee as Pishimoni, Tashnuva Anan as Shou Abrar, Golam Sarwar Harun as Jitesh, Haque as Choton, Jakeem Dante Powell as Raheem.

Photo Credit: Julieta Cervantes.

SHAYOK MISHA CHOWDHURY

Photo Credit: Thomas Dunn



SHAYOK MISHA CHOWDHURY

(Playwright & Director, he/him)

wrote **PUBLIC OBSCENITIES** as an inaugural Project Number One Artist at Soho Rep, where he directed the play's premiere "with a swooning hypnotism reminiscent of the best works of neorealism" (NYTimes, Critic's Pick). A many-tentacled artist, Misha has been honored with the Relentless Award, Drama Desk

and Drama League nominations, the Mark O'Donnell Prize, a Princess Grace Award, and a Jonathan Larson Grant for musical theater. Misha collaborated on the Grammy-winning album *Calling All Dawns*. Other favorites: *Brother, Brother* (New York Theatre Workshop) with Aleshea Harris; *SPEECH* (Philly Fringe) with Lightning Rod Special; *MukhAgni* (Under the Radar @ The Public Theater) with Kameron Neal. Misha is also a Sundance Fellow and the creator of *VICHITRA*, a series of short films rooted in queer South Asian imagination. A Fulbright, Kundiman, and NYSCA/NYFA fellow, Misha's poetry has been published in The Cincinnati Review, TriQuarterly, and elsewhere. Born in India, based in Brooklyn. BA: Stanford. MFA: Columbia.



Pictured in **PUBLIC OBSCENITIES** at Soho Rep: Abrar Haque as Choton, Tashnuva Anan as Shou. Photo Credit: Julieta Cervantes.

ABOUT THE SHOW

SNAPSHOT: AN INTIMATE PORTRAIT DEVELOPS

When Choton returns to Kolkata on a research trip with his Black American boyfriend Raheem, his grandfather's photograph stares down at him from the walls of his family home. Choton loves being the translator, toggling nimbly between Bangla and English, interviewing queer locals, showing Raheem his world. But through the lens of Choton's grandfather's old camera, Raheem begins to notice things Choton can't. Peer into this bilingual play from visionary writer-director Shayok Misha Chowdhury about the things we see, the things we miss, and the things that turn us on.

OPENING NIGHT: NOVEMBER 18, 2023

SHOW RUN TIME: This play runs for a duration of 2 hours and 55 minutes, with an intermission.

CAST

Photo Credit: Michael Verity



ABRAR HAQUE (*Choton, he/him*) recently made his NY and Off-Broadway debut with *Public Obscenities* at Soho Rep, and is thrilled to be back telling this story. Originally from Portland, Oregon, Abrar holds a B.A. in Economics from UC Berkeley, and found his passion for the

arts there as well. He is always in pursuit of tender, reflective stories that teach us something about ourselves and highlight communities that we don't often see represented. Credits include Babu in a reading of *Accidental Feminist* (The Public Theater), Fouad in *Refugee Rhapsody* (Artists Repertory Theater) and *Florizel* in *A Winter's Tale* (Portland Shakes). He thanks his friends and family (Ammu, Abbu, Aniq, Ahmed, and others) for their authenticity, compassion, and love. IG: @ahawk19.



JAKEEM DANTE POWELL (*Raheem, he/him*) can be seen in George C. Wolfe's critically acclaimed Netflix feature *Rustin* produced by The Obama's Higher Ground Production Company. His recent credits include: *Public Obscenities* (Soho Rep, Drama Desk for Best Ensemble), *Slave Play* (Broadway and LA premiere), and the streaming play *This American Wife* (alongside Pulitzer Prize finalists Michael Breslin and Patrick Foley). He is a graduate of the Yale School of Drama. Instagram: @jakeempowell.



GARGI MUKHERJEE (*Pishimoni, she/her*) has recently performed in an off-Broadway play, *Public Obscenities*, staged at the Soho Rep, where she won the Drama Desk Ensemble Award for Outstanding Performance and was nominated by Drama League for Distinguished Performance. Recently, she has been working with Radical Evolution in an international theater exchange workshop with Jana Natya Manch from New Delhi. She has also been performing in *Women on Fire: Stories from the Frontlines*, written and directed by Chris Henry at Royal Family Productions in New York. She is seen on a regular basis at the South Asian Theater Festival, held every year at the New Brunswick Performing Arts Center in New Brunswick. Gargi has also appeared in films, including, *The Namesake*, in which she had a featured role, and *Karma Calling*, in which she played one of the leads. She has written/co-written and co-directed well-received plays like, *Our Voices*, *Nirastra* (Unarmed), *Stories of Jackson Heights*, *I Shakuntala*, and recently co-directed a Bangla adaptation of *A Midsummer Night's Dream*. Gargi also translated and adapted one of Rabindranath Tagore's short stories and performed it as a monologue, *Mrinal's Letter* at the United Solo International Theatre Festival in New York and acted in *The Breast Chronicle*, also a one-woman show, at the Crossroads Theatre/New York

International Fringe Theatre Festival. Gargi has performed in prestigious theater venues like Soho Rep, NJPAC, NBPAC, the Edison Valley Playhouse, Jamaica Performing Arts Center, and Queens Theatre in the Park (NY). Gargi is also an SVP, Creative Director at Havas Gemini, a healthcare communications company in New York and seems to traverse between theater, films, and advertising effortlessly.



DEBASHIS ROY CHOWDHURY (*Pishe, he/him*) had his off-Broadway debut in NYC with Soho Rep's *Public Obscenities* in 2023. He and rest of the cast have received Drama Desk's Ensemble Award in 2023. Debashis was initiated into theater during his college days in Kolkata, India and was inspired by Badal Sarkar's third-theater form. In the USA, he has acted in English and Bengali plays produced by multiple theater groups in Boston, notably Off-Kendrik and SETU. Some of his notable roles were: Master-chef Byakaron Singh in *Boro Holo J*, an original play by Off-Kendrik, Boston; Gnaeus Cornelius Lentulus Vatia in *Spartacus* written by Badal Sarkar (Kolkata); Kaka-saheb(uncle) in Vijay Tendulkar's *Kamala* (SETU, Boston); O'Brien in Bengali adaptation of *1984* (Kolkata). Debashis had directed plays in English and Bengali, namely, *Power to the People* and *Pakhir Paona*. He is a vocalist trained in North Indian classical music tradition. He resides in the San Francisco Bay Area, California.

Photo Credit: Desmond Picotte



TASHNUVA ANAN (*Shou, she/her*) Tashnuva Anan is a pioneering transgender human rights activist, actress, model, and dancer hailing from Bangladesh. She made history by becoming Bangladesh's first transgender news anchor, breaking down gender barriers and inspiring others in the transgender community to pursue mainstream careers. Tashnuva also holds a unique position on the ILGA World board as the sole Bangladeshi representative. With

a background in public health, she has dedicated years to advocating for the sexual and reproductive health and rights (SRHR) of SOGIESC (sexual orientation, gender identity, expression, and sex characteristics) individuals in South Asia. Her advocacy centers around advancing the human rights of SOGIESC individuals and Human Rights Organizations. Beyond her activism, Tashnuva is a versatile artist, having acted, designed, directed, and managed stages in numerous productions. Her notable roles include appearances in productions like *Tamoshik*, *Nononpurer melay ekjon komla sundori o ekti bagh ase*, and *Khona*. She has also received accolades for her talent, such as the Drama Desk Award for her role as Shou in *Public Obscenities* and the Annyanya Human Rights Award for her tireless efforts in promoting transgender rights in Bangladesh. Explore her work further at www.tashnuvaanan.com.



GOLAM SARWAR HARUN (*Jitesh, he/him*) is a singer, actor, playwright, and a director. He recently completed an off-Broadway run of *Public Obscenities* where he played the character of Jitesh and won the Drama Desk Ensemble award for Outstanding Performance.

Most recently, he has been working with Radical Evolution in an international theater exchange workshop with Jana Natya Manch from New Delhi. Harun also directs films and television commercials. As an actor, he has played the lead in *Three Penny Opera*, *Marat-Sade*, and *Mrichchakatikam*, among others. He is the Artistic Director of Dhaka Drama, a theater group founded in Queens, New York, and has co-directed plays like *I Shakuntala*, *No Man's Land*, *Nirastra* (Unarmed), and directed *Dhaboman* (The Run), among others. His works have featured in multiple South Asian Theatre Festivals over the years. Apart from the theatre world, Harun has acted in multiple films from Bangladesh, and most notably in Mira Nair's *The Reluctant Fundamentalist* in the US. Harun has been

the recipient of theater grants from Queens Council on the Arts for his co-written play, *Stories of Jackson Heights*, which was a major success in the prestigious Queens Theatre. Harun also received the Citizens Committee for New York City grant for his collaborative venture, *I Shakuntala*.



NAFIS (*Sebanti, they/she/he*) is a Bangladesh-born and raised, non-binary, queer actor and singer from Queens, New York. November of 2023 will mark NaFis's seventh year in America. Earlier this year, she originated the role of Sebanti and made her Off-broadway debut

in *Public Obscenities* at Soho Rep. She is thrilled to reprise her role with her Drama Desk winning cast at Woolly! Other select credits include Theatre: *TINDERELLA: The Modern Musical* (Dylan; BroadwayWorld 2022 Regional Awards: Best Performer in a Musical), *RENT* (Angel), *The 25th Annual... Spelling Bee* (Barfeé), *Place of Assembly* (Mr. Marsh), *The Fold* (Khalil), *Polar Express* (KIA). Film: *Who Killed Taniya* (Nadiya). NaFis dedicates their performance to all the Hijras and Kotis. He aspires to be part of more new and existing stories that push boundaries and stereotypes. They are thankful for this opportunity and hope you enjoy the show! "Follow your dreams and find your chosen family! <3" IG: @nafis_storyteller.



SHREYO BANERJEE (*Choton U/S, he/him*) is an actor, writer, and musician, born in Mumbai and based in Brooklyn, NY. He studied theater at the Playwrights Horizons Theater School in New York University. Favorite performance venues include the Baltimore Hippodrome, the

streets of the Edinburgh Fringe, and the back porch of a tiny countryside hotel in Poland. He is delighted to add the stage at Woolly Mammoth to that list, and to be returning to the DC area, where he spent his formative years. Away from the lights, Shreyo may be found haunting used book stores, and else, playing chess, geoguessr, or guitar.



JONATHAN NATHANIEL DINGLE-EL (*Raheem U/S, he/him*). As an artist, Jonathan Nathaniel is inspired to create theater that is accessible to inner-city communities of color. As a Brooklyn College BFA Acting Program graduate in NYC, he has had the pleasure of working with many

artists from diverse communities of varying skill sets and various community outreach projects. He has worked with many local organizations in New York City such as Abrons Arts Center and The Motor Company NYC, a company whose work focuses on increasing site-responsive theater in local hubs around NYC such as parks, bars, laundromats, and rivers. Jonathan teaches improvisation and theater devising and is currently the director of Urban Youth Theater, an acting ensemble for teens. Jonathan would love to thank his students at Abrons Arts Center and UNHS, his mom Ms.Redd and SamMom.



MITA PAUL (*Pishimoni U/S, she/her*) is honored to be a part of the *Public Obscenities* family. She was initiated into theater during her college days in Kolkata and has continued ever since. Passionate about theater, Mita believes it to be an advocate and a powerful medium for

meaningful conversation among our diverse communities. She is a founding member of two Theater groups, Ebong Theatrix (DC-VA-MD) and CLTW (NC), and has been acting and producing several English, Bengali, and Hindi plays since the 90s . Mita recently had the privilege of working with and learning from the eminent director Mr. Suman Mukhopadhyay in *Shunyo Shudhu Shunyo Noy* (Ebong Theatrix 2022) and is looking forward to another thrilling and enriching experience as part of the cast of *Public Obscenities*. She thanks her family for all their love and support.

CREATIVE TEAM

SARAH LUNNIE (*Dramaturg, she/her*) is an interdisciplinary new-works dramaturg. She returns to Woolly after collaborating on Anne Washburn's *Shipwreck* and Telephonic Literary Union's *Human Resources*. Other significant theater collaborations include the premieres of Heidi Schreck's *What The Constitution Means to Me*; Lucas Hnath's *The Christians* and *A Doll's House, Part 2*; Jeff Augustin's *Where the Mountain Meets the Sea*, featuring original music by The Bengsons; and, with The Mad Ones, *Mrs. Murray's Menagerie* and *Miles for Mary*. She has produced a number of projects for Audible, including Christopher Chen's *The Podcaster*, and frequently supports emerging choreographers at the New York Choreographic Institute at New York City Ballet. Sarah was previously the Literary Manager at Actors Theatre of Louisville, the Literary Director at Playwrights Horizons, and an Associate Artistic Director of the Jungle Theater. She is currently the Senior Dramaturg of the Public Theater.

SUKANYA CHAKRABARTI (*Cultural Dramaturg, she/her*). Born and raised in Kolkata, Dr. Sukanya Chakrabarti, an artist-scholar-teacher, received her doctoral degree in Theater and Performance Studies from Stanford University. She is an Associate Professor of Theatre Arts at San Jose State University. Dr. Chakrabarti is the author of *In-Between Worlds: Performing [as] Bauls in an Age of Extremism*, which examines the performance of Bauls, 'folk' performers from Bengal, in the context of a rapidly globalizing Indian economy against the backdrop of extreme nationalistic discourses. Both as a scholar and an artist, she is interested in spaces and their contribution to meaning-making, placemaking and storytelling. Her current and ongoing research project is on performances of the South Asian diaspora across generations of immigration in California. As an artist, she has worked as a playwright, director, dramaturg, and performer in New York,

the Bay Area, and Kolkata. More details about her projects can be found on her website: www.sukanyac.com.

ENVER CHAKARTASH (*Costume Designer, they/them*) is a British-born Turkish Cypriot. Broadway: *A Doll's House, Is This A Room*. Off-Broadway: *Stereophonic* (Playwright's Horizons), *Toros* (Second Stage Theatre), *Public Obscenities* (Soho Rep.), *The Trees* (Playwright's Horizons), *Wolf Play* (MCC/Soho Rep.), *Catch as Catch Can* (Playwright's Horizons), *English* (Atlantic Theater Company/Roundabout Theatre Company), *Bodies They Ritual* (Clubbed Thumb). Other recent works: Tina Satter/Half Straddle's *Ghost Rings*; The Wooster Group's *A Pink Chair, The B-side, The Town Hall Affair, Early Shaker Spirituals*; Reggie Wilson/ Fist & Heel Performance Group's *POWER*. Film: *Reality* (HBO).

BARBARA SAMUELS (*Lighting Designer, she/her*) is a queer lighting designer, producer, and organizer whose work centers a diversity of approaches in creating intimate and explosive environments for live performance. Recently at Woolly Mammoth: *There's Always the Hudson*. Some Recent New York designs include: *Merry Me* (New York Theatre Workshop), *Public Obscenities* (Soho Rep – Hewes Design Award), *Wolf Play* (Soho Rep, Ma-Yi, MCC – Lortel Nom.), *Becky Nurse of Salem* (Lincoln Center), *Many Happy Returns* (Monica Bill Barnes & Co.), *In the Green* (LCT3 – Lortel Nom.), and *Rags Parkland Sings the Songs of the Future* (Ars Nova – Drama Desk and Lortel Nom.). Barbara is the creative producer for *Snatch Adams & Tainty McCracken Present It's That Time of the Month*, currently running at Soho Rep. Barbara currently organizes Wingspace Design's Mentorship Program. BA, Fordham; MFA, NYU; Proud member of USA829. 2022-24 WP Producers Lab. New Georges Affiliated Artist. www.barbarasamuels.com.

JOHNNY MORENO (*Video/Projection Designer, he/him*) is a media and production designer for live performance, a creative director and filmmaker working in multiple disciplines. He works as video and lighting director & designer

with multi-Grammy Award winning singer Lila Downs. Recently he was the scenic & video designer of *Fandango for Butterflies (and coyotes)* at La Jolla Playhouse & Production Designer on José Rivera's short film *The Fall of a Sparrow*. As a filmmaker & cinematographer, he creates, directs & produces visual material across a variety of mediums. Select Projects: *I Am A Seagull* by The Chekhov Project (iamaseagull.com), Executive Producer of award winning short film *Early Light*, He has provided additional camera work for Broadway's *MJ the Musical*, *Dear Evan Hansen* and *Here Lies Love*. Recent theater design includes *Weightless*; WP Theater, *Addressless*; Rattlestick Theater, *For All the Women Who Thought They Were Mad*; Soho Rep, *A Grave is Given Supper*; New Ohio Theater. *Power of the Dog*; Juilliard, Installations: *Sweet Crude*; Anna Kustera Gallery, *As Above So Below*; Dumbo Arts Festival, Whitney White's *Definition Installation*; Bushwick Starr. Johnny is a Drama Desk and a Hewes Design Award Nominee for his theater work and is a BDA North American Design Award winner for his work at MTV Networks. MFA Yale School of Drama. Johnnymoreno.com IG/Twitter: @johnnymoreno.

PEIYI WONG (*Scenic Designer, she/her*) is a Bessie Award-winning scenographer and interdisciplinary artist based in Brooklyn, NY. She designs sets, installations, and costumes for live performance. Recent credits – set design: *A Good Day To Me Not to You* (Waterwell), *The Whitney Album* (Soho Rep), *Weightless* (WP Theater), *A Delicate Balance* (Transport Group | NAATCO), *The Vicksburg Project* (Mabou Mines), *SPEECH* (Lightning Rod Special), *Song About Trains* (Working Theater | Radical Evolution), *Memoirs of a... Unicorn* (NYLA, 2018 Bessie Outstanding Design), *HOUSECONCERT* (Object Collection), *Charleses* (The Brick, Hewes nomination); set + costume design: *A Hunger Artist* (Sinking Ship), *The Trial of the Catonsville Nine* (Transport Group), *MukhAgni* (The Public UTR). In 2023 she was the recipient of the Edith Lutyens & Bel Geddes Design Enhancement Fund and NYSCA Support for

Artists Grants. Faculty at Playwrights Horizons, NYU Tisch. MFA, California Institute of the Arts. www.peiyameliauwong.com.

TEI BLOW (*Sound Designer, he/him*) is a media designer and performer based in Brooklyn, NY. Tei works with sound, photography, video, and computer networks. His work has been featured at Hartford Stage, Dance Theater Workshop, PS122/PSNY, Lincoln Center Festival, The Roundabout, The Kitchen, BAM, The Public Theater, The Broad Stage, MCA Chicago, MFA Boston, Kate Werble Gallery, Baryshnikov Arts Center, The Roundabout, and The Wadsworth Atheneum. He is the recipient of a New York Dance and Performance “Bessie” Award for Outstanding Sound Design for David Neumann/Advanced Beginner Group’s *I Understand Everything Better*. Tei is one half of the award-winning Royal Osiris Karaoke Ensemble.

TENLEY PITONZO (*Stage Manager, she/her*). Select Credits: *The Garbologists* (Forward Theater Company); *Life is a Dream, Our Town* (Baltimore Center Stage); *seven methods of killing kylie jenner* (The Public Theater, Woolly Mammoth Theatre Company); *Slanted! Enchanted!* (Alldayeveryday Productions); *The African Company Presents Richard III* (Great River Shakespeare Festival); *Rooted* (Cincinnati Playhouse in the Park); *for colored girls who have considered suicide/when the rainbow is enuf, Unreliable, School Girls or the African Mean Girls Play, Last Days of Summer, Sweeney Todd* (Kansas City Repertory Theatre). Other Regional Credits: Music Theater Heritage, Santa Fe Opera, Adventure Theatre MTC, Cincinnati Shakespeare Company. AEA Member.

CONTENT TRANSPARENCY

The play includes profanity and sexual content. The production also includes theatrical oral sex and masturbation as well as theatrical smoke.

WHO'S WHO: SOHO REP, NAATCO, & TFANA

SOHO REP provides radical theater makers with productions of the highest caliber and tailor-made development at key junctures in their artistic practice. We elevate artists as thought leaders and citizens who change the field and society. Artistic autonomy is paramount at Soho Rep; we encourage an unmediated connection between artists and audiences to create a springboard for transformation and rich civic life beyond the walls of its theater.

Soho Rep was named the “Best Theater in NYC” by *Time Out New York* in their Best of the City Awards, noting, “Soho Rep isn’t the last word in downtown experimental theater: Better than that, it’s often the first, championing major voices at key points in their careers...and Soho Rep’s low ticket prices, help keep some of the city’s bravest, boldest and wildest theater within the reach of all New Yorkers.”

Plays that have premiered at Soho Rep’s and gone onto future productions include: Aleshea Harris’s *Is God Is*, Branden Jacobs-Jenkins’ *An Octoroon*, Hansol Jung’s *Wolf Play* which received 5 Lortel Awards including Outstanding Play, and Jackie Sibblies Drury’s *Fairview* which was also recognized with the Pulitzer Prize in Drama.

For more info, visit sohorep.org.

THE NATIONAL ASIAN AMERICAN THEATRE COMPANY (NAATCO). Under the leadership of Founding Artistic Producing Director Mia Katigbak and co-founder Richard Eng, NAATCO was founded in 1989 to assert the presence and significance of Asian American theatre in the United States, demonstrating its vital contributions to the fabric of American culture.

NAATCO puts into service its total commitment to Asian American theatre artists to more accurately represent onstage the multi- and inter-cultural dynamics of our society. By doing so, they demonstrate a rich tapestry of cultural difference bound by the American experience.

THEATRE FOR A NEW AUDIENCE (TFANA). Founded in 1979 by Jeffrey Horowitz, and led by Horowitz and Managing Director, Dorothy Ryan, Theatre for a New Audience (TFANA) is home for Shakespeare and other contemporary playwrights. It nurtures artists, culture, and community. Recognizing that each audience is new and different from the last one, TFANA is dedicated to forging an exchange between artist and playgoer that is immediate and direct, and to the ongoing search for a living, human theatre.

With Shakespeare as its supreme guide, TFANA explores the ever-changing forms of world theatre and builds a dialogue spanning centuries between the language and ideas of Shakespeare and diverse authors, past and present. TFANA is committed to building long-term associations with artists from around the world and supporting the development of plays, translations, and productions through residences, workshops, and commissions. TFANA performs for an audience of all ages and backgrounds; is devoted to economic access; and promotes a vibrant exchange of ideas through its humanities and education programs.

TFANA's productions have played nationally, internationally and on Broadway. In 2001, it became the first American theatre company invited to bring a production of Shakespeare to the Royal Shakespeare Company.

TFANA created and runs the largest in-depth program to introduce Shakespeare and classic drama in New York City's Public Schools. Since its inception in 1984, the program has served more than 140,000 students.

In 2013, TFANA opened its first permanent home, Polonsky Shakespeare Center (PSC), in the Brooklyn Cultural District. The heart of PSC is its performance space: the 299-seat Samuel H. Scripps Mainstage, a uniquely flexible space with extraordinary acoustics, capable of multiple configurations between stage and audience; as well as the 50-seat Theodore C. Rogers Studio.

In addition to productions, TFANA supports ongoing artistic development through the Merle Debuskey Studio Program, which provides artists with residencies and workshops to create and explore outside the pressures of full production.

TFANA honors the Lenape and Canarsie People, on whose ancestral homeland Polonsky Shakespeare Center is built. The organization is committed to rethinking the stories it tells about our history and our connection to each other.

IN THE LOBBY: HAMILTONIAN ARTISTS WIP! SERIES

Woolly is excited to partner with Hamiltonian Artists this winter to display works from the WIP! series! Hamiltonian is a vital part of DC's arts community, providing visual artists and fellows with accessible space and resources to further their craft and career.

The works you'll see around the lobby are a part of the WIP! series, which showcases works in progress as well as finalized work from various artists, highlighting the artistic process and practice.

You can find out more about Hamiltonian's exhibitions, fellowship program, and membership program on their website: <https://www.hamiltonianartists.org/>

ABOUT SOHO REP



SOHO
REP.

Just a few of the plays that have received their premiere at Soho Rep's 65-seat downtown venue and have gone onto future productions include: Aleshea Harris's *Is God Is*, Branden Jacobs-Jenkins's *An Octoroon*, Hansol Jung's *Wolf Play* and Jackie Sibbles Drury's *Fairview* which was also

recognized with the Pulitzer Prize in Drama and transferred to Berkeley Repertory Theater and Theater for a New Audience before receiving new productions across the globe including at Woolly Mammoth and London's Young Vic.

In 2020/21, Soho Rep launched Project Number One, which we initially conceived of as a job creation program in response to the COVID-19 pandemic and record unemployment in our field. Eight artists joined our staff for the year, receiving health insurance and a full-time salary.

Shayok Misha Chowdhury was a member of the initial Project Number One cohort and began writing ***PUBLIC OBSCENITIES*** during his time as a Project Number One Artist on Staff. We subsequently offered Misha a finishing commission and, along with the National Asian American Theater Company's National Partnership Project, gave the play its World Premiere in February 2023. ***PUBLIC OBSCENITIES*** ran for eight sold out weeks and was recognized with a special "Ensemble Award" from the Drama Desk Awards.

In addition to ***PUBLIC OBSCENITIES***, Soho Rep's 2023/24 Season includes the world premieres of *Snatch Adams & Tainty McCracken Present It's That Time of the Month*, written and performed by Becca Blackwell and Amanda Duarte and directed by Jess Barbagallo, and *The Fires*, written and directed by Raja Feather Kelly.

Please visit sohorep.org to purchase tickets to our upcoming productions and to learn more about the company's nearly 50-year history as a vital civic institution.

Soho Rep's Board of Directors: Jodi Balsam, Paige Blansfield, Jon Dembrow (Chair Emeritus), Jackie Sibblies Drury, Susan Dunn (Secretary), Kenneth Ebie, Cynthia Flowers, Roxane Gay, James Gleick, Caleb Hammons, Frank Holozubiec, Branden Jacobs-Jenkins, Aretha Marshall, Victoria Meakin (Chair), Zach Miller, Anne O'Grady, Sidney Madison Prescott, Daniel C. Smith (Treasurer), Amber Tambllyn, Eric Ting, and Carmelita Tropicana.

Leadership support for Soho Rep's 2023/24 season is provided, in part by, Booth Ferris Foundation, Susan & Thomas Dunn, Ford Foundation, Howard Gilman Foundation, James Gleick & Cynthia Crossen, Horace W. Goldsmith Foundation, Alfred F. Hubay, Victoria Meakin, Mellon Foundation, New York City Department of Cultural Affairs in Partnership with the City Council, New York State Council on the Arts and the New York State Legislature, Shubert Foundation, The Dorothy Strelsin Foundation, Venturous Theater Fund of the Tides Foundation, and anonymous.



Pictured in **PUBLIC OBSCENITIES** at Soho Rep: Jakeem Dante Powell as Raheem, Abrar Haque as Choton. Photo Credit: Julieta Cervantes.

LANGUAGE, CINEMA AND STRADDLING WORLDS:

AN INTERVIEW WITH SHAYOK MISHA CHOWDHURY

What was the initial impetus/seed/inspiration that led you on the path of writing *PUBLIC OBSCENITIES*?

In Bangla, we don't just say "uncle." We have a word for every different *kind* of uncle. Father's older brother is Jetha. Father's younger brother is Kaka. Mother's brother is Mama. In 1985, my Mama—my mother's only brother—had a dream. In his dream, Mama was in a movie theater, watching a movie. And he described the movie to me in meticulous detail. Shot for shot. As if he wanted me to go make the movie: me, his artist nephew, living in New York. I recorded a voice memo of our conversation, sitting in our sitting room in Kolkata. And that recording of Mama's dream inspired me to write ***PUBLIC OBSCENITIES***. Instead of making a movie, I wrote a play about who gets to be an artist and what to do with all the unexpected things we inherit, that we're left with after people leave us. Ten days after ***PUBLIC OBSCENITIES*** closed at Soho Rep, Mama died. I've been listening to the recording of his dream over and over. It feels good to listen to his voice. To his laugh. To follow the current of his infinitely curious mind. Every time I listen, I discover something new. It's an ongoing collaboration. I'm glad that, through the play, Mama's dream gets to live on.

Can you talk about the influence of film on your work and, in particular, Bengali neorealist cinema on the *PUBLIC OBSCENITIES*?

I grew up watching Satyajit Ray and Ritwik Ghatak, filmmakers who were "pushing against the low-brow, song-and-dancey vibes of mainstream Bollywood cinema." That's how Choton, the main character in ***PUBLIC OBSCENITIES***, describes Bengali neorealism. In contrast to pop, campy Bollywood, these

Bengali auteurs of the 50s were out to capture an unadorned India. This was a Marxist cinema, emerging just after Independence: real people, real problems. No choreographed musical sequences. No make-up.

Some folks who saw ***PUBLIC OBSCENITIES*** at Soho Rep described it as theater vérité. I kind of like that. I wanted to tell a story about my culture with granular, documentary-like precision. By my culture, I mean a class of Bengali intelligentsia and their emigrant children. It's a culture that values education above all else. My parents are academics. That's kind of their gender, honestly: academic. In our home, the ethos was always: why would you spend your precious time talking about “শাড়, গয়না”—sarees, jewelry—when you could instead be discussing books, movies, the life of the mind?

In seventh grade, I started parting my hair in the middle and wearing my shirt untucked to school. It felt risqué somehow to look in the mirror and make these small, deliberate choices. To consider myself aesthetically. My academic, gently socialist parents sometimes wondered aloud whether school uniforms weren't more conducive to learning. I am deeply grateful for the values they instilled in me. And sometimes, in the bathroom mirror, I underline my eyes with kajol like an old-school Bollywood heroine.

What do you hope this play contributes to the conversation that many half or first gen immigrants find themselves in, finding communities/identities between countries?

As a gay Bangali coming of age in America, I was obsessed with language. Language was currency. I hoarded it. Language gave me access, power, proof of citizenship. I was obsessed with pronouncing things perfectly, authentically. When we moved to the States, my quick mastery of American English was a passport my parents didn't have.

And maintaining fluency in my mother tongue allowed me to mingle precociously with my parents' generation at Bangali parties. I relished being the translator, the bridge between, the one who straddled worlds. Back in Kolkata, I was thrilled whenever someone mistook me for a local. It gave me an adrenaline rush. I took pleasure in the look on my American friends' faces when I spoke to my parents in Bangla—the quick code-switch rendering them suddenly foreign. I wanted to retain the old country *and* embrace the new. But it was work. And if I'm always working to prove I am native to a place, then doesn't that prove I'm a kind of alien everywhere? For me, that's the question at the heart of this play.

How did you come to theatre-making?

I wasn't a theater kid at first. I was skinny, brown, and secretly gay in a lily-white town, and I couldn't seem to figure out where my arms should go when I walked. I was good at school, and I had an ego about it. But I envied the theater kids. Their camaraderie. Their confidence. So I tried out for the plays. I was so nervous, my monologues were barely audible. I didn't get in to *As You Like It*. They never cut anybody from the musicals, so there I was in a sea of pubescent faces in *Fiddler on the Roof* and *Pippin* and in rehearsals, I kept hearing this name, this mythical Mr. Weingartner who directed theater at the high school. So I went to see what all the buzz was about. That year, the high school was doing *Hamlet*. I remember the Little Theater stage had been extended into the aisles, and *Hamlet* was so close to me, I could feel his spit on my forehead. I'd never experienced anything like that. So alive. So *muscular*. I wanted to do that. I wanted to be a part of that.

I am who I am today because Richard Weingartner—this Harley-Davidson-riding cowboy with Captain American tattoos—decided to land up in Wayland, Massachusetts and dedicate his life to teaching theater. At the start of every rehearsal, all of us theater kids would swing into a wide circle,

take hold of each other's sweaty hands, and Richard would say, "Take a look around. These are the folks who showed up." It's a ritual I carry with me. At the start of every **PUBLIC OBSCENITIES** rehearsal, I gather into a circle with this multilingual, multigenerational dream team of a cast, we take each other's hands, look into each other's eyes, and I say, "Take a look around. These are the folks who showed up."

What are you working on right now? / What upcoming work are you excited about?

I'm collaborating on a piece with my mom, actually, called **RHEOLOGY**. My mom is a physicist. She was always scribbling long, winding equations—sigmas and deltas—on yellow pads of paper, and growing up, I would copy them by hand and say, "Look! I'm doing physics." I've always been fascinated by this other, intricate language my mother speaks. We're calling **RHEOLOGY** a concert-memoir-physics-symposium, and we're planning on a premiere with HERE Arts Center and the Bushwick Starr in Spring of 2025. In some ways, it couldn't be more different than **PUBLIC OBSCENITIES**, but also, I think, my family is my forever source material, and everything I make, in one way or another, is an attempt to get closer to my mother's language.

PUBLIC OBSCENITIES TALKBACKS

JOIN US FOR A SERIES OF CONVERSATIONS AFTER *PUBLIC OBSCENITIES*! WOOLLY STAFF WILL BE JOINED BY THE CAST TO DISCUSS THE THEMES IN THE PLAY.

MONDAY, NOVEMBER 20TH:
7:30PM
(Golden Ticket Night)

FRIDAY, DECEMBER 8TH:
7:30PM
(LGBTQ+ Affinity Night)

FRIDAY, DECEMBER 1ST:
7:30PM
(South Asian Affinity Night)

SUNDAY, DECEMBER 17TH:
2PM
(Matinee)

UP NEXT AT WOOLLY:

THE SENSATIONAL SEA MINK-ETTES BY VIVIAN J.O. BARNES

A WORD FROM *SEA MINK-ETTES* DIRECTOR
TAYLOR REYNOLDS AND PLAYWRIGHT VIVIAN J.O. BARNES

What drew you to this play?

TAYLOR: With this play, Vivian uncovers the sticky, weird, uncomfortable messiness that exists beneath the idealization of perfection, specifically perfection thrust on Black women in order for them to “succeed.” We are ripping perfection apart at the seams to get to the core of the characters underneath.

What are some of the stylistic influences and inspirations for you in creating *THE SENSATIONAL SEA MINK-ETTES*?

VIVIAN: I was listening to Jamila Wood’s album *Heavn* and Cardi B’s album *Invasion of Privacy* on repeat, and any songs with big marching band sounds in them. I was (obviously) watching bootleg clips of Beyoncé’s 2018 Coachella performance because *Homecoming* wasn’t out on Netflix when I started the play. I was also watching videos of Southern University’s *Dancing Dolls*. Around this time I found the artist Lorna Simpson’s work and I got obsessed! I had a folder full of her photographs and collages for a while and I’d rotate my laptop wallpaper with images from it while I was working on the play.

And finally, what Beyoncé song describes the play for you?

TAYLOR: “Break My Soul” because the Sea Mink-ettes believe in perseverance and looking fabulous while doing it.



Beyonce at Coachella, 2018. Photo Credit: Larry Busacca via Getty Images

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SOHO REP AND NAATCO NATIONAL
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WRITTEN & DIRECTED BY SHAYOK MISHA CHOWDHURY
CO-PRESENTED WITH THEATRE FOR A NEW AUDIENCE
NOVEMBER 13-DECEMBER 23

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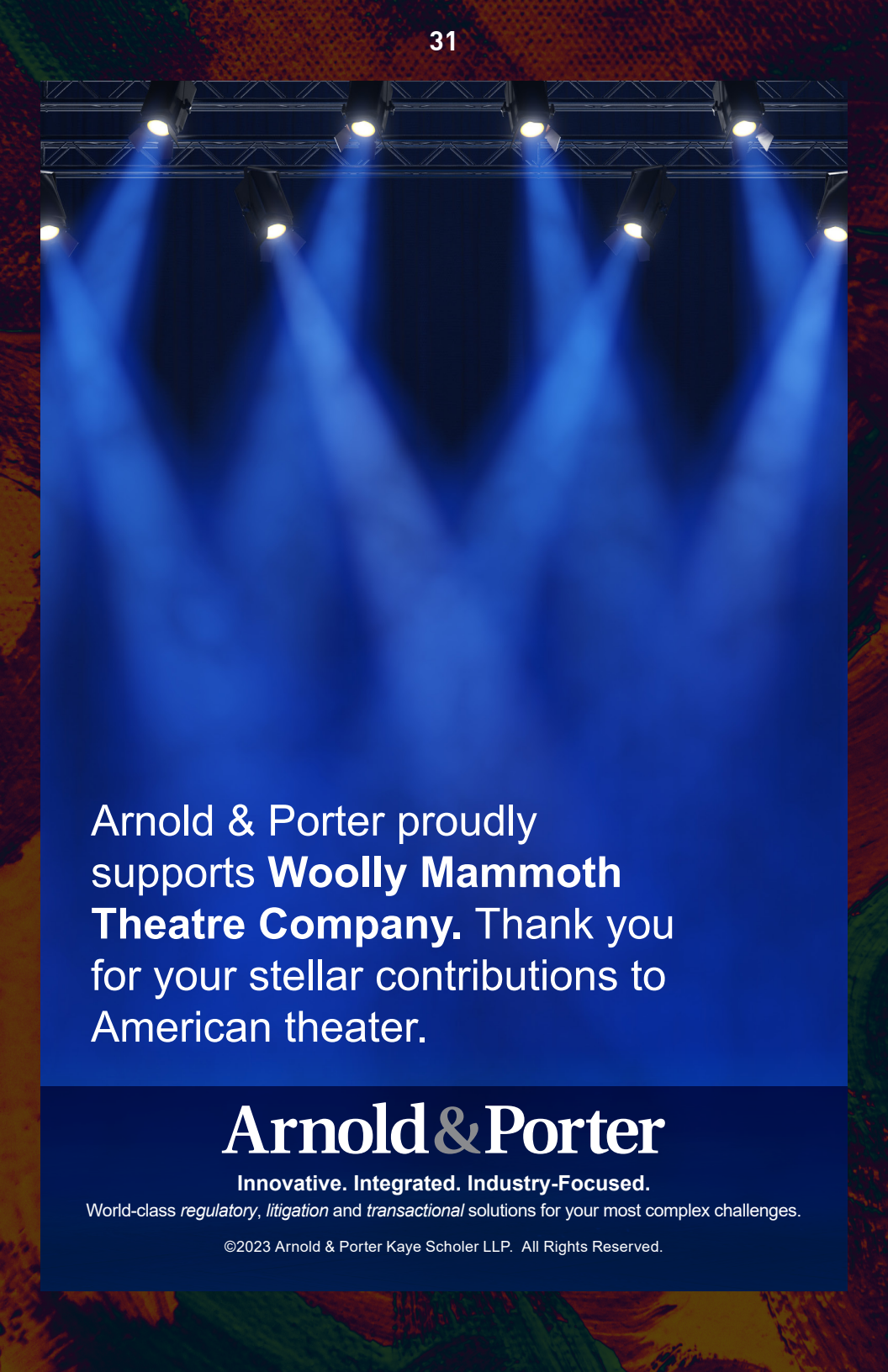
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A stage with blue spotlights illuminating a dark blue background. The spotlights are arranged in two rows, with the top row having four lights and the bottom row having four lights. The beams of light create a V-shape pointing downwards.

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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 Managing Director Kimberly E. Douglas. 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 \$25 day-of-show Stampede Seats, \$25 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
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Pictured in **A STRANGE LOOP**: Jason Veasy, John-Michael Lyles, Jaquel Spivey, John-Andrew Morrison, James Jackson, Jr., Antwayn Hopper.

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-theatre 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 theatre's most celebrated productions, including *Hamilton* by Lin-Manuel Miranda, *Josephine and 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.



KIMBERLY E. DOUGLAS *(she/her)* is the **Managing Director** of Woolly Mammoth Theatre Company. She has 20+ years of experience in event production management, program development, strategic partnerships, arts education, and the performing arts.

Graduating from Duke Ellington School of the Arts, Kimberly then continued her studies at Howard

University College of Fine Arts graduating with a B.A. in Music Business minor in Jazz Voice.

Kimberly served as the Managing Artistic Director for THEARC Theater, a program of Building Bridges Across the River. For 15 years she led the theater operations for

a 365-seat theater and a Black Box, led the development and fundraising for theater initiatives such as facilities and buildings enhancements and upgrades, curated seasonal programming on THEARC Theater stage and Black Box, and expanded relationships and funding for the iCAN Technical Theater internship. Through her leadership, THEARC Theater is widely recognized as a cultural staple for artists, arts organizations, and community East of the River. Kimberly served as a board member for Woolly Mammoth Theatre Company from April 2021–March 2023 after establishing a long-standing partnership as Woolly Mammoth’s Core Connectivity partner.

Kimberly launched her company KD ARTS Consulting in March 2022, providing program curation and production services, talent and operations management, and arts administration. Through KD ARTS Consulting, she worked with organizations like Demaskus Theatre Collective in residency at the August Wilson African American Cultural Center and The Musicianship’s 2023 Wammie Awards. Currently, Kimberly is co-chair of the D.C. Co-lab Equity and Justice Committee advocating for arts education. She was born and raised in D.C. and presently resides in Upper Marlboro, MD.

LAND ACKNOWLEDGEMENT

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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 Karen Lefkowitz &
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 Montgomery &
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