



WOOLLY
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AMM(I)GONE

CREATED AND PERFORMED BY

ADIL MANSOOR

CO-DIRECTED BY LYAM B. GABEL

IN ASSOCIATION WITH KELLY STRAYHORN THEATER

APRIL 20–MAY 12

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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



“You are not merely translating a play, but also what the author was thinking about theater and how it functions, and what their perception and understanding of presence and absence reveals.”

— *Caridad Svich*

Welcome to **AMM(I)GONE!**

For those unsure of how to say the title, know that the writer Adil

Mansoor is open to all pronunciations. You can rhyme it with the title of the ancient Greek play that inspired it. You can highlight the fact that “Ammi” means “mom” in Urdu. Or you can emphasize the definitive nature of the word “gone.” All versions reveal the many different layers of this story.

Translation is a form of articulation, of determining what is said and what is left unsaid. On top of the literal translation of *Antigone* into the Urdu language, these characters work so hard to articulate their experiences in the world to each other...their lives and philosophies, what it means to be Pakistani, what it means to be Muslim, what it means to be American. But a topic essential to Adil’s sense of self is never on the table. To me, the “I” in **AMM(I)GONE** is in parentheses because it is both present and absent at the same time, mirroring aspects of this son’s complicated relationship to his mother.

AMM(I)GONE is the third offering of a series of plays this season looking at the LGBTQ+ experience. It is rare to encounter a play that speaks directly to the Muslim community’s relationship to queer identity in such a straightforward, honest, lovingly critical way. The

provocation here is TALKING about it...speaking aloud what has been long left unsaid. Woolly is launching a national tour with this production, starting with our friends at Long Wharf Theatre in New Haven in late May/ early June. It is our sincere hope that sharing this story more widely through a multi-city tour can provide pathways for dialogue in these communities where few currently exist.

Adil is a brilliant thinker, collaborator, and creator. It has been a privilege to work on this project with him and his talented co-director, Lyam B. Gabel. I want to honor the Kelly Strayhorn Theater in Pittsburgh which has been such an essential development home for this show and is partnering with us on both this new iteration and the national tour.

I look forward to talking to you about this play!

Hasta la próxima,

Maria Manuela Goyanes

Maria Manuela Goyanes, Artistic Director
Woolly Mammoth Theatre Company



Pictured: Adil Mansoor in **AMM(I)GONE** at the Kelly Strayhorn Theater, April 2022. Photo Credit: Kitoko Chargois.

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

WITH THE WASHINGTON BLADE

IN ASSOCIATION WITH KELLY STRAYHORN THEATER

PRESENTS

AMM(I)GONE

CREATED AND PERFORMED BY **ADIL MANSOOR~**

CO-DIRECTED BY **LYAM B. GABEL~**

MEDIA CO-DESIGNER
JOSEPH AMODEI

MEDIA CO-DESIGNER
DAVINE BYON

SOUND DESIGNER
AARON LANDGRAF

SET AND LIGHTING
DESIGNER
XOTCHIL MUSSER

STAGE MANAGER
JAZZY DAVIS



[~] Recognizes representation by the Stage Directors & Choreographers Society (SDC), a national theatrical labor union.



Pictured: Adil Mansoor in **AMM(I)GONE** at the Kelly Strayhorn Theater, April 2022. Photo Credit: Kitoko Chargois.

CREW & PRODUCTION TEAM

BOLD Assistant Director..... Fatima Dyfan
Associate Lighting Designer..... Sasha Finley
Associate Scenic Designer..... Cecilia Shiri
Production Assistant..... Briana Padgett
Light Board Operator..... Reina Ramos
AV Operator..... Preston Heard
Lighting Programmer..... Susannah Cai
Crew Swing..... Stephen Lyons II
Tour Production Management..... Colin K. Bills
Carpenters..... Mickey Cappiello, Stephen Lyons II,
Melvin Knight, Vika Hearne, Aaron Ermlich
Lighting Crew..... Milan Robinson, Alexander Kim, E-hui Woo
Key Art Design: Sylvie Lass. Key Art Photo: Beth Barbis.
Key Art Border Pattern: Xotchil Musser.

AMM(I)GONE WAS DEVELOPED WITH

Creative Consultant.....	Sharlene Bamboat
Video Consultant	Bleue Liverpool
Slide Film Consultant.....	Caldwell Linker
Additional Recorded Text	Alexis Canoy, Abid Mansoor, Luke Niebler
Translation Consultants	Ned Moore, Robin Banerji
Photo Embroidery	Rebecca Harrison
Lighting Programmer	Susannah Cai
KST Assistant Director	Pria Dahiya
KST Production Stage Managers ...	Leslie Huynh, Pixie Colbert
KST Programming Director.....	Ben Pryor
TTO Costume Consultant.....	Rachel Vallozzi
TTO Stage Manager.....	Ferdinand Moscat
TTO Director of Programs	Tonasia Jones

(ADDITIONAL CREDITS CONTINUED ON NEXT PAGE)

SONG CREDITS:

“Alif Lam Meem”

Co-composed by Shahzad Ismaily and Aya Abdelaziz

Vocals by Aya Abdelaziz

Arranged by Aaron Langraf

ADDITIONAL SUPPORT & DEVELOPMENT:

AMM(I)GONE is a National Performance Network (NPN) Creation & Development Fund Project co-commissioned by Kelly Strayhorn Theater in partnership with The Theater Offensive and NPN. The Creation & Development Fund is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency).

For more information, visit www.npnweb.org.

AMM(I)GONE is additionally supported by the Frank-Ratchye Fund for Art @ the Frontier; the Point Foundation’s Andrew A. Isen Internship; The Heinz Endowments; Opportunity Fund; PNC Charitable Trust; A. W. Mellon Educational and Charitable Trust Fund of The Pittsburgh Foundation; Arts, Equity, Reimagined Fund; Workhorse Collaborative; and Dreams of Hope. Amm(i)gone was developed as a Hatch Arts Collective project.

SPECIAL THANKS:

JACKIE BAKER, ALEXIS CANOY, EVELYN FRANCIS, JOSEPH HALL,
GEORGE LUGG, LUKE NIEBLER, CADEN MANSON, ABID MANSOOR,
NABIHA MANSOOR, CAMILLE ROHRLICH, ABE RYBECK, NICOLE
SHERO, JANERA SOLOMON, HAROLD STEWARD, KIM WEILD

ADIL MANSOOR



ADIL MANSOOR (*Playwright, Co-Director, and Performer, he/him*) is a theatre director centering the stories of queer folks and people of color. He was born in Karachi, Pakistan; raised outside of Chicago, IL; and lives in Pittsburgh, PA. He has developed new work with Manhattan Theatre Club, New York Theatre Workshop, Playwrights' Center, Pittsburgh Public Theater,

Kelly Strayhorn Theater, and others. Recent directing projects include *Daddies* by Paul Kruse (Audible), *Gloria* by Branden Jacobs-Jenkins (Hatch Arts Collective), and *Kentucky* by Leah Nanako Winkler (Pittsburgh Playhouse).

Mansoor is a founding member of Pittsburgh's Hatch Arts Collective and the former Artistic Director of Dreams of Hope, an LGBTQA+ youth arts organization. He is a current NYTW Usual Suspect and former Sundance Art of Practice Fellow. He was part of the inaugural Artist Caucus gathered by Baltimore Center Stage, Long Wharf, St. Louis Rep, and Woolly Mammoth. Mansoor received his MFA in Directing from Carnegie Mellon University. <https://www.adilmansoor.com/>.

ABOUT THE SHOW

FROM SOPHOCLES TO A MOTHER/CHILD APOLOGY

Creator and performer Adil Mansoor invites his Pakistani mother to translate *Antigone* into Urdu as means of exploring the tensions between family and faith. Should he keep his queerness buried from his devout Muslim mother? Through Greek tragedy, teachings from the Quran, and

audio conversations with his mother, Mansoor creates this theatrical personal story about locating love across faith.

OPENING NIGHT: APRIL 26, 2024

SHOW RUN TIME: This play runs for a duration of 80 minutes continuously, without an intermission.

CREATIVE TEAM



LYAM B. GABEL (*Co-Director, they/he*) is a trans* director, performance-maker, and community archivist who creates containers for collective remembering and radical celebration. He grew up in the DC area and now lives between the mountains of Eastern PA and NYC. They are

currently writing *DADDY*, a performance, oral history archive, and public health resource about pregnancy in a transmasculine body. Their work, *the dance floor, the hospital room, and the kitchen table* exploring queer care is touring to Baltimore next year. Lyam co-created and co-directed *Alleged Lesbian Activities*, a musical about the history of lesbian bars using over 35 oral histories and funded by the NEFA National Theater Project. They have developed work at Ars Nova, Judson Church, Kelly Strayhorn, Pipeline, The Theater Offensive, and The New Orleans CAC among others. Drama League Resident 2023 and 2021, Drama League Fellow 2017. Assistant Professor at Lehigh University. Member, SDC. www.lyambgabel.com.

JOSEPH AMODEI (*Media Co-Designer, they/them*) is a new media artist, theater designer, activist, and educator. Their work seeks to make material differences with and for people at the intersection of art, emerging technology, and community.

Joseph grew up in North Carolina, where they received a BFA in Studio Art from UNC-Chapel Hill. Joseph completed their MFA in Video and Media Design at Carnegie Mellon. They are an assistant professor of Media Design in Lehigh University's

Department of Theater. Recent work has explored immersive archive creation + Virtual Reality, mediated storytelling amplifying the Black history of the South, gameplay + gerrymandering, the HIV/AIDS crisis + performance of queer care, and Human Centered Design + issues of health equity. www.jamodei.com.

DAVINE BYON (*Media Co-Designer, she/her*) is a Korean-American media designer and performance artist. recent media work for theater has been featured at Quantum Theatre, Lenfest Center for the Arts, the New Hazlett Theater, City Theatre Company, and The Andy Warhol Museum. original performance pieces include *Prophecies and Soy Sauce Shots* with Caroline Yoo for Kelly Strayhorn Theater's Freshworks residency and *연결* (*connection*) with her mother, Jeemin Kim, at the Miller Institute for Contemporary Art. she is the current Curatorial Assistant for galleries and public art at the Pittsburgh Cultural Trust. BFA: Carnegie Mellon University School of Drama.

AARON LANDGRAF (*Sound Designer, he/him*) is a sound designer for video games, theater, audiobooks, podcasts, and a ton of other things. Everything is a collaborative process. Recent past projects where he has lead the sound design process include: *Sleeping on Islands*, *A Life in Poetry* (W.F Howes, all major audiobook platforms), *Almost Equal To* (Point Park University, Pittsburgh, PA), *Little Amal: The Walk/Imagination Is My Playground* (Casey Droege Cultural Productions and Hatch Arts Collective, Pittsburgh, PA), *All The Words But The One* (XO Productions, Premiering in 2024), *Once Removed* (Hatch Arts Collective, Tribeca Festival '22 Audio Storytelling Category). Recent past projects where he has collaborated as member of the sound design team include: *Angel Island* (Produced by Beth Morrison Projects at BAM, NY, New York), *Asgard's Wrath 2* (Sanzaru Games, Meta Quest, 2024 D.I.C.E Awards Immersive Reality Game of the Year), and *Lego 2k Drive* (2k and Visual

Concepts, all major consoles). He holds an MFA in sound design from Carnegie Mellon University. You can find more about him at www.adlandgraf.com.

XOTCHIL MUSSER (*Set and Lighting Designer, they/she*) is a multi-skilled human who enjoys designing for theatre, dance, installations, and other forms of visual + interactive art. As a child, they lived on an island south of Miami; now they live in NYC where they examine the exploration of how theater can be applied to community health and healing. Xotchil is an advocate for antiracist theatre and strives to build a community in the industry based on equitable practices and altruism. For more information, visit xotchil.com.
MFA: CMU '23.

JAZZY DAVIS (*Stage Manager, they/she*) is a local theatre artist, administrator, and collaborator from southeastern Virginia (which is not the DMV). After having worked for a podcast, in DEI, and on a farm (not all at the same time, except for when it was), they decided to actually put their BFA to use. Select credits: *Romantic Fools* (New York Deaf Theatre), *Heroes of the Fourth Turning* (BLUEBARN Theatre), *Ain't No Mo'* (Baltimore Center Stage), *Seven Methods of Killing Kylie Jenner* (The Public Theater), *MONSTRESS* (Flying V), *The Sensational Sea Mink-ettes* (WMTC). Jazzy is pleased to be stage managing a Woolly mainstage for the first time, which gives them an excuse to continue putting off going to grad school (much to their family's chagrin, sorry mom).

CONTENT TRANSPARENCY

This production includes references to death of family members, divorce, and brief references to Islamophobia, homophobia, and racism.

This production also includes brief instances of general profanity.



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Pictured: Adil Mansoor on **AMM(I)GONE**'s first day of rehearsals at Woolly Mammoth Theatre Company. Photo Credit: Steven Franco.

PLAYWRIGHT INTERVIEW

A CONVERSATION WITH ADIL MANSOOR

Playwright and Performer **ADIL MANSOOR** met up with our New Work Department before starting rehearsals for **AMM(I)GONE** to talk about the creative process, family, and performing himself.

Tell us about why you chose to adapt *Antigone* specifically.

Part of it is as simple as I just love that play. It emotionally destroys me. When I reread it in 2017, I thought, "Oh shit, this person is in a position where everything she hopes for is in the afterlife. Her world is so destroyed that the only potential for future is after she's died. And what does that mean?" There's a lot of folks in the world that might directly connect to that, and I often think my mom understands that. So many of her hopes are waiting for the afterlife. What do I do about now? Where does that leave us?

That's when I started to realize my mom is investing so much in my afterlife and we don't see eye to eye on how we think about it. So now what? This play provided a rigorous, neutral, and distant playground to think about those very hard things.

Then I read Judith Butler's book *Antigone's Claim*, which helped me read the play through a queer lens. I knew I saw myself in Antigone, and Butler helped me articulate how. I couldn't contain my love for this play after that.

When we initially asked you for a script you didn't have one. How has working on *AMM(I)GONE* changed now that you're working from a set script?

It's made storyboarding and talking with collaborators easier, or at least more familiar. I'm primarily a director that directs scripted texts. I work with designers. And I know how cues work, and my lack of script made that hard.

I'm working to come in "memorized" for first rehearsal. I rented a studio here in Pittsburgh and I've been going with my script. I printed it out and put it in a binder and I read it, and it allows me some distance, to not be super emotionally engaged, and just get the muscle work done, which is necessary. It's protecting me a little bit, and I'm grateful for it, especially because it seems like *AMM(I)GONE* might be something I'm working on for a while.

Someone else gave me this advice: I hired a vocal coach. It was the best and I'm wanting more of that. It feels good to treat it like a text. I can feel the difference. I don't know that I would have thought to [approach the text that way] if I hadn't put it on paper.

So given that, what have you learned about remaining present in performances now while portraying the past?

For the Woolly production and moving forward, we have set the play in 2022. While I was developing the play, it was always

set in the current “present”. Which meant day-to-day changes in my life kept shifting how the play worked.

I think over time, [Adil] will become a character, which makes it more approachable. It’s one thing to perform it six times in Pittsburgh. It’s another thing to try to do it twenty-four times. At Woolly, I will have time to rehearse it. I’ve never had this much time to actually rehearse the work; I’ve been rigorously co-directing and co-producing it, so the gift of two weeks where I can just be an actor—I’m excited about it.

Let’s talk about form. You being a teacher has informed the structure, form, and style of how the piece was made. How did you come to this format?

There are two ways into that question that I’m excited about. One: I was interested in performing dramaturgy. In this instance, dramaturgy means the artistic process of collaborators analyzing a play together; collectively understanding how the story works, how the world of the play can be imagined, and how characters move through it. This process is my favorite part of the work. I always believed that dramaturgical processes are transformative. I didn’t try to anticipate what my mom might say. I avoided leading questions. I simply trusted that the dramaturgical process could pull something out from the both of us. And it does. And then the question became: How can I share our process with an audience? How do I perform dramaturgy? I’m hopeful to make more art with that question underneath it.

The other way I can answer this question is a pithy story but totally real. I did a 15-minute version of this piece in the Bronx in 2018. I had a script, I memorized it, there were tech cues that were really tight. I showed a video of it to Ben Pryor, a producer at Kelly Strayhorn [Theater], and he was like, “You’re an awesome teacher. How do you embrace the ways you already perform?” I’m from a teaching artist background and worked in a museum for a long time. In that context, you have

an anchor painting, and then you build a whole lesson plan around it. So what if the anchor is *Antigone*? My favorite kinds of lesson plans embrace surprise, mystery, and intrigue—you plant little things but don't give it all away, pull people in, and surprise them. And that's so dramatic, right? Those were the formal seeds for the work, and it's exciting to see how it's grown since then.

Another formal thing: I must come out to you and confess that I like Aristotle. I'm into the dramatic narrative. That's still happening in the show. I still thought about my central dramatic question and the climax. "I can tell you about" also serves as character intro, right? There's still Aristotle happening in here even though it might not seem like a play. Especially if you know the rules, how do you break them? Why are they the rules?

While this piece centers your relationship with your mom, your siblings are also featured. I'd love to hear about your siblings' role in this project, and that connection to the play.

No one's asked me that question before and it's so right on. When people ask me, "What kinds of plays do you do?", I will often say I like plays about siblings. I adore sibling plays and what [they] open up. Looking at family is a wonderful way for us to zoom into and think about systems. What's happening inside of the domestic translates directly into what's happening inside of the state.

In terms of my siblings with this play, my brother has been a champion of it from the jump. He's obsessed with it. I'll go back and look at the Zoom production, and he's commenting every four lines like, "Go Adil!"

This production will go on tour and will be stopping at Long Wharf in CT next. Do you find that this piece gets received differently depending on where it's

geographically performed? Has that response significantly informed the text?

Each theater, in each different city, holds the show differently. Each partnership has been unique and special. In Pittsburgh, Kelly Strayhorn Theater is my artistic home. The audience is filled with my chosen family, former students, artistic colleagues and neighbors. One of my favorite nights at KST was when we held an Iftar before the show to welcome Muslims fasting during the month of Ramadan. I met new chosen family that night.

In Boston, The Theater Offensive hosted the performances during Pride week at Pao, an Arts Center in Boston's China Town. That constellation of place and time brought in such an exciting audience. Additionally, TTO held a queer Muslim story circle with a dozen audience members after my final performance, which was such an awesome healing experience.

I'm excited how Woolly is contextualizing **AMM(I)GONE** within a boldly queer season. Both **AMM(I)GONE** and Shayok Misha Chowdhury's **PUBLIC OBSCENITIES** explore the transformative power of translation through queer experience. And both **AMM(I)GONE** and John Jarboe's **ROSE** are solo queer performances deeply exploring child/parent relationships. It's also exciting to see how Woolly is embracing solo performance across its community & education programming!

What have you learned about how you need to take care of yourself?

I write letters before every performance either to my mom or to kid Adil. I alternate. This helps me journal. I do my PT stretches as part of my warmup and now integrate a vocal warmup. My hope is that I'm putting good fuel in my body and taking good walks and addressing the needs of my

body, because I don't think I could perform this if I don't. I'm approaching 40, I can feel my body changing. So it's coming at a time of my life where I need to slow down and pay attention. And I won't be teaching during the day, so I'll, like, cook and read a book.

**What artists are you excited about? Who inspires you?
What kind of art do you seek out?**

Felix Gonzalez-Torres, 1980s sculptor, is amazing. I teach his work all the time. It makes me weep. It's so conversational. I'm addicted to solo artists. Tiago Rodrigues has a play called *By Heart* that's one of my favorite things I've ever seen. I think Heidi Schreck's *What the Constitution Means to Me* is awesome. Mariana Valencia, a choreographer/dancer in New York, is so amazing. Most recently, I've been really inspired to collaborate with playwright Jesús I. Valles. We just worked on their play *Llermo!* at the Playwrights' Center in Minneapolis.

What do you want folks to know walking into the play, and what are you hoping folks walk away with?

I want folks to know that they can engage with it like a play. It doesn't require extra tenderness or extra carefulness. I welcome laughter, I welcome belly laughs when no one else is laughing. I welcome ugly crying. Leaning in, drifting off. Like yes, it's my life but also for that time where I'm with an audience, I want you to sit back and witness a play. I'm not with someone at a bar. I'm not expecting them to hold me like they're the only person in the room. So, relax and watch a play and find the parts of it that inspire you and entertain you.

After the play, I hope they call their mom, or they text their sibling, or they hug their sweetie, or just connect with someone they love. It was the Warhol [Museum performance] where I walked out and there were, like, eight people on the phone with their parents in the lobby. Just squeeze your people.

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WHAT WE CALL A FAMILY: *AMM(I)GONE*'S MEDITATIONS ON RECONCILIATION

AMY PISTONE, PHD

Assistant Professor of Classical Civilizations
Gonzaga University

Antigone and her complicated family have been the subject of many studies and reinterpretations, scholarly and artistic. Sigmund Freud famously saw her father, Oedipus, as a representation of a universal psychosexual impulse, whereas Jacques Derrida takes Antigone and Oedipus (from *Oedipus at Colonus*, another play by Sophocles that is set at the end of Oedipus' life) as an opportunity to explore hospitality and foreignness. Playwrights raging from Jean Anouilh (writing in Vichy France under Nazi occupation) to Griselda Gambaro (an Argentinian writer who spent many years in exile during her country's Dirty War) have seen Sophocles' *Antigone* as an opportunity to explore resistance in the face of the exercise of authoritarian state power. In the wake of Michael Brown's 2014 murder, a project called *Antigone in Ferguson* used this ancient play as an opportunity to explore state violence and the injustice of leaving a body unburied. Recently, Indigenous playwright Beth Piatote's *Antíkoni* set this story within a Native community and used it to explore the tension between Native traditions and laws of the state. Antigone continues to have a rich and salient afterlife, more than 2,000 years after her story was first staged in Athens.

What Adil Mansoor does so beautifully with his *AMM(I)GONE* is explore the themes of separation and familial love, themes that are present but underexplored in so many reimaginings of the story of Antigone's family. Rather than focus on the conflict of Antigone versus Kreon, the Ismene family versus

the repressive or authoritarian state, Mansoor instead highlights the deep conflict within Antigone's own family. In order to honor her dead brother, Antigone needs to bury him, an act that Kreon has decreed means death. An often-overlooked element in treatments of Sophocles play is that by doing so, Antigone will die and her sister, Ismene, will live on, alone, with no family to support her in her grief. The crux of Antigone's crisis is that she cannot be the person that she needs to be for her dead brother while also being the person that her sister needs her to be. She cannot fulfill her religious obligation to her brother while also staying alive to be a sister to Ismene. Even given the high cost, she cannot remain unchanged—safe, alive, the sister Ismene wants—and must become her fullest and most realized self. The tragedy of Antigone is that the world cannot allow this and her choice will destroy her. In **AMM(I)GONE**, Mansoor explores the heavy question of what it means to grieve family that is still here, to grapple with the impossibility of loving all of our (biological and found) families when they ask impossible things of us (to leave our brother unburied, to ignore or reject our sexuality). Unlike Antigone, though, **AMM(I)GONE** offers us hope that perhaps grief and loss need not be forever, and that reconciliation is possible.

AMM(I)GONE opens with an Anne Carson quote: “let me share with you the problem of untranslatability.” This is an apt start for a play that is deeply concerned with the process of forming and re-forming relationships with both a mother and a mother-tongue. Anne Carson also wrote an essay, “The Task of the Translator of Antigone,” framed as a conversation that Carson is having with Antigone as she wonders how to do justice to Antigone while trying to tell her story. Carson writes that “my problem is to get you and your problem / across into English from ancient Greek / all that lies hidden in these people, your people / crimes and horror and years together, a family, what we call a family.” In **AMM(I)GONE**, we are given

a beautiful window into what that task looks like and what it means to do justice to a family in pain. Mansoor engages in a radical and beautiful act of translation that invites us in to think about what it means to be a (biological or chosen) family and what it is that we call a family.

In Sophocles' *Antigone*, Ismene tells Antigone that she is in love with the impossible. Mansoor gives us a love story for what may in fact be an impossible outcome, a world where he can acknowledge and embrace his queerness and he and his mother can return to a time when they were closer. What Mansoor gives us is a meditation that is *bahri* (elaborate and also heavy, in Urdu) on the transformative possibilities—and perhaps impossibilities—of family, love, and reconciliation.

WOLF TRAP × DISTRICT of RAGA



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Sairam**

featuring
**Rohan Krishnamurthy
& Kamalakiran Vinjamuri**

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AT WOLF TRAP

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**2023
2024**



AMM(I)GONE INTERACTIVE CONNECTIVITY LOBBY

What are your family legacies? How do they impact you today? In **AMM(I)GONE**, Adil Mansoor explores the intersections of family, identity, love, and spirituality. Now it's time to reflect on your own intersections. In the lobby, we invite you to interrogate these connections and lineages for yourself through written response. On the lower gallery wall, Inspired by Adil's exploration of his own family, the creative team of **AMM(I)GONE** and the Woolly staff have shared photographs of themselves and of their family members or caregivers. Follow the connective strings to match them and then maybe pull out your own pictures after the show!

ACCESSIBILITY DATES

ASL INTERPRETED PERFORMANCES

Sunday, May 5th, 2pm
Saturday, May 11th, 8pm

OPEN CAPTIONED PERFORMANCES

Wednesday, May 1st, 8pm
Friday, May 3rd, 8pm

AUDIO DESCRIBED PERFORMANCES

Saturday, May 4th, 3pm
Saturday, May 11th, 3pm

MASK REQUIRED PERFORMANCES

Wednesday, May 1st, 8pm
Sunday, May 12th, 2pm

TALKBACKS

*(Immediately Following
the Performance)*

GOLDEN TICKET MATINEE PRE-SHOW EVENT

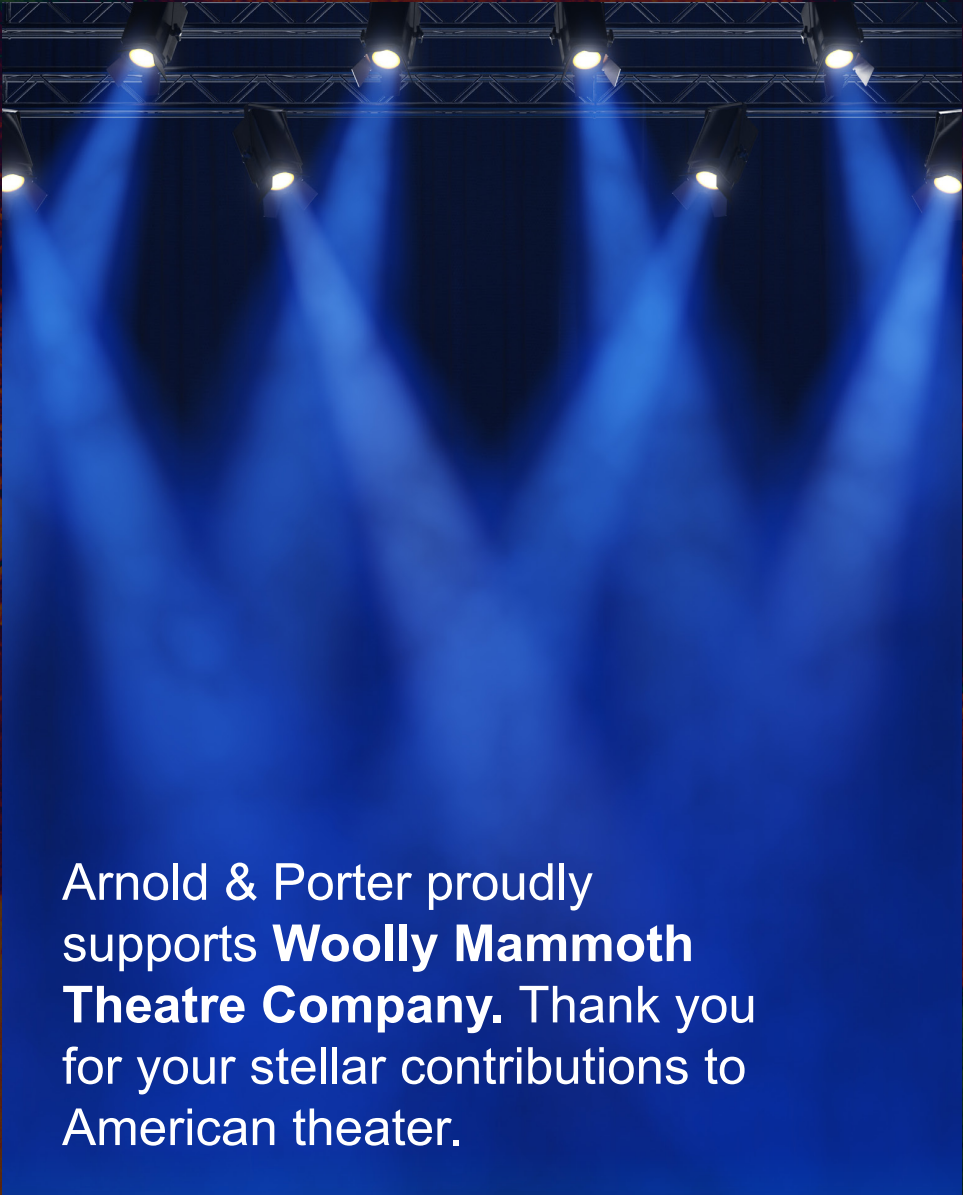
Sunday, April 28th, 2pm

SOUTH ASIAN AFFINITY NIGHT

Thursday, May 2nd, 8pm

PRIDE NIGHT

Friday, May 3rd, 8pm



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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 Danaï 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
INNOVATIVE NEW PLAYS IN AMERICA.**



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*

WOOLLY MAMMOTH STAFF

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 Artistic Director Emeritus Howard Shalwitz

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 Executive Assistant..... Jasmine Mitchell
 Company Manager..... Maura O'Reilly
 Rentals and Operations Manager..... Kristen Temple

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Director of Finance..... Casey Hayes-Deats
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BOLD Associate Producer..... Mekala Sridhar
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 Resident Intimacy Consultant..... Chelsea Pace

NEW WORK

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 Miranda Family New Work Fellow..... Ynika Pocopio Yuag

PRODUCTION

Director of Production..... Ben Levine
 Technical Director..... Teddy Mueller
 Scene Shop Supervisor..... Sunny Cushing-Spiller
 Costume Supervisor..... Andrew Landon Cutler
 Lighting Supervisor..... Elliot Peterson
 A/V Supervisor..... Levi Manners
 Production Coordinator..... Oliver Hinson

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Tim Getman
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michael.oneill@morganstanleypwm.com

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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.

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Thank you for making our work possible!



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Arranging a planned gift to Woolly Mammoth today is a special way to ensure your legacy and have a long-term impact on the theatre even after your lifetime. We are here to provide resources and ensure that making a planned gift to Woolly Mammoth is as seamless as possible.

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For a confidential conversation or to share your intentions, please contact Woolly's Development Department at **202-312-5276** or email development@woollymammoth.net.

"In my view, theatre arts endure as one of humanity's greatest achievements—speaking bold voice to continue these critical conversations across centuries and civilizations. I want Woolly's across cultures and between generations. So...through my estate I've planned for the future, mine and Woolly's" – Donna Ari, Mammoth Forever



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